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AN ANALYSIS OF THREE SELECTIONS FROM ISADORE FREED'S

*SIX LITURGICAL PIECES*

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AN ANALYSIS OF THREE SELECTIONS FROM ISADORE FREED'S

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A DOCUMENT APPROVED FOR THE  
SCHOOL OF MUSIC

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## Abstract

Belarusian-American composer Isadore Freed (1900–1960) was active during his professional career in the Paris (France), New York, and Philadelphia areas, and published many significant works for concert stage and Synagogue. He is secondarily known for his work as an organist, an instructor of organ, and a composer for the instrument. As an educator, most critics agree that his most important book was *Harmonizing the Jewish Modes* (1958) in which Freed aimed to inform cantorial students of the unique rules of harmony surrounding the use of the Jewish modes in compositions and cantillations. His harmony treatise and ideas directly affect his compositional style in his organ pieces. In this document, I will include a brief biography of the composer, discuss the scholarship on the Jewish modes prior to Freed's treatise, summarize Freed's contributions to scholarship on the Jewish modes, and analyze three of Freed's *Six Liturgical Pieces* (1952) for solo organ—*Pastorale*, *Invocation*, and *The Lord of All*—through the lens of his own deeply-ingrained musical language, cultural heritage, and theoretical ideas.

## Chapter 1: Introduction

Belarusian-American composer Isadore Freed (1900-1960) is celebrated as a prolific composer, organist, pianist, and teacher of Jewish liturgical music. Author of the book *Harmonizing the Jewish Modes* (1958),<sup>1</sup> a guide for composers interested in developing their harmonic treatment of music intended for use in Jewish practice, Freed significantly contributed to the evolution of thought concerning the nature and purpose of Jewish music in American Reform synagogues in the mid-twentieth century. His historical importance lies chiefly in his critical thought around Jewish musical identity, and his dedication to writing new music for the synagogue. Freed was a cornerstone of musical society in Philadelphia and New York following his early career in Paris.

In this document, I intend to use the practical methods of harmonization set out in *Harmonizing the Jewish Modes* to analyze three movements from his organ work *Six Liturgical Pieces*, 2. *Pastorale*, 4. *Invocation*, and 3. *The Lord of All*.<sup>2</sup> In this study, I will explain how these three movements exhibit some of the techniques Freed theorizes in *Harmonizing the Jewish Modes*.

### Purpose of Study

The purpose of this study is to provide a brief account of Freed's musical life; the biography will address his work as a teacher and a liturgical organist, in order to add to current scholarship that more extensively discusses him as a composer of larger-scale works for the synagogue. I will include a detailed analysis of three movements from Freed's *Six Liturgical Pieces*, which will be informed by Freed's own treatise, *Harmonizing the Jewish Modes*.

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<sup>1</sup> Isadore Freed, *Harmonizing the Jewish Modes* (New York: Sacred Music Press, 1958).

<sup>2</sup> Isadore Freed, *Six Liturgical Pieces*, organ score (New York: Transcontinental Music Corporation, 1952).

## Need for Study

Scholars have recognized Isadore Freed for his important work in defining what it meant to be a Jewish musician in the early twentieth century, and his role as an educator of Jewish musicians. However, outside of his large works for synagogue chorus, few analyses have been published of his many works, both secular and sacred, and no documents have directly addressed his role as an organist. While Freed composed many pieces for chorus and organ, his only published music for solo organ are the compositions in *Six Liturgical Pieces* and an unpublished *Passacaglia*, (included in Appendix D), completed in 1955. No documents have directly addressed his role as a composer for the organ. As an important composer of the first half of the twentieth century, this lack of analysis is a gap in current scholarship. I know of no published analyses of his solo organ works, and no formal analysis that has applied his guidelines set forth in *Harmonizing the Jewish Modes* to his own music. As Freed was a pivotal figure in the development of Jewish music in the United States, an in-depth discussion of Freed's music is long overdue.

Historically, Jewish music at the beginning of the twentieth century has been overlooked by the American organist community. While the pipe organ finds a natural home in Christian churches, some areas of Judaism resisted the incorporation of the organ into the synagogue.<sup>3</sup> Often, Reform American synagogues readily adopted the organ, while orthodox Jews viewed the organ as a Christianization of the faith.<sup>4</sup> Freed belonged to the first generation of American Jewish composers who explicitly included the organ in their music for synagogue.<sup>5</sup> Freed himself also worried that his identity as a primarily sacred music composer might lower his

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<sup>3</sup> Judah Cohen, "Jewish Music in the United States," *Grove Music Online*, November 26, 2013, <https://doi.org/10.1093/gmo/9781561592630.article.A2241866>.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.



stature in the eyes of his contemporaries.<sup>6</sup> Particularly in light of his contributions to the field of music theory and composition, there is ample justification for a study of Freed's music for solo organ.

Organists trained at the collegiate level invariably come into contact with modal harmony in two places. The first is the organ music they learn with their instructor that is modal. The second is the study of early Western canon music that arose and found its way to paper in service of the Church. It is my experience (and, anecdotally, that of the great majority of my colleagues) that the bulk of a church musician's training in modal music comes from the Church modes. Although a rich tradition, other peoples developed their own tools and customs around the harmonic treatment of modal music. It is my hope that this document may serve to enlighten organists interested in modal music from traditions other than that of the Church, and perhaps expand the harmonic resources available to the church music community.

### **Review of Related Literature and Criticism**

Discussion of Freed's music has been largely limited to his prominence in Jewish composer circles and the development of Jewish music in the United States. Little critical analysis has been completed of his compositions. His most discussed works, *Hassidic Sabbath Eve Service* (1954) and *Sacred Service* (1954), are significant because they introduced traditional Hassidic musical material to American Reform audiences.<sup>7</sup> Freed's colleagues valued these works for their expansion of musical material, through traditional Hassidic melodies, available to the American composer, and the modern harmonic style Freed brings to his music. While known as a gifted composer, Freed established a broader reputation as an educator of

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<sup>6</sup> Avraham Soltes, "His Musical Credo: A Narrative Script," in *A Jewish Composer by Choice: Isadore Freed: His Life and Work*, ed. Charles Davidson and A. W. Binder (New York: National Jewish Music Council, 1961), 26.

<sup>7</sup> Neil W. Levin, "Isadore Freed," Milken Archive of Jewish Music, accessed February 3, 2024, <https://www.milkenarchive.org/artists/view/isadore-freed>.

American composers, and as a composer who developed the American understanding of what it means to be a Jewish composer.

Critical scholarship exists on Freed in academic journals, CD liner notes, books, and dissertations. Several websites contain brief biographies; these sources have dedicated themselves to promoting Jewish culture or music. These biographies include survey entries in *Jewish Music Research Center*<sup>8</sup> and the *Milken Archive of Jewish Music*.<sup>9</sup> A short entry on Freed's life can be found in *Grove Music Online*.<sup>10</sup> An entry for Freed appears in *Baker's Biographical Dictionary of Musicians*,<sup>11</sup> and the *Directory of Composers for Organ*.<sup>12</sup> The short entry in *Directory* identifies Freed's *Six Liturgical Pieces* and describes his compositional style as "neoclassical."<sup>13</sup> Isadore Freed appears in the survey *Guide to the Pianist's Repertoire*.<sup>14</sup> While *Guide* does not give any background information on the composer, it identifies several significant piano works Freed composed between 1928 and 1954, and appraises his works as ranging from moderately difficult to difficult. The survey *The Piano in Chamber Ensemble* includes Freed's *Triptych* in its chapter "Quartets for Piano(s) and Strings," describing it as "mildly twentieth century, mainly treated in homophonic style."<sup>15</sup> In general, critics describe Freed's music as neoclassical with a modal harmonic language.

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<sup>8</sup> "Isadore Freed," Jewish Music Research Centre, accessed February 4, 2024, <https://jewish-music.huji.ac.il/en/content/isadore-freed>.

<sup>9</sup> Levin.

<sup>10</sup> Ruth C. Freidberg, "Freed, Isadore," *Grove Music Online*, January 20, 2001, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000010183>.

<sup>11</sup> Theodore Baker and Nicolas Slonimsky, *Baker's Biographical Dictionary of Musicians* (New York: G. Schirmer, 1958), 509.

<sup>12</sup> John Henderson, *A Directory of Composers for Organ* (Swindon, Wiltshire, UK: John Henderson Publishing, 2005), 246.

<sup>13</sup> *Ibid.*

<sup>14</sup> Maurice Hinson and Wesley Roberts. *Guide to the Pianist's Repertoire* (Bloomington: Indiana University Press, 2014), 397.

<sup>15</sup> Maurice Hinson and Wesley Roberts. *The Piano in Chamber Ensemble: An Annotated Guide* (Bloomington: Indiana University Press, 2021), 583.

Freed appears in several dissertations, typically those concerning the piano repertoire. Henry Samuel Wolf's "The Twentieth Century Piano Sonata" surveys piano sonatas published in the twentieth century, and characterizes Freed's 1933 sonata<sup>16</sup> as "always flowing in a highly lyrical manner. There are occasional influences of impressionism with the spirit of Ravel much in evidence."<sup>17</sup> Liguang Zhou's 2019 dissertation "Between the Inside and the Outside: Seven American Composers in the Twentieth Century and Their Piano Pieces" examines two of Freed's piano pieces: *Hard Times*, a single-movement piano duet, and *Carnival*, a ternary-form piece for two pianos.<sup>18</sup> Zhou describes Freed's compositional style generally as pandiatonic and neo-classical.<sup>19</sup> She identifies Freed's harmonic language as harmonically ambiguous, and modulating frequently, sometimes by the phrase.<sup>20</sup> Frequent modulations and tonicizations by the phrase are a hallmark of the cantorial style and a characteristic of Jewish music as described by Freed. Another dissertation, "Reviving a lost art: Piano music of Russian-Jewish origin," includes short discussion of Freed's work describing the Jewish modes,<sup>21</sup> and "Documenting music in the New Deal: The New York Composers' Forum concerts, 1935-1940" includes brief discussions of Freed's music and his work in organizing composers' forum concerts in both Philadelphia and New York.<sup>22</sup>

A master's dissertation by Jessica Roskin-Coleman from 1994 entitled "Isadore Freed: The Man and His Music" delves deeper into Freed's life and musical career.<sup>23</sup> While it does not

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<sup>16</sup> Henry Samuel Wolf, "The Twentieth Century Piano Sonata" (Ph.D thesis, Boston University, 1957).

<sup>17</sup> Ibid., 514.

<sup>18</sup> Liguang Zhou, "Between the Inside and the Outside: Seven American Composers in the Twentieth Century and Their Piano Pieces" (DMA thesis, The Ohio State University, 2019).

<sup>19</sup> Ibid., 89.

<sup>20</sup> Ibid., 96.

<sup>21</sup> David Marc Posner, "Reviving a Lost Art: Piano Music of Russian-Jewish Origin" (Ed.D. dissertation, Columbia University, 1988), 48-56.

<sup>22</sup> Melissa Jenny de Graaf, "Documenting Music in the New Deal: The New York Composers' Forum Concerts, 1935-1940" (Ph.D. dissertation, Brandeis University, 2006), 38.

<sup>23</sup> Jessica Roskin-Coleman, "Isadore Freed: The Man and His Music" (master's thesis, Hebrew Union College,

contain a bibliography, much of the information appears to come from interviews with Freed's daughter, Maia, and several of his students. This source carefully details Freed's motivations for becoming a composer, teacher, and promoter of music, although it cannot be relied on due to a scarcity of citations and verifiable claims. Many quotes from newspapers and individuals are unidentifiable, but broadly agree with other published documentation of Freed's life.

As a composer interested in promoting the music of his fellow composers (some of whom were his students),<sup>24</sup> Freed wrote articles and editorials throughout his life. Many of these can be found in newspapers like the *New York Times* (Appendix C contains several of Freed's articles). These give great insight into his ideas about music and how it intersects with his Jewish faith. One typical example is "An appeal for balance: Suggestion that modern works be judged on their own merits" in which Freed expresses frustration with the "avant-gardists" who "in recent times have been re-fighting the battle of the twelve tones."<sup>25</sup> He states that "We would have a much healthier art today if we did not go overboard for every strange sound and new color that we hear in music, thereby bypassing ephemeral but more important values... It is totally unnecessary that a work excite us forty years later as it did forty years before. The work has not changed, but we have, since we are living two generations later."<sup>26</sup>

Freed was known as a level-headed and measured figure as a lecturer and critic; Steinhauer says that "he was not given to extravagant or opinionated statements, and whether or not audiences were willing to agree with him, they would usually be more inclined to disagree

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1994).

<sup>24</sup> Ephraim Steinhauer, "Isadore Freed- A Biography," in *A Jewish Composer by Choice: Isadore Freed: His Life and Work*, ed. Charles Davidson and A. W. Binder (New York: National Jewish Music Council, 1961, 3.

<sup>25</sup> Isadore Freed, "An Appeal for Balance: Suggestion Made That Modern Works Be Judged on Their Own Merits," *New York Times*, Dec. 23, 1951.

<sup>26</sup> Ibid.

quietly than to argue vociferously.”<sup>27</sup> Many reviews of Freed’s compositions and premieres exist as well. The New York Times printed a review in 1948 of Freed’s only opera, *Princess and the Vagabond*, deeming it “a handsome musical setting, an inventive but unpretentious idiom which blended modality with modern dissonance, tender sentiment with noisy climaxes. Many of the melodies could pass for folk tunes, though Mr. Freed says none of them is.”<sup>28</sup>

The most thorough document on Freed’s life and development as a musician, *A Jewish Composer by Choice: Isadore Freed, His Life and Work*, was published in 1961— a year after Freed’s death— by the National Jewish Music Council.<sup>29</sup> In it, Freed’s friends, colleagues, and students record their interactions with Freed. Chapter 1 is a comprehensive examination of Freed’s life by Ephraim Steinhauer, noted cantor of Temple Emanuel in New Hyde Park, Long Island. Steinhauer delves into the particulars of Freed’s career as a composer, and the factors that led to Freed’s increasing interest in Jewish liturgy as his career developed. This chapter is the most exhaustive resource linking Freed’s important musical milestones to dates in his life. Chapter 2 includes brief recounts of personal encounters with Freed by his colleagues, including rabbis, cantors, and other musicians and conductors who played his secular works. The most notable of these is Pierre Monteux, conductor of the San Francisco Symphony Orchestra. Chapter 3, “The Evolving Jewishness of Isadore Freed: An Analysis of his Music for the Synagogue,” by Charles Davidson, explores how Freed’s Jewish faith evolved and influenced even his secular work. Davidson concludes that Freed combined an academic interest in the modal language of the fifteenth, sixteenth, and seventeenth centuries, the modulatory principles he learned from his composition teachers Franck and d’Indy, and an interest in Jewish music to

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<sup>27</sup> Steinhauer.

<sup>28</sup> Carter Harman, “Freed’s New Opera in World Premiere,” *New York Times*, May 15, 1948.

<sup>29</sup> *A Jewish Composer by Choice: Isadore Freed: His Life and Work*, ed. Charles Davidson and A. W. Binder (New York: National Jewish Music Council, 1961).

create a distinctive style that linked both his sacred and secular music.<sup>30</sup> Davidson primarily uses Freed's choral, solo vocal, and psalm settings as his analytical material. He demonstrates that "Freed shows a definite affinity for the use of the mediant relationship as a factor in modal modulation," chiefly among other harmonic penchants.<sup>31</sup> Chapter 4, by Rabbi Avraham Soltes, identifies and describes Freed's "Musical Credo," using quotes from Freed's lectures and articles. It shares insight into Freed's thought process as a composer, and his qualms and later acceptance of being labeled and considered a Jewish composer. It is clear that Freed recognized the hazard of so openly embracing the Jewish faith and attempting to make a name for himself in the secular musical world; Soltes writes, "In America the Jewish composer is also faced with a new problem: 'How can a composer choose to write as a Jew and not suffer the down-grading which has been traditionally associated with such a choice?'"<sup>32</sup> Freed sought to achieve a sense of universality in his music, and he found in the exploration of his Jewish faith a pursuit of the universal.<sup>33</sup> In this way, Freed's faith became his spring of inspiration. Soltes quotes the following from Freed regarding the latter's mentor Ernest Bloch:

I can imagine that it has irked Bloch at times to be labelled a Jewish composer only, and that he has felt the need to break this narrow cataloguing. But the label, if understood in its widest and proper sense, is by no means the restricting thing it seems. Bloch is just as Jewish as Brahms was German. Brahms would not be Brahms were he not German. Yet, together with his nationalism, in Brahms there burns the flame of universality— speaking the language of all men and all time.

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<sup>30</sup> Charles Davidson, "The Evolving Jewishness of Isadore Freed: An Analysis of his Music for the Synagogue," in *A Jewish Composer by Choice: Isadore Freed: His Life and Work*, ed. Charles Davidson and A. W. Binder (New York: National Jewish Music Council, 1961), 23-24.

<sup>31</sup> *Ibid.*, 23.

<sup>32</sup> Soltes.

<sup>33</sup> *Ibid.*

Bloch, too, while he is being intensely Jewish, speaks with a broad universality. It is this very quality in him which has caused his “Sacred Service” to be performed in an Anglican cathedral in Dublin and at a music festival in Italy, with the original Hebrew text.<sup>34</sup>

The final chapter, Chapter 5, is a collection of recommended concert programs for choirs or instrumentalists interested in performing concerts of Freed’s work, including the music of Freed and other contemporary Jewish composers. Overall, this handbook is the best summary of Freed’s life, his compositional motivations, and his legacy as a composer.

The scholar Judah Cohen, Professor of Musicology at Indiana University, has written extensively about the music of Reform congregations in the United States in the first half of the twentieth century, including references to Isadore Freed and his contributions. The most applicable of his many articles is likely “Modes of Tradition? Negotiating Jewishness and Modernity in the Synagogue Music of Isadore Freed and Frederick Piket.”<sup>35</sup> In “Modes of Tradition,” Cohen emphasizes the importance Freed placed on the Jewish modes, saying that Freed “came to see the synagogue modes as a distilled embodiment of an authentic ‘Jewish’ musical tradition. By adapting the modes ‘properly’ into ‘modern’ congregational settings, Freed attempted to create an ethnicised Jewish musical style that championed Jewish identity within America’s religious scene.”<sup>36</sup> By contrasting Freed’s music to Piket’s, Cohen suggests that this approach was not unanimous to all Jewish composers. However, as a contributor to Jewish

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<sup>34</sup> Ibid., 27.

<sup>35</sup> Judah Cohen, “Modes of Tradition? Negotiating Jewishness and Modernity in the Synagogue Music of Isadore Freed and Frederick Piket,” *Jewish Culture and History* 5 (2002): 25-47.

Other articles by Cohen that briefly mention Freed include:

Judah Cohen, “A Holy Brother’s Liberal Legacy: Shlomo Carlebach, Reform Judaism, and Hasidic Pluralism,” *American Jewish History* 100, no. 4 (2016): 485-509.

Judah Cohen, “Rewriting the Grand Narrative of Jewish Music: Abraham Z. Idelsohn in the United States,” *The Jewish Quarterly Review* 100, no. 3 (2010): 417-453.

<sup>36</sup> Cohen, “Modes of Tradition?,” 26.

music, Cohen depicts Freed as “probably the most systematically dedicated to adapting the synagogue modes into modern Jewish compositional styles.”<sup>37</sup>

Cohen also wrote the book *The Making of a Reform Jewish Cantor*, of which the chapters “A Prism of Cantorial Sound,” “Through the Prism of the Practicum,” and “To Fashion a Cantor” explore Freed’s part in developing the methods Jewish institutions (most significantly the School of Sacred Music of Hebrew Union Seminary) in the United States used to train cantors.<sup>38</sup> Cohen describes the motivations that led early twentieth-century Jewish leaders to call for a greater emphasis on formal education for American cantors: early Jewish music advocacy groups “hoped an educational institution would restore prestige and intellectual prowess to the Jewish musical arts, particularly as Jewish communities in Europe increasingly lost their footing under the Nazi regime.”<sup>39</sup>

In addition to his articles and book, Cohen’s doctoral thesis “Becoming a Reform Jewish Cantor: A Study in Cultural Investment” gives excellent background on the cultural and musical factors that lead to the creation of American cantorial training schools.<sup>40</sup> Cohen has also written the entry “Jewish Music in the United States” found in *Grove Music Online*, in which he traces the development of Jewish music from the colonial period to today in the United States.<sup>41</sup>

Several other books concerning Jewish music and culture reference Freed and his work as a teacher and composer. *Perspectives on Jewish Music: Secular and Sacred* contains a chapter that briefly discusses Freed’s role in creating serious music for the synagogue based on

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<sup>37</sup> Ibid., 32.

<sup>38</sup> Judah Cohen, *The Making of a Reform Jewish Cantor* (Bloomington: Indiana University Press, 2009).

<sup>39</sup> Ibid., 35.

<sup>40</sup> Judah Cohen, “Becoming a Reform Jewish Cantor: A Study in Cultural Investment” (doctoral thesis, Harvard University, 2002).

<sup>41</sup> Cohen, “Jewish Music in the United States.”



traditional Jewish melodies, called *nusach*.<sup>42</sup> *Music in Jewish History and Culture* references Freed in a longer chapter about the music of Freed's teacher Ernest Bloch,<sup>43</sup> and later as a figure in the tension between Conservative and Reform congregation musicians.<sup>44</sup> Finally, *The Cambridge Companion to Jewish Music* includes Freed in a discussion of American Reform synagogues and the musicians who sought to bring a more historically informed method to their compositions.<sup>45</sup> Based on this review, the body of material written about Freed suggests that an in-depth study of his life and organ music would be an appropriate addition to current scholarship.

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<sup>42</sup> Mark S. Goodman, "The Folk and Folk/Rock Movement of the Sixties and Its Influence on the Contemporary Jewish Worship Service," in *Perspectives on Jewish Music: Secular and Sacred*, ed. Jonathan L. Friedmann (Plymouth, UK: Lexington Books, 2009), 44.

<sup>43</sup> Emanuel Rubin and John H. Baron, *Music in Jewish History and Culture* (Sterling Heights, MI, Harmonie Park Press, 2006), 243.

<sup>44</sup> *Ibid.*, 265.

<sup>45</sup> Mark Kligman, "Jewish liturgical music," in *The Cambridge Companion to Jewish Music*, ed. J.S. Walden (Cambridge: Cambridge University Press, 2015), 84.

## Chapter 2: Biography

Isadore Freed was born in Brest-Litovsk, Belarus (then part of the Soviet Union) in 1900. His parents emigrated to Philadelphia when Isadore was three years old. Isadore's father sold music and musical instruments in Philadelphia, and made a name for himself as a wedding musician.<sup>46</sup> Isadore began studying the piano at age seven and started composing at age nine.<sup>47</sup> He began formal training in piano at the Philadelphia Conservatory at age 8, having received a scholarship to the institution.<sup>48</sup> He eventually earned a bachelor's degree in piano from the University of Pennsylvania at 18: his formal training was under George Bayle, but he also received instruction from the pianist Josef Hofmann and some organ instruction from Rallo Maitland.<sup>49</sup>

Following his undergraduate education, Freed continued his instruction in composition under the tutelage of Ernest Bloch in Paris. Of Bloch, Freed would later say, "I must affirm that his instruction formed the basis of my need to know the very essence of the musical art; and he provided the tools that could help a student grow."<sup>50</sup> Freed recalled his first meeting with Bloch:

Given my extreme youth, I could perhaps be excused for thinking that I must have been pretty good as a musician. When I went to see Bloch for the first time with a cantata under my arm entitled *Lochinvar*, written for chorus, orchestra and soloists with a score running to about 50 pages I received quite a jolt when Bloch's remark to me was, "Tell me, do they give degrees in America before you learn anything about music?" This floored me but it made a musician out of me,

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<sup>46</sup> Levin.

<sup>47</sup> Steinhauer.

<sup>48</sup> Ibid.

<sup>49</sup> Levin.

<sup>50</sup> Steinhauer.

for I was determined that no one would ever be able to say that about me again.<sup>51</sup>

Following formal studies with Bloch, Freed returned to the United States. He taught piano and theory at the Settlement Music School in Philadelphia for five years and the Curtis Institute for one year.<sup>52</sup>

Works composed during this time include a suite for viola and piano (1923), a string quartet (1925), *Rhapsody* for clarinet, strings, and piano (1925), *Ballad for Piano and Small Orchestra* (1925), a sonata for violin and piano (1926), and *Pygmalion: A Symphonic Rhapsody* (1926).<sup>53</sup> During this time, he made his public debut as a composer. The dance cycle *Vibrations* (1927) premiered at a concert of the Friends of Chamber Music in Philadelphia, was programmed and staged by his wife, Riva Hoffman, who had a reputation as a dancer and had studied with the famous ballerina Isadora Duncan.<sup>54</sup>

In 1928, frustrated that American ensembles were more likely to program established European masters instead of contemporary American music (see “The American Composer,” Appendix C), Freed returned to Paris, where he correctly expected audiences to be more appreciative of new music. He quickly found success. Most notably, his orchestral suite *Jeux de Timbres* was premiered by the Paris Symphony Orchestra in 1933, under the baton of Pierre Monteux.<sup>55</sup> With *Jeux*, Freed became the first American composer to have a premiere with the Paris Symphony. Monteux cultivated Freed’s reputation in Europe and the United States, where he later programmed *Jeux de Timbres* with the San Francisco Symphony in 1937, as well as several other works.<sup>56</sup> Of Freed’s *Five Pieces for Piano*, Monteux wrote “these are a model of

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<sup>51</sup> Levin.

<sup>52</sup> Ibid.

<sup>53</sup> Ibid.

<sup>54</sup> Ibid.

<sup>55</sup> Steinhauer.

<sup>56</sup> Ibid.

what can be accomplished by a serious and sincere musician who has something to say and who is modern without seeking to be so.”<sup>57</sup> Other works composed during the years in Paris include another orchestral suite, *Triptique*, and several piano pieces.<sup>58</sup> The only American composer to be included in the *triton*—the French composers’ forum—Freed had cemented himself as a leading living composer on the international stage.<sup>59</sup> He programmed works with contemporary composers Arthur Honegger and Alexander Tansman, and performed concerts of newly-discovered early music.<sup>60</sup>

While in Paris, Freed studied composition for a short while with Vincent d’Indy, a noted organist and composer who taught at the Paris Conservatoire. He also studied organ with Maurice Sergent and the great French organist and composer Louis Vierne of Notre Dame Cathedral. The greatest benefit during this time (between the years 1928 and 1933) came from his study with renowned pedagogue Nadia Boulanger, who famously taught many of the best-known twentieth-century composers and performers.<sup>61</sup> Boulanger encouraged Freed, as she did with all of her students, to find inspiration from religious expression.<sup>62</sup> Boulanger was a Roman Catholic; Freed’s religious inspiration would stem from his Jewish faith. Although it would take roughly a decade to germinate, Freed developed a compositional devotion to creating modern music for the synagogue (along with many small works, Freed composed five large services for synagogue worship),<sup>63</sup> while acknowledging and respecting the traditions under which this music was created and promulgated. This commitment to the Jewish liturgy began with Nadia

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<sup>57</sup> Ibid.

<sup>58</sup> Levin.

<sup>59</sup> Steinhauer.

<sup>60</sup> Ibid.

<sup>61</sup> Levin.

<sup>62</sup> Ibid.

<sup>63</sup> Roskin-Coleman.

Boulanger. Already he had natural harmonic gifts, and his further studies of Jewish harmony would take place following his return to the United States and his theoretical work describing the Jewish modes.

Freed returned to Philadelphia in 1933. Deeply committed to the public performance of newly-composed music, he founded the American Composers Laboratory, a project which allowed fledgling composers to hear their works read by professional musicians.<sup>64</sup> The Laboratory was an instant success, and the following year the Philadelphia Chamber Orchestra developed as an offshoot of the organization, which Freed conducted from 1934–1937.<sup>65</sup> He also took a position as organist and music director at Keneseth Israel Temple, and began to write music intended for the Jewish liturgy.<sup>66</sup> His first major Jewish work, *Sacred Service for Sabbath Morning* (1939), was described by Steinhauer as “one of the great Jewish musical liturgies of our time,” and exemplified four foundational guidelines Freed would apply to the writing of Jewish music for the remainder of his career: “[Jewish music] must be good music; it must be living music; it must be functional music; and it should in one way or another bear witness to the continuity of Jewish tradition, be it in language, expression, form or style.”<sup>67</sup> By the mid-1940s, Freed would recollect that he believed he had unknowingly developed a spirit of Jewish identity in his earliest works, and that his explicitly Jewish music was a bringing-to-the-surface of an innate inspiration.<sup>68</sup> The success of both of these organizations led to a flurry of other projects, these related to Jewish music- he founded or cofounded the Jewish Music Forum, the National Jewish Music Council, and the Society for the Advancement of Jewish Liturgical Music, and

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<sup>64</sup> Ibid.

<sup>65</sup> Steinhauer.

<sup>66</sup> Levin.

<sup>67</sup> Steinhauer.

<sup>68</sup> Levin.

actively participated in these and other organizations throughout his life.<sup>69</sup> While committed to the mission of these organizations, Freed likely also considered these groups another avenue to the public performance of his compositions.<sup>70</sup>

In 1946, Freed left Philadelphia to take the position of music director at Temple Israel in Lawrence, a suburb of New York City. At Temple Israel, Freed began an annual Jewish Music Festival that would showcase his music and contribute to his growing fame.<sup>71</sup> The School of Sacred Music, under the umbrella of Hebrew Union College, was founded soon after as a school for cantorial training, and Freed was an early faculty appointment to the college in 1950.<sup>72</sup> At the School of Sacred Music, Freed taught classes in the cantorial tradition (Jewish liturgy) and harmony.<sup>73</sup> He later condensed his coursework on composition and harmony into *Harmonizing the Jewish Modes* in 1958.

Intended dually as treatise and manual, *Harmonizing* divorced harmonic treatment of Western Church modes and other Christian liturgical practices from Jewish music, a method common at the time that was perhaps natural considering the dominance of Christianity in the United States.<sup>74</sup> Simultaneously, Freed desired to develop facility around harmony in his students that was both modern yet historically derived, and could easily be applied to their own compositions.<sup>75</sup> Freed found a robust treatment for Jewish music in some of the harmonic systems traditionally applied to Ashkenazic prayer modes (to be described in detail in Chapter 3).<sup>76</sup> This book is arguably Freed's greatest contribution to the Jewish musical heritage.

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<sup>69</sup> Steinhauer.

<sup>70</sup> de Graaf, 38-39.

<sup>71</sup> Steinhauer.

<sup>72</sup> Levin.

<sup>73</sup> Jewish Music Research Centre, "Isadore Freed."

<sup>74</sup> Levin.

<sup>75</sup> Ibid.

<sup>76</sup> Steinhauer.

One of Freed's most significant compositions in service to the Jewish liturgy was his 1953 *Sabbath Evening Service*, commissioned by the Park Avenue Synagogue and Cantor David Putterman.<sup>77</sup> It marks a maturation of the style begun in the *Morning Service* and continuously developed over three intervening services. Taking motives from traditional cantillation and the prayer modes, Freed "developed an organic whole to create a contemporary work."<sup>78</sup> His interest in ancient music continued with the *Hassidic Service* of 1954, in which Freed used the Hassidic modes as motivic material.<sup>79</sup>

Freed continued to win awards and earn premieres by major institutions in the 1940s. Given an honorary doctorate by the New York College of Music in 1943, he was subsequently appointed conductor of the United Temple Chorus of Long Island.<sup>80</sup> Important secular works written in this time are *Postscripts* for women's choir (1944), *Triptych* for piano quartet, *Festival Overture* for orchestra (premiered by the San Francisco Symphony under Pierre Monteux in 1946), *Appalachian Sketches* (1946, premiered by the Chautauqua Symphony), *Passacaglia* for cello and piano (1946), and the opera *The Princess and the Vagabond* (1948).<sup>81</sup> 1950 saw Freed's premiere of *Concerto for Violin and Orchestra* at the Hartt School of Music.<sup>82</sup> In 1951, Freed conducted his *Second Symphony for Brass Instruments* with the San Francisco Symphony Orchestra. His final honored work was *Trio for Harp, Flute and Viola* in 1954, and that year concluded with the Boston Symphony Orchestra performing his *Festival Overture*.<sup>83</sup>

Towards the end of his career, Freed increasingly found his sacred music performed at

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<sup>77</sup> Levin.

<sup>78</sup> Steinhauer.

<sup>79</sup> Levin.

<sup>80</sup> Steinhauer.

<sup>81</sup> Ibid.

<sup>82</sup> Ibid.

<sup>83</sup> Ibid.

festivals: at one such festival the composer Virgil Thomson described Freed's *oeuvre* as "good music, clearly conceived, honestly wrought. A composer of vigorous personality and a sound artisan."<sup>84</sup>

Freed struggled throughout his life to isolate which parts of his identity as a composer stemmed from his Jewish heritage.<sup>85</sup> Relatedly, he could not say for sure how much of his secular music was derived from Jewish music elements.<sup>86</sup> Crafting a strong sense of identity required him to have two feet simultaneously in the secular and sacred Jewish world. Freed would tell students that "it takes a strong will and an immense dedication to be a Jewish musician."<sup>87</sup> Steinhauer says that the following, attributed to Ernest Bloch, also applies to Isadore Freed: "He was not occupied with explaining any hypothetical traits that might be said to set apart the "Jewish" character; rather he was inspired by the profoundest qualities in human nature itself as they may be colored or illumined in the people he loves and of whom he is one."<sup>88</sup>

Freed intended, in 1959, to slowly withdraw from his teaching and Synagogue duties in order to spend more time writing large-scale works for liturgical use.<sup>89</sup> In the midst of his gradual withdrawal into retirement, he succumbed to a heart attack on November 10, 1960 at his home in Oceanside, Long Island.<sup>90</sup> Temple Lawrence held his funeral shortly thereafter.<sup>91</sup>

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<sup>84</sup> Ibid.

<sup>85</sup> Soltes.

<sup>86</sup> Ibid.

<sup>87</sup> Steinhauer.

<sup>88</sup> Ibid.

<sup>89</sup> Jessica Roskin-Coleman, "Isadore Freed: The Man and His Music" (Master's thesis, Hebrew Union College, 1994).

<sup>90</sup> Ibid.

<sup>91</sup> Ibid.



### Chapter 3: The Jewish Modes

#### Major Scholarship on the Jewish Modes Prior to Isadore Freed

The beginning of efforts to organize synagogue chant into a modal system came from European cantors (most notably Hirsch Weintraub and Samuel Naumbourg) in the later half of the nineteenth century.<sup>92</sup> These cantors modeled their chants on systems based on the existing modal systems built around the Western church modes.<sup>93</sup> In an attempt to separate this new Jewish system of chant into its own independent theoretical system, the Viennese cantor Josef Singer identified and described the modes, giving them names taken from the liturgical texts with which each mode would be used.<sup>94</sup> This development spurred much scholarship in Jewish academic circles.<sup>95</sup> In the United States, serious scholarship and further cataloguing of the Jewish modes continued through 1929, when musicologist and composer Abraham Zebi Idelsohn published *Jewish Music in Its Historical Development*.<sup>96</sup> Born in Latvia and spending his early years in Europe and Palestine, Idelsohn (1882–1938) came to the United States in 1922 to take a position at the Cincinnati campus of Hebrew Union College.<sup>97</sup> Idelsohn intended to “give Jews in America a clear sonic heritage and epistemology, with its own continuous and durable musical tradition” with this book that brought together the author’s own widespread research.<sup>98</sup> In *Jewish Music in Its Historical Development*, and the earlier multi-volume *Thesaurus of Oriental Hebrew Melodies*,<sup>99</sup> Idelsohn set the stage for further discussion in Jewish circles regarding the modes,

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<sup>92</sup> Cohen, *The Making of a Reform Jewish Cantor*, 157.

<sup>93</sup> Ibid.

<sup>94</sup> Ibid.

<sup>95</sup> Ibid.

<sup>96</sup> Abraham Z. Idelsohn, *Jewish Music: Its Historical Development* (New York: Dover Publications, 1992; New York: Henry Holt and Co., 1929).

<sup>97</sup> Cohen, “Jewish Music in the United States.”

<sup>98</sup> Judah Cohen, “Rewriting the Grand Narrative of Jewish Music: Abraham Z. Idelsohn in the United States,” *The Jewish Quarterly Review* 100, no. 3 (2010): 419.

<sup>99</sup> Abraham Z. Idelsohn, *Thesaurus of Oriental Hebrew Melodies* (Berlin: Benjamin Harz, 1925).

including their origin in the Arabic modal system (the *maqam*) and the modes' role in restoring a sense of authenticity to synagogue music.<sup>100</sup> While *Jewish Music* is primarily concerned with the melodic content of the modes and their structure, Idelsohn includes a brief chapter on harmony. He claims the same problems with harmonization that Freed echoes several decades later in *Harmonizing the Jewish Modes*: that “none of the scales has the elements requisite for the accepted system of harmony,” referring to the major-minor system of harmonization, because “this circumstance precludes the forming of a major triad on the fifth tone.”<sup>101</sup> He notes that Jewish musicians have failed in a similar way to Western Christian musicians:

The Church musicians, as is known, cut the Gordian knot: reduced the eight scales to two, Major and Minor; and reshaped the latter by creating in it the “leading-note” of the major seventh. Needless to comment, in so doing, they violated all that was unique in the Church song, sacrificing its character to the rules of the science of European music. What they intended was the beautification of a revered inheritance. What they did was to lop off the individualities of their chants to fit the procrustean bed of accepted classical harmony. They lacked the knowledge, the art and the daring to recast the technique of harmony to conform to the artistic demands of another song... The first harmonists of the Synagogue fell into the same manner of meeting their difficulty. The structure of Oriental song succumbed to the rules of harmony... Had they been fully aware of the affront to the integrity of the Synagogue song, some among them might have preferred violating the rules of harmony.<sup>102</sup>

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<sup>100</sup> Cohen, *The Making of a Reform Jewish Cantor*, 157.

<sup>101</sup> Idelsohn, *Jewish Music: Its Historical Development*, 478-479.

<sup>102</sup> *Ibid.*, 480.

Clearly desiring a move away from his current-day harmonic treatment of historical material, Idelsohn's discussion on harmony and structure offers brief examples of musicians who had attempted to reframe *nusach* in an appropriate manner.

Baruch Joseph Cohon's "Structure of the Synagogue Prayer-Chant" (1950) emphasizes that Idelsohn derived the modes directly from traditional Biblical cantillation, and that these modes were used for specific purposes depending on the liturgical context.<sup>103</sup> In describing these contexts, Cohon develops a system of describing a cantillation's structural elements (a method he asserts Idelsohn wished to develop but could not during his lifetime).<sup>104</sup> In doing so, he emphasizes the difference between scale and mode: "In synagogue music, then, while a *scale* is merely a succession of intervals, a *mode*, or *Steiger*, consists of a combination of traditional phrases within a given scale."<sup>105</sup> In other words, the context (day of the week, prayer being chanted, or portion of Scripture sung) in which a cantillation is presented determines the mode, and therefore the scale used. The scale is the comparative tool developed by cataloguing the mode. In *Harmonizing the Jewish Modes*, Freed restates this difference between scale and mode: "A scale is a predetermined arrangement of sounds within an octave. The term mode, in its Jewish sense... is to be understood as applying to certain melismatic patterns within the fixed scale, plus the special devotional mood inherent in the prayers for which a given mode is used."<sup>106</sup> Careful to differentiate between scale and mode, Cohon presents a variety of traditional cantillations in specific modes, categorizing phrases according to his proposed structural system.

Cohon gives three major categories of describing chant structure, which he calls his

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<sup>103</sup> Baruch Joseph Cohon, "The Structure of the Synagogue Prayer-Chant," *Journal of the American Musicological Society* 3, no. 1 (1950): 17.

<sup>104</sup> Ibid.

<sup>105</sup> Ibid., 18.

<sup>106</sup> Isadore Freed, *Harmonizing the Jewish Modes*, 13.

“building stones:” Beginning phrases, which introduce a sentence or paragraph, Intermediate phrases, which carry “the main body of the selection to be chanted,” and Concluding phrases, which are used to end a sentence or paragraph.<sup>107</sup> Intermediate phrases can be divided into Pausal phrases, “ending with a musical comma,” Modulations, and Pre-concluding phrases.<sup>108</sup> These phrase types combine to create a cantillation.<sup>109</sup> Cohon goes on to include charts of possible phrases, allowable in each mode and categorized by phrase type. The following gives potential phrases possible in *Adonoy moloch*:

Example 3.1: Phrase Chart in *Adonoy moloch* Scale

**CHART I**

**Modes in the Adonoy moloch Scale**  
(accented notes of phrases indicated by horizontal line)

The chart is organized into three main columns: **Beginning Phrases**, **Intermediate Phrases** (subdivided into **Pausal Phrases** and **Modulations**), and **Concluding Phrases**. The rows are labeled with Roman numerals I and II, and letters a and b. The phrases are numbered 1 through 16. Some phrases are marked with an asterisk (\*), indicating they are essential to every selection in the Kabolas Shabos mode. The chart also includes a key for the asterisked phrases.

**Beginning Phrases:**

- I \* (see Modulations)
- II \* (see Pausal Phrases)

**Intermediate Phrases:**

- Pausal Phrases:** 12, 13, 14, 15, 16. (15 is marked with an asterisk and labeled "(ad lib ornament)". 16 is marked with an asterisk and labeled "(follows II)").
- Modulations:** e, f, g, h.

**Concluding Phrases:**

- w, x, y, z. (z is marked with an asterisk).

**Key:**

\*Phrases marked with asterisk are essential to every selection in Kabolas Shabos mode. The first sentence of every selection begins with I. Subsequent sentences or paragraphs may begin with I. The last musical sentence of a selection begins with IV and continues with 16, followed by a Concluding Phrase.

<sup>107</sup> Baruch Joseph Cohon, “The Structure of the Synagogue Prayer-Chant,” 19.

<sup>108</sup> Ibid.

<sup>109</sup> Ibid., 20.

The next gives potential phrases in the *Ahavoh Rabboh* mode:

Example. 3.2: Phrase Chart in *Ahavoh rabboh* Scale

**CHART 2**  
**Modes in the Ahavoh rabboh Scale**  
 (accented notes of phrases indicated by horizontal line)

|                     | Beginning Phrases |                | Intermediate Phrases |                        |   | Concluding Phrases         |  |
|---------------------|-------------------|----------------|----------------------|------------------------|---|----------------------------|--|
|                     |                   | Pausal Phrases | Modulations          | Pre-concluding Phrases |   |                            |  |
| <b>a</b><br>Sabbath | I                 | 10             | e                    | 102                    | P |                            |  |
|                     | II                | 20             | f                    | 103                    | Q |                            |  |
|                     | III               | 30             | g                    | 104                    | R |                            |  |
|                     | IV                | 40             | h                    | 105                    | S |                            |  |
|                     | V                 | 50             | j                    |                        | T |                            |  |
|                     | VI                |                |                      |                        | U | in either octave           |  |
|                     |                   |                |                      |                        | V | in either octave           |  |
|                     |                   |                |                      |                        | X | in either octave           |  |
|                     |                   |                |                      |                        | Y | (in German tradition only) |  |

*Note: In the original chart, the 'Pre-concluding Phrases' column contains musical notation for measures 102, 103, 104, and 105. Measure 103 includes the instruction: "To express emphasis, follow with 102".*

Finally, the following chart gives potential phrases in *Mogen Ovos*.

Example 3.3: Phrase Chart in *Mogen ovos* Scale

**CHART 3**  
**Modes in the Mogen ovos Scale**  
 (accented notes of phrases indicated by horizontal line)

1 ½ 1 1 ½ 1 1

**a** *Birkos hashachar mode*  
 for week-day morning

| Beginning Phrases | Pausal Phrases | Intermediate Phrases | Pre-concluding Phrases  | Concluding Phrases |
|-------------------|----------------|----------------------|-------------------------|--------------------|
| I                 | 12             |                      | 12 (see Pausal Phrases) | A                  |
| II                | 13             |                      |                         | * B                |
|                   | 14             |                      |                         |                    |

**b** *T'filloh mode*  
 for week-day morning

| Beginning Phrases | Pausal Phrases | Intermediate Phrases | Pre-concluding Phrases | Concluding Phrases |
|-------------------|----------------|----------------------|------------------------|--------------------|
| III               | 20             | h (German tradition) | * 201                  | C                  |
| IV                | 21             |                      |                        | D                  |
|                   | 22             |                      |                        |                    |

**c** *Mogen ovos mode*  
 for Friday evening

| Beginning Phrases | Pausal Phrases | Intermediate Phrases | Pre-concluding Phrases | Concluding Phrases   |
|-------------------|----------------|----------------------|------------------------|----------------------|
| II (see above)    | * 30           | J                    | 301                    | F                    |
| V                 | 31             | 601 (see below)      | * 302                  | F                    |
|                   | 32             |                      | 303                    | G (German tradition) |
|                   | 33             |                      |                        |                      |
|                   | * 34           |                      |                        |                      |
|                   | 35             |                      |                        |                      |
|                   | 36             |                      |                        |                      |

\* Phrases marked with asterisk are essential to every selection in the specified mode.

It is clear from these charts that a cantillation cannot be made from any haphazard combination of notes within the mode. Depending on the day, different prayers prescribe certain phrase possibilities. Local tradition may also influence the possible phrase fragments a cantor

could employ. The three major modes comprise a variety of sub-modes, further divisions of phrase potentiality for more specific liturgical use. Using these charts, Cohon gives typical phrases in each mode by combining possible Beginning, Intermediate, and Concluding phrases.<sup>110</sup> Cohon describes when each mode would be used in the liturgy, depending on the book of Scripture being sung and the service in which the cantillation is presented.<sup>111</sup>

### **Developments in Freed's *Harmonizing the Jewish Modes***

Idelsohn provided scholarship into the melodic content of the Jewish modes, and Cohon gave musicians a method to describe the structure of Synagogue chants using real-world examples. Using material from both of these scholars, Isadore Freed's *Harmonizing the Jewish Modes* gave the modern cantorial student a method of harmonization, attempting to bridge the old to the new by harmonizing ancient Jewish melodies in a new way.<sup>112</sup> Freed begins by slightly redefining the modes as "a combination of melodic patterns, chosen scale tones, and the harmony implied by these scale tones"—including for the first time harmony as a function of the modes.<sup>113</sup> He emphasizes for the cantorial student the importance of understanding modal harmony, saying that "knowing how to use the chords effectively is the next step toward creating a homogeneous Jewish style."<sup>114</sup> The goal for the student is "to preserve the modes by utilizing harmonic formations which are modally derived, rather than to annihilate them by dressing them in a harmonic language which functions perfectly but is not modally derived. Such a process will preserve their special characteristics, while exploiting their harmonic possibilities."<sup>115</sup> The result is a treatise similar in format to a harmony workbook, in which Freed presents rules for modal

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<sup>110</sup> Ibid., 32.

<sup>111</sup> Ibid.

<sup>112</sup> Judah Cohen, "The Making of a Reform Jewish Cantor," 164.

<sup>113</sup> Ibid., 163.

<sup>114</sup> Ibid.

<sup>115</sup> Freed, *Harmonizing the Jewish Modes*, 11.

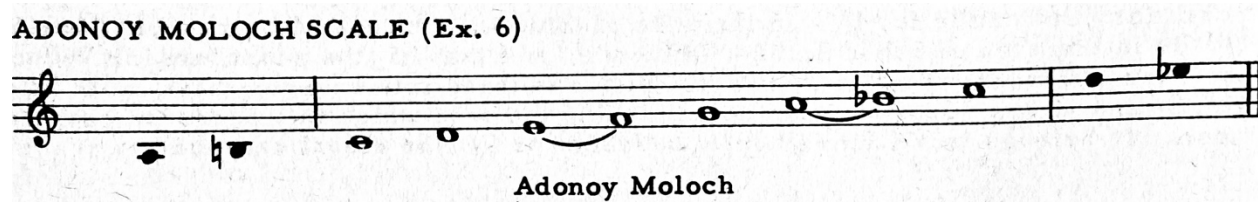
harmony accompanied with examples from his current-day composers, and a selection of Jewish melodies for students to harmonize on their own.<sup>116</sup> The following paragraphs will examine Freed's rules for harmonization and complications that exist in each of the three major modes of Biblical cantillation.

The introduction of *Harmonizing the Jewish Modes* briefly describes the difference between tonal and modal harmony, with a brief history into the idea of tonal thought: “Past usage has made the terms tonality and modality mutually exclusive, the former referring to the ‘major’ or ‘minor’ ‘key’, while the latter refers to the mode (church or other) in which the piece is written.”<sup>117</sup> He lays out his underlying main difference between tonal and modal harmony:

Essentially the difference [between tonal and modal harmony] lies in the fact that most modal scales use the sub-tonic (whole tone) 7<sup>th</sup> instead of the semitonal leading-tone 7<sup>th</sup>. Since the leading tone is the major 3<sup>rd</sup> of the Dominant chord, the Dominant chord and all the key relationships of traditional harmony, largely based on the Dominant, are unavailable.<sup>118</sup>

This rule becomes apparent when Freed describes the three major modes he will explore throughout *Harmonizing the Jewish Modes*: the *Adonoy Moloch*, the *Mogen Ovos*, and the *Ahavoh Rabboh* scales.

### Example 3.4: Three Modal Scales



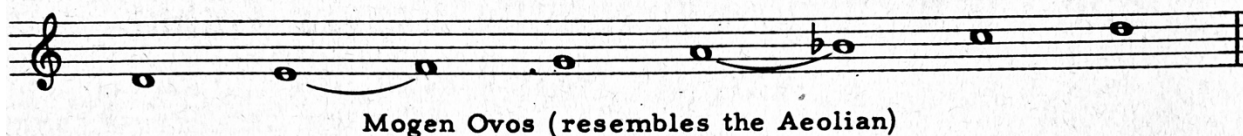
<sup>116</sup> Judah Cohen, "The Making of a Reform Jewish Cantor," 164.

<sup>117</sup> Freed, *Harmonizing the Jewish Modes*, 7.

118 Ibid.

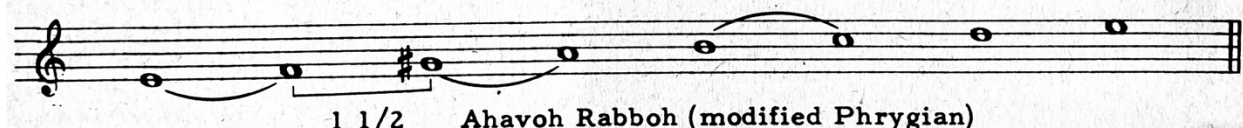


#### MOGEN OVOS SCALE (Ex. 7)



Mogen Ovos (resembles the Aeolian)

#### AHAVOH RABBOH SCALE (Ex. 8)



1 1/2 Ahavoh Rabboh (modified Phrygian)

*Adonoy Moloch* derives its name from Psalm 93 (The Lord Reigneth), with which it is most recognizably used.<sup>119</sup> Its characteristics are a major third and a minor tenth, and a major under-tonic 2<sup>nd</sup> with a minor 7<sup>th</sup>.<sup>120</sup> Freed is careful to note that these dual intervals “are not interchangeable, but are used in a fixed manner in their respective places.”<sup>121</sup> *Adonoy Moloch* has a “strong, outgoing character,” and “is used for the Psalms of Praise in the ‘Kabbolas Shabbos’ and on the High Holydays.”<sup>122</sup> *Mogen Ovos*, named for a Sabbath evening prayer (Shield of our Fathers), has the same scale as the Aeolian minor.<sup>123</sup> Like the *Adonoy Moloch*, the *Mogen Ovos* is derived directly from Biblical cantillation.<sup>124</sup> Freed describes the *Mogen Ovos* as “more restrained and personal,” and that it is “usually used for quitter expressions of prayer; at the Sabbath eve service, to establish the peaceful mood of the day.”<sup>125</sup> The *Ahavoh Rabboh* scale would have been unknown to Jewish areas that practiced cantillation; it developed in eastern Europe and grew in popularity in parts of America settled by immigrants from those areas.<sup>126</sup> A

<sup>119</sup> Ibid., 11.

<sup>120</sup> Ibid.

<sup>121</sup> Ibid.

<sup>122</sup> Ibid., 13.

<sup>123</sup> Ibid., 12.

<sup>124</sup> Ibid.

<sup>125</sup> Ibid., 13.

<sup>126</sup> Ibid., 12.

modified Phrygian scale, it has an augmented second between the lowered second scale degree and the raised third.<sup>127</sup> This augmented second creates issues for harmonization.<sup>128</sup> All three modes utilize a minor seventh above the first scale degree, disallowing a leading tone that would create a major, dominant chord; Freed refers to the necessitated minor v chord as a “defective” dominant.<sup>129</sup> In the first two modes, the dominant chord is minor; in the *Ahavoh Rabbah*, it is diminished. To Freed, “the dominant 7<sup>th</sup> is the very heart of the cadence in traditional harmony. It therefore follows that Jewish Modal Harmony must solve its cadence problems by the use of substitutes for the dominant.”<sup>130</sup> Further chapters explore the possible chords created out of the scales of each mode, and discuss particular chords’ usefulness in modulating or cadential passages.<sup>131</sup>

Chapter five concerns cadential motion in modal passages. Because the dominant V7 chord is antagonistic to the modal scales, Freed argues that any cadence must avoid the major V chord.<sup>132</sup> He provides numerous examples of composers- from the fourteenth century to modern times- who cadence in ways that avoid the dominant-tonic relationship: examples include Landini, Josquin, Dufay, Dunstable, and Cabezón.<sup>133</sup> Modern composers include Grieg, Mussorgsky, Bartók, and Hindemith.<sup>134</sup>

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<sup>127</sup> Ibid.

<sup>128</sup> Ibid.

<sup>129</sup> Ibid., 12.

<sup>130</sup> Ibid.

<sup>131</sup> Ibid., 18.

<sup>132</sup> Ibid., 25.

<sup>133</sup> Ibid., 22.

<sup>134</sup> Ibid., 23-24.

### Example 3.5: Illustrative modal cadences from Bartok

Bartok (i)

Handwritten musical score for Bartok (i). The score is written on two staves, treble and bass. The key signature is one sharp (F#). The time signature is 3/4. The score is divided into measures by vertical bar lines. The notes and rests are written in ink. Below the staves, there are Roman numerals and other markings indicating the harmonic structure.

III v i ii4 3 I6 4 lowered V I VI vii I

Freed argues that eschewing the V7 results in greater variety and color in the toolbox of the composer: “the substitute for the dominant is an enrichment rather than an impoverishment of the cadential treatment. One loses in directness, but one gains both in subtlety and in color.”<sup>135</sup>

While Freed is concerned with Jewish melody and adherence to liturgical norms, his greatest concern is finding cadential figures to serve in place of the V-I found in music characterized by the tonic-dominant relationship. He uses music of antiquity and music of his contemporaries to find solutions, and many of these make their way into Freed's own compositions. The analysis in Chapter 4 will identify several cadential figures Freed uses in his own music written in the language of the Jewish modes.

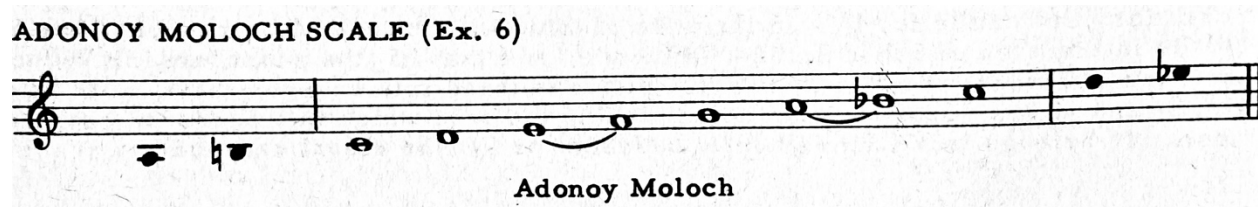
<sup>135</sup> Ibid., 25.

## Chapter 4: Analysis of Three Selections from *Six Liturgical Pieces*

## Analysis of *Pastorale*

*Pastorale*, the second of the *Six Liturgical Pieces*, is dedicated to Edward Broadhead, a colleague of Freed's at the Hartt School of Music.<sup>136</sup> Broadhead served as professor of organ at the Hartt School from 1947-1975.<sup>137</sup> Its form is ternary with a short coda, ABA'. The texture is homophonic throughout, with the right hand playing the melody and the left hand providing the harmony. In a footnote, Freed remarks that this piece "utilize[es] the 'Adonoy Moloch Mode' of Biblical Cantillation."<sup>138</sup> As a reminder, the Adonoy Moloch mode is characterized by a lowered seventh scale degree and a raised under-tonic second. It also uses a major third scale degree and a lowered tenth.

Figure 4.1: Adonoy Moloch Scale



<sup>136</sup> Freed, *Six Liturgical Pieces*.

<sup>137</sup> Faculty records “Broadhead, Edward, 1947-1975,” box Document Records, folder 2, Hartt School faculty collection, 1898-2013, University of Hartford Archives and Special Collections, University of Hartford, Hartford, CT, [https://archives.library.wcsu.edu/caoSearch/catalog/ctweharu\\_ARCH063\\_aspace\\_bbe7551eaa51e5366d1e350bf9679d00](https://archives.library.wcsu.edu/caoSearch/catalog/ctweharu_ARCH063_aspace_bbe7551eaa51e5366d1e350bf9679d00).

138 Ibid.

Figure 4.2: Phrase analysis of *Pastorale*

| Section     | Measures     | Label | Other Notes                                                                    |
|-------------|--------------|-------|--------------------------------------------------------------------------------|
| <b>A</b>    | <b>1-13</b>  |       |                                                                                |
|             | 1-2          | a     | Cadence on I-6 chord. Opening phrase.                                          |
|             | 3-4          | a'    | Cadence on I-6. Re-opening phrase.                                             |
|             | 5-6          | b     | First appearance of lowered seventh scale degree. Pausal phrase.               |
|             | 7-8          | c     | Modulatory phrase, preparation for a move to the subdominant in the B section. |
|             | 9-10         | a''   |                                                                                |
|             | 11-13        | a'''  | b-VIII to I cadence                                                            |
| <b>B</b>    | <b>14-31</b> |       |                                                                                |
|             | 14-17        |       | Opening phrase structure from a.                                               |
|             | 18-21        |       | Imitative figures begin in LH                                                  |
|             | 22-23        |       | Nonfunctional harmonic motion                                                  |
|             | 24-26        |       |                                                                                |
|             | 27-31        |       |                                                                                |
| <b>A'</b>   | <b>32-48</b> |       |                                                                                |
|             | 32-33        | a     |                                                                                |
|             | 34-35        | a'    |                                                                                |
|             | 36-37        | b     |                                                                                |
|             | 38-39        | c     |                                                                                |
|             | 40-42        | a''   |                                                                                |
| <b>Coda</b> | <b>43-48</b> |       |                                                                                |
|             | 43-44        |       |                                                                                |
|             | 45-48        |       | Delayed cadence                                                                |

Most of this piece is homophonic in texture, with a singable melody in the right hand and harmonic support provided by the left hand and pedal. The melody reflects Freed's "love of a long, singable line."<sup>139</sup> As a matter of notational simplicity, Freed uses two simultaneous time signatures: 9/8 and 3/4. While the quarter note pulse remains constant throughout, the melody

<sup>139</sup> Charles Davidson, "The Evolving Jewishness of Isadore Freed," 21.

shifts fluidly between groupings of three and two. The following notated theme alternates between time signatures, whereas Freed expects the performer understands that the right hand plays three eighth notes in the space of one left hand quarter note.

Example 4.1: Theme of *Pastorale*



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Each phrase in the theme rises to a point of climax before descending. Each consecutive phrase rises to a point of climax a step higher than that of the phrase before, culminating in the E-flat at the climax of the fourth phrase in measure 6. Each phrase makes use of upwards leaps of thirds and fourths to reach its highest note, and descending (mostly) scalar patterns to reach its final note. The harmony also tends to move in stepwise motion, often creating parallel intervallic motion between melody and harmony

The first phrase, in the harmonic area of F, ends on a first-inversion F chord.

Example 4.2: Opening phrase of *Pastorale*



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The pedal bass note moves downwards, stepwise into a root position F major chord in measure 3. The pedal descent grows out of a similar descent in the harmonic accompaniment in the left hand. By continuing the harmonic descent through the final note of the first phrase, Freed propels the motion into the second phrase, which cadences in the same way as the first. This method of extending the harmonic motion through the final notes of the phrase adds length to the phrase, and is a strategy Freed uses throughout the piece. The third phrase (b) introduces the distinctive note of the mode (the lowered seventh) in a descending scale, immediately repeating the scalar figure with a slight modification (m. 5-6). Measures 7-8 push us out of the diatonic framework of the opening bars- the c phrase in m. 7 opens with a B-flat major chord, moves to B-flat minor, and cadences in G-flat minor in m.8. The c phrase makes more harmonic sense when thought of in the key of B-flat, the subdominant of the home key of F.<sup>140</sup> By moving to a chord which is more easily contextualized in the subdominant key, Freed prepares for an eventual move to the tonal area of B-flat in the second section. Measure 9 returns us to the harmonic center of F, and the contour of the phrase is the same as the opening. The chords are more adventurous- most of the harmonies from measure 9 to 11 are seventh chords. The a''

<sup>140</sup> Freed occasionally uses words like 'tonic' and 'dominant' when describing modal music, since both tonal and modal music require a "gravitation to a tonal center," and that the true antithesis of modality is atonality. (47)

phrase, with the widest melodic range of a ninth, cadences in F with a flat-VII to I motion, a whole step cadence that preserves the modal character and makes use of the distinctive note of the mode, a lowered seventh scale degree.

The B section opens without transition in the subdominant tonal area of B-flat. The melodic structure is similar in contour to the a phrase of the first section, although the melodies tend to be slightly longer and more meandering. In several instances in this section (mm. 17, 23, 26, and 31) the melody ends, filling out the harmony, at the very end of the measure. While these are still primarily 2-bar phrases, this makes each phrase seem longer, and gives the melody time to meander. Measures 22-26 are the most harmonically ambiguous in the piece- the first inversion half-diminished c chord in m. 22 moves to a B7 in m. 23, which leads to an E-flat7 chord missing its third in measure 24. The following D7 chord is unresolved at the end of its phrase, but the continuation of the pedal leads into the final phrase of the B section and into a more stable harmonic treatment.

Example 4.3: Chromatic Melody, m. 23-26

- Fl. 4 [Gt.]  
sub p

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Continuing in this way, the B section ends on a fully-diminished seventh chord over a B-flat in the pedal, closing without a harmonic resolution to the section.

The A' section begins very similarly to the first A section, with only a slight change to the melody. The coda begins in measure 43, in which the stepwise descent in the pedal leads to an expansion of the bVII harmony (both E-flat major and minor chords are included).

The coda is an expansion of the cadential treatment that ended the first A section. It ends on an F major chord, approached via whole-step in the pedal. However, the manuals play a B-flat minor chord. This results in a minor iv-I cadence in the manuals, and whole-step motion in the pedal that is outside of the manual cadential motion.

#### Example 4.4: Final cadence of *Pastorale*



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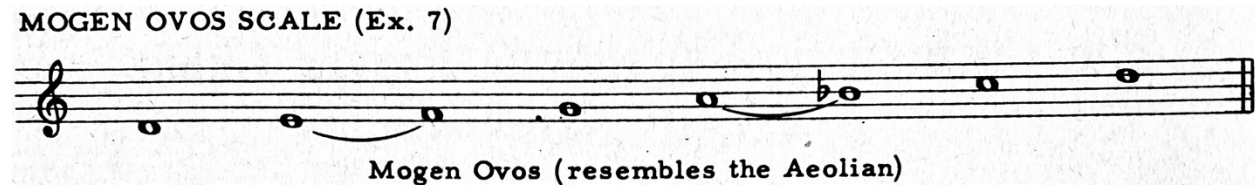
This is a technique Freed employs often (it will appear again in *Invocation*): the end of a piece or a major section of a piece deserves a cadence that can be explained in two independent ways. It gives greater weight to the end of a piece by communicating a greater sense of finality to the listener.

#### **Analysis of *Invocation***

*Invocation* is the fourth movement in *Six Liturgical Pieces*. It is dedicated to Lyman

Bunnell, who taught at the Hartt School of Music from 1941 to 1953.<sup>141</sup> Bunnell received degrees from the Yale Scientific School in 1917 and the Yale School of Music in 1922.<sup>142</sup> He was chair of the Hartt School organ department, director of its Oratorio Society, conducted the choir school, and twice served as dean of the Hartford Chapter of the American Guild of Organists.<sup>143</sup> In a footnote, Freed remarks that *Invocation* “utilize[es] the ‘Mogen Ovov Mode’ of Biblical Cantillation.”<sup>144</sup> As a reminder, the *Mogen Ovov* mode resembles the Aeolian mode, or the natural minor scale without the possibility of a raised seventh:

Figure 4.3: *Mogen Ovov* Scale



Freed gives a warning about not confusing the *Mogen Ovov* for the minor: “In traditional harmony the minor scale offers several complex problems regarding its harmonization. Its three forms, Harmonic, Melodic and Natural (Aeolian) are all attempts at absorbing the scale into the major-minor harmonic system... The raised 7<sup>th</sup> will cause the Mogen Ovov feeling to disappear and the resultant harmony will actually be the usual minor.”<sup>145</sup>

<sup>141</sup> Faculty records “Bunnell, Lyman B., 1941-1953,” box Document Records, folder 2, Hartt School faculty collection, 1898-2013, University of Hartford Archives and Special Collections, University of Hartford, Hartford, CT, [https://archives.library.wcsu.edu/caoSearch/catalog/ctweharu\\_ARCH063\\_aspace\\_0db4a072fdaff9690de45dae3109e808](https://archives.library.wcsu.edu/caoSearch/catalog/ctweharu_ARCH063_aspace_0db4a072fdaff9690de45dae3109e808).

<sup>142</sup> “L.B. Bunnell, 68, Dies; Prominent Musician,” *Hartford Courant* (Hartford, CT), Dec. 10, 1964.

<sup>143</sup> *Ibid.*

<sup>144</sup> Freed, *Six Liturgical Pieces*.

<sup>145</sup> Isadore Freed, *Harmonizing the Jewish Modes*, 41.

Figure 4.4: Phrase Analysis of *Invocation*

| Section     | Measures     | Label | Other Notes                                                         |
|-------------|--------------|-------|---------------------------------------------------------------------|
| <b>A</b>    | <b>1-17</b>  |       |                                                                     |
|             | 1-4          | a     | Introduction of theme                                               |
|             | 5-7          | b     | Imitative entrance                                                  |
|             | 7-10         |       | Chromatic harmonic accompaniment                                    |
|             | 10-12        | c     | Registral expansion, quicker harmonic tempo                         |
|             | 13-17        | d     | Climax of expansion and subsequent contraction                      |
| <b>B1</b>   | <b>17-36</b> |       |                                                                     |
|             | 17-23        | a'    | Chordal accompaniment to theme                                      |
|             | 23-25        | c'    |                                                                     |
|             | 26-29        | d'    |                                                                     |
| <b>B2</b>   | 30-33        |       | False return of theme-condensed and abrupt harmonic destabilization |
|             | 34-37        | d''   | Registral expansion                                                 |
| <b>C</b>    | <b>37-46</b> |       |                                                                     |
|             | 37-40        | a''   | Restatement of thematic material, fourth higher                     |
|             | 40-44        | b     | Imitative entrance, at original pitch                               |
|             | 44-47        |       | Abbreviated climax and harmonic stabilization                       |
| <b>Coda</b> | <b>47-53</b> |       |                                                                     |
|             | 47-50        | a     |                                                                     |
|             | 50-53        |       | A-flat minor to A minor cadence, mediant motion in pedal            |

Broadly speaking, the three large sections of *Invocation* introduce a thematic statement, build up tension through the use of textural crescendo and harmonic instability, and resolve the collective tension before beginning anew in the ensuing section. The theme serves as guidepost

for the transition from each section to the next. The middle section (B) abbreviates the formal pattern presented in section A, leading to an even more condensed development of the material which results in another frustrated thematic statement and climax. The following paragraphs will explore the ways in which Freed achieves this end in each section.

*Invocation* is marked andante and lasts for fifty-three measures. It begins with the following theme in the left hand:

Example 4.5: Opening measures of *Invocation*



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This meandering theme is mostly stepwise, but includes two significant upwards leaps. The first large interval is a fifth, taking place between the first and second note. The second large leap is a minor sixth, between the twelfth and thirteenth note of the theme (measure 3). All other intervals in the theme are seconds with an occasional third. The large upwards leaps offset the general tendency of the theme to move downwards, creating three peaks in the theme- the first and smallest at the opening leap of a fifth, the second on the G in the second measure, and the third and largest at the second large leap to the C in measure 3. These peaks give contour to the theme that otherwise snakes upwards and downwards. In the first statement of the theme, we hear all notes contained in the *Mogen Ovos* scale over the range of a tenth: only the second scale degree is heard in the octave above rather than in the octave of the first notes.

The right hand enters with a repetition of the left hand theme in measure 5, while the left hand continues its gradual motion downwards. As the right hand rises and the left hand descends,

a pedal tone A arises, sustained out of the left hand line. This creates, for a short time, a sense of stability providing grounding as the texture expands. While this pedal tone is only one measure long, it is significant in that it is the first long note of the piece and serves as precedent for future uses of pedal tones that provide harmonic grounding.

The first chromatic notes appear in measure 7 (growing out of the A pedal tone), and immediately we step away from the completely diatonic opening.

Example 4.6: Chromatic ascent (m. 7-9), harmonic ‘crunch’



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The planing seventh chords presented in quarter notes push the eighth note line upwards. The three-note texture begun in measure 6 expands into four-note texture on the second beat of measure 7. Measures 8 and 9 mark a distinctive feature of Freed’s harmonic tendencies. Maintaining one note in the harmony, Freed lowers the upper note in the chordal texture by a half step, while raising the lower note by a half step (in measure 8, the D major harmony in the first beat becomes an F with a seventh, with a delayed fifth provided by the eighth-note motion in the soprano. In measure 9, the A minor harmony in beat one become F minor in beat two, and moves back to A minor in beat 3). This half-step “crunching” of the texture inwards results in a mediant harmonic motion, creating a localized building of tension that increases from measure 7 to measure 15. Mediant relationships such as this are a hallmark of Freed’s harmonic language,

also identified by the afore-mentioned Charles Davidson in his analysis of Freed's works for the various Jewish services: "while the tonal relationship in cadences and the relationship from section to section are mostly the traditional Dominant or Subdominant to Tonic, Freed shows a 'modal' predilection for the Mediant and Submediant."<sup>146</sup>

Measures 10 through 15 exhibit a dramatic increase in tension, achieved through textural and harmonic means. The downbeat of measure 12 widens the tessitura through a descent in the pedal of a ninth, and an ascent in the top of the texture. The A minor harmony at the downbeat on measure 12 gives way to F minor in the second beat. This F minor harmony is expanded texturally in measure 13, and further in measure 14. At the same time, Freed introduces tones outside of the harmony in the tenor range of measure 13. This instability increases in measure 15, the climax of the section, in which Freed shifts to an A-flat Major harmony with the eighth note texture moving to the soprano. The peak in harmonic destabilization occurs in measure 16, in which an alto A-natural creates a tritone against the eighth-note E-flat in the soprano and an A-flat in the left hand and pedal. Simultaneously, Freed reduces the range through a descent in the right hand, and a decrescendo to reverse the gradual loudening from measure 11 through 14. The decline in tension comes to an end in measure 17, before the next iteration of the theme begins on the pickup to the following measure.

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<sup>146</sup> Davidson, "The Evolving Jewishness of Isadore Freed," 23.

Example 4.7: Textural widening, harmonic destabilization, and climax (m. 11-16)

The musical score for Example 4.7, measures 11-16, is presented in two systems. The first system (measures 11-13) is in 3/4 time. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a chordal accompaniment with block chords. A third staff, also in bass clef, contains a solo line. The second system (measures 14-16) continues the texture. The treble staff has a melodic line, the bass staff has a chordal accompaniment, and the third staff has a solo line. There are various musical notations including notes, rests, and accidentals throughout the score.

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Section A ends with the release of tension built up from measure 1 to measure 15, and dissolved from measure 15 to 17. Each section in *Invocation* is laid out in this way: a statement of the theme, further entries (either imitative entrances or chordal accompaniment to the theme) which increase in texture and tension, a climax, and a release of tension leading into the following section.

Section B begins with a statement of the theme in the left hand, played on a solo manual apart from the chordal accompaniment provided in the right hand. While the theme, as stated earlier, meanders but generally trends downwards, the three-part chordal texture in the right hand trends upwards. The harmony presented here is mostly modal, immediately notable in the motion from the first inversion A minor chord in beat one of measure 18 planing to the G major chord in the second beat and subsequent return to the original A minor chord. There are, however, some

moments that eschew the strictly modal harmonic language. For example, measure 21 uses an E Major seventh chord to propel the motion into the A minor chord of the downbeat of measure 22. This rare use of functional harmony seems abrupt given the modal nature of the remainder of the piece, and gives emphasis and a sense of arrival to the downbeat of measure 22. Freed occasionally does use the leading tone in his modal writing, seemingly in disregard to his own rules concerning the use of leading tones. He devotes a small explanation to this in Chapter 13 of *Harmonizing* (entitled “Mixed Modes”): “In such a sophisticated tonal world as surrounds us today, purity of mode would indeed be a naïve and anachronistic idea... All the deviations, then, may be interpreted as harmonic coloration and decoration. At crucial points, the basic modes assert themselves.”<sup>147</sup> In Freed’s music, these moments do not occur at the end of a phrase, or the conclusion of a section. In this way, the sense of modality is preserved in the background, even when the occasional leading tone appears.

In its descent, the left hand theme suddenly disappears with the left hand moving up to the swell manual in measure 23. The following measures (24-29) correspond to the second half of the A section; however, while in the A section the textural crescendo and harmonic are developed over 8 measures (7-15), the corresponding measures in the B section are fewer in number (24-29). These measures do not display the gradual increase in tension from the first section. The written-in crescendo is shorter, the texture is not given the opportunity to grow out of two simultaneous notes, and the range at the climax (measure 26) is smaller than in measure 15. This abbreviated motion through the phrase structure presented in A leads directly into another statement of the theme, this time in the right hand, while the left hand and pedal provide harmonic support and a contrapuntal figure in accompaniment to the theme. While the previous

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<sup>147</sup> Isadore Freed, *Harmonizing the Jewish Modes*, 47.

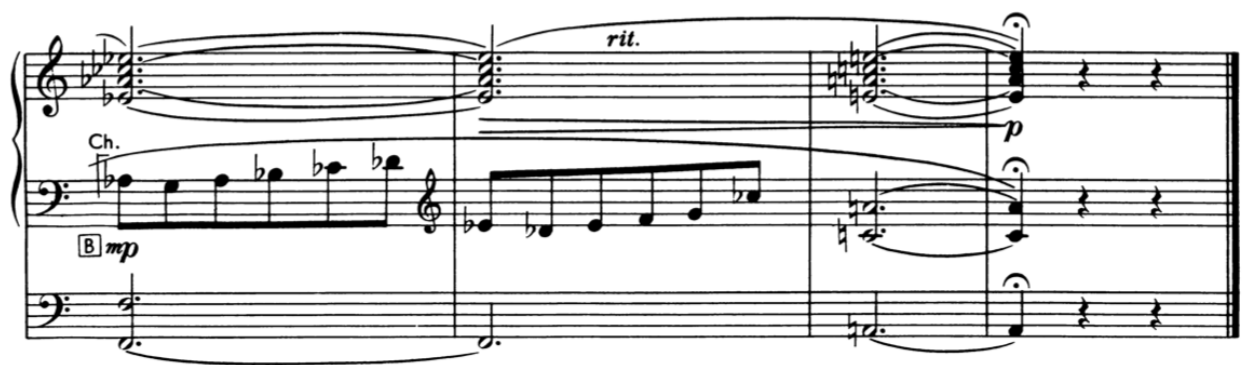


measures of the B section represent a condensed retelling of the structure presented in A, these seven measures condense the pattern even more: measure 33 transitions the theme directly into the long notes that previously denoted the climax, whereas before the build up of tension towards the climax took place over several measures. Unlike in the two previous climactic passages, this section grows slightly through a denoted crescendo and expansion of texture to measure 26, and the B section moves into the C section without any gradual release of tension through a textural decrease or decrescendo.

The C section begins with its statement of the theme begun by sustaining a note out of the final chord of the B section. While the thematic statements of the A and B sections are in A *Mogen Ovos*, this statement is in D *Mogen Ovos*. This is the only statement of the piece that is not in the area of A. As in the A section, the second entrance of the theme, in the right hand, is in the area of A *Mogen Ovos*. The beginning of this section opens similarly to the beginning of the A section: the statement of the theme in the left hand is joined by a restatement of the theme in the right hand in the pickup to measure 40. Unlike in the A section, which is characterized by a slow build-up in tension to a high point, the C section grows in texture over a pedal point A to a point of harmonic instability in measure 45. Whereas in measures 7-15 tension builds over a slow burn, measure 45 marks the arrival of only a slight climactic moment, following a *poco crescendo* and slight increase in range. This measure sees a quick decline in tension through a descent in both hands, during which consecutive eighth notes introduce a new harmony on each beat (G-sharp diminished seventh; A minor; F major; E minor; D minor; B diminished). Notably, the pedal A in measure 42 gives way to an E in measure 45 at the point of climax, and the E gives way to an A at the beginning of the coda. This suggests background motion from V-I, even if the chords presented over the pedal tones do not fit this harmonic plan.

The cadence into the coda, beginning in measure 47, begins similarly to the B section thematic entrance of measure 17, in which the theme in the left hand is accompanied by chords in the right hand. These chords increase in texture in measure 49, before Freed modulates to A-flat *Mogen Ovos* (unprepared) in measure 50. While the pedal F, the submediant of A *Mogen Ovos*, plays under the A-flat minor chord in the right hand, the left hand theme ascends with a A-flat *Mogen Ovos* scale.

Example 4.8: Final cadence



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Two notes in the left hand suggest it will move back to the area of A *Mogen Ovos*- the F and G of measure 51. These notes emphasize the local harmony of A-flat major, supplied in the right hand chord. In the cadence back to A minor on the final chord, the right hand moves a half step from A-flat minor to A minor, the left hand moves a whole step from C flat to A (plus a C down a sixth), and the pedal moves from F to A (up by a third).

### Analysis of *The Lord of All*

*The Lord of All* is the third piece in *Six Liturgical Pieces*. It is dedicated to Everett Tutchings, who at the time served as Minister of Music at Christ Church Methodist in New York.<sup>148</sup> His prior service was at the Methodist Church of St. Paul and Andrew, also in New

<sup>148</sup> "Everett Tutchings, Choirmaster, Dead," *New York Times* (New York, NY), Dec. 26, 1963.

York.<sup>149</sup> A respected organist who concertized both in solo recital and with a church schola internationally, Tutchings commissioned an organ at Christ Church around the time of Freed's death.<sup>150</sup> Unlike the dedicatees of the previous two pieces, Tutchings did not serve on the faculty of the Hartt School. Also unlike the previous two pieces, *The Lord of All* does not indicate any particular mode. Instead, the composer remarks that the piece is a "Choral-Prelude on the Hymn 'Adon Olom.'" <sup>151</sup>

The chorale prelude, one of the dominant musical forms for the organ and historically important in German speaking areas, was developed by the north German composers of the mid-to late-17<sup>th</sup> century, and continued in usage through the 20<sup>th</sup> century.<sup>152</sup> It is still a popular form for composers writing music for church use today. A chorale prelude, broadly speaking, uses a hymn tune as the musical seed for a composition. Specific forms and compositional techniques may vary widely, depending on the era and regional customs. It is noteworthy that Freed identifies this piece— which uses a Jewish hymn as its basis— with a form developed for use in the German Lutheran world. In his studies as an organist, Freed undoubtedly learned chorale preludes by Buxtehude, Bach, and others, and regarded the form as so fundamental to the organ repertoire that it sheds limitation to any one denomination. He could have easily described it as a "hymn prelude, "fantasia on a hymn tune," or any number of descriptors less associated with the Christian organ repertoire. Instead, he chooses to link this piece to the long historical usage of music written for the Christian Church.

The *Adon Olam* is one of the most recognizable hymns in the Jewish liturgy: in the

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<sup>149</sup> Ibid.

<sup>150</sup> "Church in New York Gets Big Casavant," *The Diapason* 55, no. 3 (1960): 6.

<sup>151</sup> Freed, *Six Liturgical Pieces*.

<sup>152</sup> Robert L. Marshall, "Chorale prelude," *Grove Music Online*, published Jan. 20, 2001, <https://doi-org.ezproxy.lib.ou.edu/10.1093/gmo/9781561592630.article.05661>.

Sephardic tradition, it would be sung congregationally at the end of the Sabbath service and at festival morning services.<sup>153</sup> In Ashkenazic tradition it would take the place of the hymn *Yigdal* at the end of the evening service on these occasions, and on the Eve of Atonement both the *Adon Olam* and *Yigdal* would be chanted. Some areas of Judaism used the *Adon Olam* as a reading in the chamber of the dying.<sup>154</sup> Said to be composed in the eleventh century by Solomon ibn Gabirol, an Arabic poet who lived near Malaga in Spain, the hymn text speaks to the greatness of God and his omnipotence.<sup>155</sup> Differences in translation exist depending on the tradition of the translator (Sephardic versions contain six stanzas of two verses each, and the fourth stanza is omitted by the Ashkenazim),<sup>156</sup> but the following is one translation published in 1890.

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<sup>153</sup> Francis L. Cohen and Kaufmann Kohler, “Adon ‘Olam Music,” Jewish Encyclopedia, The Kopelman Foundation, accessed Oct. 1, 2024, <https://www.jewishencyclopedia.com/articles/851-adon-olam>.

<sup>154</sup> Ibid.

<sup>155</sup> “Jewish Prayers: Adon Olam,” Jewish Virtual Library, American-Israeli Cooperative Enterprise, accessed October 1, 2024, <https://www.jewishvirtuallibrary.org/adon-olam>.

<sup>156</sup> Cohen and Kohler, “Adon ‘Olam Music.”

Figure 4.5: Text and Translation of *Adon Olam*

| Transliteration                                                                                                      | English                                                                                                                                                                           | Hebrew                                                                                                                             |
|----------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|
| Adon olam asher<br>malach, b'terem kol y'tzir<br>niv-ra. L'eit na'asah<br>b'cheftzo kol, azai<br>melech sh'mo nikra. | Lord of the universe who<br>reigned before anything was yet<br>was created: at the time when all<br>things were made by His desire,<br>then was His Name proclaimed<br>King.      | אֲדוֹן עוֹלָם אֲשֶׁר מָלַךְ,<br>בְּטֶרֶם כָּל יִצְרֵר נִבְרָא.<br>לְעֵת נַעֲשֶׂה בְּחֶפְצוֹ כָּל<br>אֲזִי מֶלֶךְ שְׁמוֹ נִקְרָא.   |
| V'acharei kichlot hakol,<br>l'vado yimloch nora.<br>V'hu hayah, v'hu hoveh,<br>v'hu yihyeh, b'tifarah.               | And after all things shall have<br>had an end, He alone, the<br>dreaded One, shall reign; He<br>was, He is, and He will be in<br>glory.                                           | וְאַחֲרֵי כְּכֻלּוֹת הַכֹּל<br>לְבַדּוֹ יִמְלֹךְ נוֹרָא.<br>וְהוּא הָיָה, וְהוּא הוֹבֵה,<br>וְהוּא יִהְיֶה, בְּתִפְאָרָה.          |
| V'hu echad v'ein sheni,<br>l'hamishil lo l'hachbirah.<br>B'li reishit b'li tachlit,<br>v'lo haoz v'hamisra.          | And He is One, and there is no<br>second to compare to Him, to<br>consort with Him: Without<br>beginning, without end: to Him<br>belong strength and dominion.                    | וְהוּא אֶחָד וְאֵין שֵׁנִי.<br>לְהַמְשִׁיל לוֹ לְהַחְבִּירָה.<br>בְּלִי רֵאשִׁית בְּלִי<br>תַּכְלִית,<br>וְלוֹ הֵעֵז וְהִמְשִׁרָה. |
| V'hu eili v'chai goali<br>v'tsur chevli b'eit tsarah.<br>V'hu nisi umanos li,<br>m'nat kosi b'yom ekrah.             | And He is my God—my<br>Redeemer liveth and—a rock in<br>my travail in time of distress;<br>and He is my banner and my<br>refuge, the portion of my cup on<br>the day when I call. | וְהוּא אֵלֵי וְחַי גּוֹאֲלִי.<br>וְצוּר חֲבֻלִי בְּעֵת צָרָה.<br>וְהוּא נִסִּי וּמָנוֹס לִי,<br>מִנֵּת כּוֹסִי בְּיוֹם אֶקְרָא.    |
| B'yado afkid ruchy,<br>b'eit ishan v'airah.<br>V'im ruchy g'viati,<br>Adonai li v'lo irah.                           | Into His hand I commend my<br>spirit, when I sleep and when I<br>wake; and with my spirit, my<br>body also: the Lord is with me,<br>and I will not fear.                          | בְּיָדוֹ אֶפְקִיד רוּחִי,<br>בְּעֵת אִישָׁן וְאָעִירָה.<br>וְעִם רוּחִי גּוֹוִיתִי,<br>יְיָ לִי וְלֹא אִירָא.                      |

Text and Translation, Authorized Daily Prayer Book, Simon Singer<sup>157</sup>

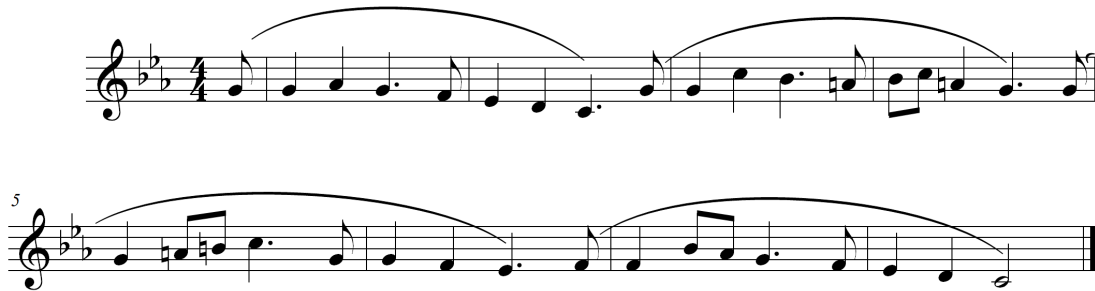
A great number of tunes have been published to fit this text: every single significant composer for the Synagogue has written multiple settings of this hymn.<sup>158</sup> The tune utilized by Freed is one that would be readily recognizable to most American Reform Jews, and even to

<sup>157</sup> “Adon Olam,” Zemirot Database, Accessed October 1, 2024, [https://zemirotdatabase.org/view\\_song.php?id=23#rec](https://zemirotdatabase.org/view_song.php?id=23#rec).

<sup>158</sup> Cohen and Kohler, “Adon ‘Olam Music.”

Jews of today. It was composed by Eliezer Mordecai ben Isaac Gerovitch, and published in his two volume collection of personal compositions in 1897 and 1904.<sup>159</sup>

Figure 4.6: Gerovitch's *Adon Olam* tune (Variation used in *The Lord of All*)



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Comprising four phrases of equal length, this tune could easily be sung congregationally. Its range is only an octave, and it moves mostly stepwise. The largest leap is a fifth, between the last note of the first phrase and the first note of the second phrase. Requiring little vocal prowess, this tune is different in style from the florid and melismatic cantillations provided by cantors who would have spent years developing their technique and breadth of liturgical knowledge.

This tune is not strictly modal in nature; the third phrase in particular implies the melodic minor, using the natural A and B in their rise up to the C. One could imagine the first phrase in C minor, the second tonicizing G minor, a strong return to C minor in the third phrase with the raised sixth and seventh scale degree, and a cadential 6-4 cadence ending the fourth phrase in C. The tune clearly does not limit Freed to modal harmony only, and very likely generations of Jewish musicians have harmonized this tune in a more tonal way. However, Freed chooses to use a variety of modal techniques in *The Lord of All*, and he likely would have considered an excess of tonal harmony an improper choice for such an important Jewish text as the *Adon Olam*. These

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<sup>159</sup> “Eliezer Mordecai Ben Isaac Gerovich,” Jewish Music Research Centre, accessed October 1, 2024. <https://jewish-music.huji.ac.il/en/content/eliezer-mordecai-ben-isaac-gerovich>.

next paragraphs will explore the ways in which Freed adopts Jewish modal harmonic techniques to a tune that does not necessarily require modality for its harmonization.

Figure 4.7: Phrase Analysis of *The Lord of All*

| Section                   | Measures     | Label | Other Notes                                                                                               |
|---------------------------|--------------|-------|-----------------------------------------------------------------------------------------------------------|
| <b>Introduction</b>       | <b>1-25</b>  |       |                                                                                                           |
|                           | 1-8          |       | Unisons and Quartal/Quintal harmonies                                                                     |
|                           | 9-14         |       | "Unfolding" harmonic figures and descent. Simultaneous use of triadic and Q harmonies                     |
|                           | 15-25        |       | Motivic figures built out of opening phrase                                                               |
| <b>A</b>                  | <b>26-42</b> |       |                                                                                                           |
| First thematic entrance   | 26-27        | a     | Tune in left hand, solo                                                                                   |
|                           | 28-29        | b     |                                                                                                           |
|                           | 30-31        | c     |                                                                                                           |
|                           | 32-34        | d     |                                                                                                           |
| Second thematic entrance  | 35-36        | a'    | Ornamented tune above harmonic texture                                                                    |
|                           | 37-38        | b'    |                                                                                                           |
|                           | 39-40        | c'    |                                                                                                           |
|                           | 41-42        | d'    |                                                                                                           |
| <b>Transition</b>         | <b>43-46</b> |       | 3-note motivic figures built out of opening phrase of tune                                                |
| <b>B</b>                  | <b>47-68</b> |       |                                                                                                           |
| "False" thematic entrance | <b>47-52</b> |       | Equal-length phrases correspond to tune's phrases (1-3)                                                   |
|                           | 47-48        | aa    | Phrase structure and contour similar to a, different melody                                               |
|                           | 49-50        | bb    |                                                                                                           |
|                           | 51-52        | cc    |                                                                                                           |
|                           | 53-62        |       | Extended "fourth phrase" in new time signature, harmonically unstable with diminished chords, pivot tones |



|                          |              |     |                                                                                            |
|--------------------------|--------------|-----|--------------------------------------------------------------------------------------------|
|                          | 63-68        |     | Extended b7 to d diminished 7 leads to return of quarter note harmonic motion back to tune |
| <b>C</b>                 | <b>69-82</b> |     |                                                                                            |
| Fourth thematic entrance | 69-70        | a'' | Larger chords, tune above texture                                                          |
|                          | 71-72        | b'' |                                                                                            |
|                          | 73-74        | ccc |                                                                                            |
|                          | 75-76        | ddd |                                                                                            |
|                          | 77-82        |     | Coda. Deceptive cadence leads to closing chords recalling long-short chords in intro       |

*The Lord of All* is 82 measures long and is in the harmonic area of C. It consists of three major sections in which the four phrases of the *Adon Olam* tune are presented. The A section comprises two complete statements of the tune. The following B section parallels the phrase structure of the hymn tune but presents a different tune entirely. In this section, the fourth phrase deviates widely, moving to a new time signature and destabilizing the harmonic and rhythmic foundation underpinning the piece thus far. The end of the B section returns to rhythmic and harmonic stability in its close, allowing for a return of the thematic material in a more straightforward way with the C section. The piece's introduction introduces the harmonic and melodic ideas Freed uses to harmonize the hymn tune later, and a short coda extends the final cadence using the same materials Freed developed during the introduction.

Compared to the previous two pieces, *The Lord of All* begins with an extended introduction. Beginning with unison C, the first chord is made up of ascending fourths from the

pedal into the hands. The second phrase is unison pitches on G, spread over 3 octaves. Measure 5 repeats the unison C, but the subsequent chord is a stacking of fifths- a fifth from B-flat to F, and another from the pedal C to G. The uppermost note of this chord, an F, is a step higher than the upper E-flat in the quartal chord in the second measure. Measures 7 and 8 return to the unison motion in measures 3 and 4, but the range is extended to an E-flat. These opening bars use two techniques- unison pitches and harmonies built around quartal and quintal harmonies.

Example 4.9: Beginning of *The Lord of All*

The image shows a musical score for the beginning of 'The Lord of All'. It is marked 'Maestoso' with a tempo of '♩ = 50'. The score is written for three parts: Manuals (right and left hands), and Pedal. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The first measure shows a unison C in the manuals and a pedal C. The second measure shows a quartal chord in the manuals (B-flat and E-flat) and a pedal C. The third measure shows a unison G in the manuals and a pedal C. The fourth measure shows a unison G in the manuals and a pedal C. The fifth measure shows a unison C in the manuals and a pedal C. The sixth measure shows a unison C in the manuals and a pedal C. The seventh measure shows a unison G in the manuals and a pedal C. The eighth measure shows a unison G in the manuals and a pedal C. The ninth measure shows a unison C in the manuals and a pedal C. The tenth measure shows a unison C in the manuals and a pedal C. The eleventh measure shows a unison G in the manuals and a pedal C. The twelfth measure shows a unison G in the manuals and a pedal C. The thirteenth measure shows a unison C in the manuals and a pedal C. The fourteenth measure shows a unison C in the manuals and a pedal C. The fifteenth measure shows a unison G in the manuals and a pedal C. The sixteenth measure shows a unison G in the manuals and a pedal C. The seventeenth measure shows a unison C in the manuals and a pedal C. The eighteenth measure shows a unison C in the manuals and a pedal C. The nineteenth measure shows a unison G in the manuals and a pedal C. The twentieth measure shows a unison G in the manuals and a pedal C. The twenty-first measure shows a unison C in the manuals and a pedal C. The twenty-second measure shows a unison C in the manuals and a pedal C. The twenty-third measure shows a unison G in the manuals and a pedal C. The twenty-fourth measure shows a unison G in the manuals and a pedal C. The twenty-fifth measure shows a unison C in the manuals and a pedal C. The twenty-sixth measure shows a unison C in the manuals and a pedal C. The twenty-seventh measure shows a unison G in the manuals and a pedal C. The twenty-eighth measure shows a unison G in the manuals and a pedal C. The twenty-ninth measure shows a unison C in the manuals and a pedal C. The thirtieth measure shows a unison C in the manuals and a pedal C. The thirty-first measure shows a unison G in the manuals and a pedal C. The thirty-second measure shows a unison G in the manuals and a pedal C. The thirty-third measure shows a unison C in the manuals and a pedal C. The thirty-fourth measure shows a unison C in the manuals and a pedal C. The thirty-fifth measure shows a unison G in the manuals and a pedal C. The thirty-sixth measure shows a unison G in the manuals and a pedal C. The thirty-seventh measure shows a unison C in the manuals and a pedal C. The thirty-eighth measure shows a unison C in the manuals and a pedal C. The thirty-ninth measure shows a unison G in the manuals and a pedal C. The fortieth measure shows a unison G in the manuals and a pedal C. The forty-first measure shows a unison C in the manuals and a pedal C. The forty-second measure shows a unison C in the manuals and a pedal C. The forty-third measure shows a unison G in the manuals and a pedal C. The forty-fourth measure shows a unison G in the manuals and a pedal C. The forty-fifth measure shows a unison C in the manuals and a pedal C. The forty-sixth measure shows a unison C in the manuals and a pedal C. The forty-seventh measure shows a unison G in the manuals and a pedal C. The forty-eighth measure shows a unison G in the manuals and a pedal C. The forty-ninth measure shows a unison C in the manuals and a pedal C. The fiftieth measure shows a unison C in the manuals and a pedal C. The fifty-first measure shows a unison G in the manuals and a pedal C. The fifty-second measure shows a unison G in the manuals and a pedal C. The fifty-third measure shows a unison C in the manuals and a pedal C. The fifty-fourth measure shows a unison C in the manuals and a pedal C. The fifty-fifth measure shows a unison G in the manuals and a pedal C. The fifty-sixth measure shows a unison G in the manuals and a pedal C. The fifty-seventh measure shows a unison C in the manuals and a pedal C. The fifty-eighth measure shows a unison C in the manuals and a pedal C. The fifty-ninth measure shows a unison G in the manuals and a pedal C. The sixtieth measure shows a unison G in the manuals and a pedal C. The sixty-first measure shows a unison C in the manuals and a pedal C. The sixty-second measure shows a unison C in the manuals and a pedal C. The sixty-third measure shows a unison G in the manuals and a pedal C. The sixty-fourth measure shows a unison G in the manuals and a pedal C. The sixty-fifth measure shows a unison C in the manuals and a pedal C. The sixty-sixth measure shows a unison C in the manuals and a pedal C. The sixty-seventh measure shows a unison G in the manuals and a pedal C. The sixty-eighth measure shows a unison G in the manuals and a pedal C. The sixty-ninth measure shows a unison C in the manuals and a pedal C. The seventieth measure shows a unison C in the manuals and a pedal C. The seventy-first measure shows a unison G in the manuals and a pedal C. The seventy-second measure shows a unison G in the manuals and a pedal C. The seventy-third measure shows a unison C in the manuals and a pedal C. The seventy-fourth measure shows a unison C in the manuals and a pedal C. The seventy-fifth measure shows a unison G in the manuals and a pedal C. The seventy-sixth measure shows a unison G in the manuals and a pedal C. The seventy-seventh measure shows a unison C in the manuals and a pedal C. The seventy-eighth measure shows a unison C in the manuals and a pedal C. The seventy-ninth measure shows a unison G in the manuals and a pedal C. The eightieth measure shows a unison G in the manuals and a pedal C. The eighty-first measure shows a unison C in the manuals and a pedal C. The eighty-second measure shows a unison C in the manuals and a pedal C. The eighty-third measure shows a unison G in the manuals and a pedal C. The eighty-fourth measure shows a unison G in the manuals and a pedal C. The eighty-fifth measure shows a unison C in the manuals and a pedal C. The eighty-sixth measure shows a unison C in the manuals and a pedal C. The eighty-seventh measure shows a unison G in the manuals and a pedal C. The eighty-eighth measure shows a unison G in the manuals and a pedal C. The eighty-ninth measure shows a unison C in the manuals and a pedal C. The ninetieth measure shows a unison C in the manuals and a pedal C. The ninety-first measure shows a unison G in the manuals and a pedal C. The ninety-second measure shows a unison G in the manuals and a pedal C. The ninety-third measure shows a unison C in the manuals and a pedal C. The ninety-fourth measure shows a unison C in the manuals and a pedal C. The ninety-fifth measure shows a unison G in the manuals and a pedal C. The ninety-sixth measure shows a unison G in the manuals and a pedal C. The ninety-seventh measure shows a unison C in the manuals and a pedal C. The ninety-eighth measure shows a unison C in the manuals and a pedal C. The ninety-ninth measure shows a unison G in the manuals and a pedal C. The hundredth measure shows a unison G in the manuals and a pedal C.

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Both of these techniques establish the areas of C and G as important, and harmonic centers that will be explored in the remainder of the piece. He does so without using leading tones and develops these ideas through the expansion of ranges established in the first bars.

Measure 9 (and its preceding pickup eighth note) introduce the first triads in the piece. The first chord is a second-inversion C major triad, with an added raised fourth scale degree (a major seventh above the lowest note of the chord, G). It moves to a first-inversion D-flat major triad. This two-chord pattern continues into the next measure: a C minor first-inversion triad in measure 10 moves to a D-flat minor root position triad. The following A major nine chord

eventually moves to C major second inversion chord in measure 13, which crescendos into an E-flat root inversion chord, with an added C-sharp and F-sharp above the E-flat chord. This final chord is a combination of two ideas- the general shift to triadic harmony begun in measure 9, and the quartal and quintal harmonies introduced in the second measure. The triadic harmonies allow Freed a language with which to harmonize the forthcoming hymn tune, which lends itself well to tonal harmony, and a non-tonal method of harmonization he can use to destabilize any potential over-reliance on leading tones or triadic harmony.

The pickup to measure 15, the second half to the introduction, marks the first use of melodic material built from the *Adon Olam* hymn tune. The opening phrase appears in its entirety in the right hand in parallel thirds, becoming parallel sixths in measure 16. Using the first four notes of the same phrase, measures 17 and 18 increase the textural density and raise the texture into a higher register, relying on fully diminished seventh chords, diminished triads, and planing triads in first inversion. Further iterations of the hymn tune's first phrase follow in measures 19 through 25, using the same harmonic techniques and reintroducing the quartal and quintal harmonies from the opening in measure 23. Transitions between phrases, when triadic, move to unrelated harmonic areas: for example, the phrase ending in measure 20 is on a D major triad, but the subsequent phrase begins with a D-flat major second-inversion triad. Freed sets a standard of tonal non-functionality in this section, culminating in the final three chords (D major to G-flat minor to F major) before the introduction moves into the A section.

The A section, beginning in measure 26, starts with the first full iteration of the hymn tune. It appears on a solo registration in the left hand. The right hand provides homophonic accompaniment. Usually, the motion of the right hand moves in the opposite direction as the hymn tune in the left hand- as the hymn tune rises, the right hand motion moves downwards, and

ascends when the hymn tune falls. There are occasional isolated moments of functional harmony: a dominant G major seventh chord on the second beat of measure 27 resolves to C minor in the next beat, and the second beat of measure 30 raises the B natural in the tune to C. The harmony in this instance is a diminished chord based on B, missing its third, which would tend to resolve to C. As in *Invocation*, these isolated instances of tonality most often occur within phrases and serve to propel the phrase to its conclusion. More important cadences usually involve whole step modal motion, a mediant relationship, or a plagal cadence.<sup>160</sup>

Freed uses the pedal in this section to displace the harmony presented by the hands by a third in several places. He harmonizes the first downbeat of the hymn tune with an E-flat major chord in the manuals, while the pedal plays a C. The resulting chord is a C minor seventh chord. The C in the pedal tells the listener that we are in the harmonic area of C, while the minor seventh simultaneously disallows a sense of harmonic home and prepares for a quick motion away from this area. Similar uses of the pedal occur in measure 28- in which the pedal A natural changes the manual C minor chord into an A diminished seventh chord. The second beat of measure 29 sees an apparent plagal cadence in the manuals, but the d in the pedal changes the progression to a D minor seventh chord to the cadential G 4-3 chord- closer to the more acceptable minor v<sup>7</sup>- I<sup>4-3</sup> than a plagal cadence. The pedal plays within the harmony in the manuals during more important cadences, giving greater weight to the harmonies in measure 33 and 34- the E-flat, F, and B-flat in measure 33 and the C (double pedaled) in measure 34 are the roots of the corresponding chords in the manuals. This gives greater emphasis to these chords, signifying to the listener that there is some finality to this particular cadence; indeed, these

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<sup>160</sup> Freed argues in *Harmonizing the Jewish Modes* that plagal cadences are also to be avoided, as the pitches of the IV chord can be described as the 7-9-11 of a dominant I<sup>11</sup> chord, thus creating a half-step tendency from the fourth to the third scale degree. This is still less damaging to the sense of modal harmony than the dominant-tonic motion provided by a V-I cadence.

measures are the close to the first full statement of the hymn tune.

The A section continues directly into a second complete statement of the hymn tune in measure 35. It takes place in a higher register, with both hand on the same manual, and with the tune at the top of the harmonic texture in the right hand. The pedal is tacet until the end of the A section in measure 42. The hymn tune is ornamented throughout. In general, the second half of the A section serves to restate the hymn tune in a new way, using the same harmonic techniques as before. A short transition follows, in which Freed uses small motives built from the hymn tune. Freed's harmonies in this short section are increasingly more adventurous- the cadence in measure 44 on A is approached from an E-flat major seventh chord- motion by a tritone. Similarly, measure 46 ends on a D major chord approached by an E-flat major chord. These chords still work in a nonfunctional way, but deny a sense of harmonic home asserted by the longer pedal tones and closer harmonic relationships used generally in the A section. It also prepares the listener for further movement away from harmonic stability in the B section.

Section B begins in measure 47. It begins similarly to the first presentation of the thematic material in the A section: the right hand provides accompaniment to the left hand tune played on a solo registration (the right hand takes over the melody in measure 49, joining the left hand on its manual). The pedal is mostly tacet in these opening bars, providing only a G to establish the harmonic center of G minor at the beginning of the section. Two important differences exist between this section and the first half of the A section: first, the melody is not the *Adon Olam* tune. It is similar to the *Adon Olam* in its regular two-measure phrase structure, and its first phrase and a half follows a similar contour to the *Adon Olam*.

Example 4.10: First two phrases of B section



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Second, while in A the melody and accompaniment moved in opposing directions, the motion at the beginning of B is parallel. This parallel motion disappears as Freed abandons the melody for homophonic chordal motion. These chords are occasionally functional (e.g. D major to G major ending the second phrase in measure 50) but otherwise are nonfunctional major or minor triads moving by either whole step or a fourth.

Measures 47 through 52 present 3 two-measure phrases. We would expect a fourth phrase to complete the pattern established in the *Adon Olam* tune. Instead, following the B minor chord ending the third phrase, the time signature changes from the original 2/2 to 6/8, in which the previous quarter note is equal to a dotted quarter note is 6/8.

Example. 4.11: Transition between time signatures in B section



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Rhythmically speaking, this results in feeling that we have moved to a series of triplets in the previous time signature. Coupled with an increasing sense of harmonic instability (the preceding B minor chord had been approached by a fourth, preceded itself by an augmented fifth), this new rhythmic instability propels us into an extended reimagining of the tune's fourth and final phrase.

This extended fourth phrase, marked *più moderato*, lasts from measure 53 to measure 66, is much less harmonically active than anything preceding in the A or B section. With a nebulous pseudo-melody that slowly rises from its initial middle-D to a G above the treble staff before falling again, the first three measures explore minor seventh and fully diminished seventh chords built above a B natural. Successive measures shift harmonically based on pivot tones: the A-flat minor chord in measure 57 moves via common tones to a first-inversion F minor seventh chord in the following measure. The D-flat pitch in the melody at the end of measure 59 becomes a C-sharp in the following measure and becomes the suspended ninth of a B minor chord, resolved in the second half of the measure. This sets up a rocking motion between F minor seventh chords and B minor chords in successive measures (motion by tritone), denying the listener any sense of harmonic stasis. Duples in measure 62 prepare a return to a duple time signature (4/4) in measure 63. The harmony rests on a B minor seventh chord for several measures (including its first inversion in measure 65). This prolonged dissonance creates tension which is resolved by the return to a triadic harmony in measure 66.

The final section, C, begins following the short transition out of B in measure 69.

Example 4.12: Transition out of B section into Thematic Statement



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The first two phrases are the first phrases from the *Adon Olam*, and is harmonized with dense planing chords. The pedal is in whole notes on C, asserting the harmonic area underneath the chords moving in stepwise motion above. The second two phrases, as in the B section, follow the contour and phrase structure of the hymn tune but do not adhere to the notes of the theme. Freed returns to the same method of harmonization found at the beginning of the A section, in which the pedal plays a note outside of the chord played in the hands. In this instance, the pedal C is outside of the D major chord in the hands. The fourth beat of measure 76 is a G minor seventh chord which should cadence in C minor or major, but instead moves to A-flat major in a deceptive cadence and leads us into a short coda. The coda returns to the short-long rhythmic patterns found in the introduction, and the final cadence begins with another G minor seventh chord. This time, it ends in C major.



## Chapter 5: Conclusion

### Freed's Legacy

In *A Jewish Composer by Choice*, Freed's colleague Dr. Judah Cahn remarks the following:

Not too many years ago music was the adopted child of the Synagogue.

This adoption was necessary because the natural child, the music of our people, was seemingly lost in antiquity, ignored or neglected... Greatness of mind, of heart and of talent were needed, literally, to break through the sound barrier which existed.<sup>161</sup>

Describing this sound barrier, Cahn proposes that the music of the synagogue had become stagnant, brought into it from the secular or Christian world. Freed, and many of his colleagues, sought to return truly Jewish music to the Synagogue. He clearly possessed the compositional prowess to synthesize a Jewish musical identity out of historical material and the style of music prevalent during his time (whether or not Freed's musical language caught on and 'stuck' is perhaps a worthy topic for another study). Possibly more important, however, is that Freed lived in a time that (more so than in previous generations) allowed for his simultaneous study of older music and the promulgation of new music. Freed was well taught; he studied piano at the university level while only a teenager, and, like other talented American composers, studied composition with the best teachers in Europe. His interests became more and more focused on the advancement of Jewish music; as luck would have it, he lived during a surge of scholarship on the development of Jewish music from antiquity. Freed had raw talent and great

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<sup>161</sup> Judah Cahn, "As His Colleagues Knew Him," in *A Jewish Composer by Choice: Isadore Freed: His Life and Work*, ed. Charles Davidson and A. W. Binder (New York: National Jewish Music Council, 1961), 9-10.

drive to succeed, but he benefitted from the best instruction and scholarship available at the time. Both his qualities and the work of his predecessors and teachers enabled his work into furthering Jewish music.

In addition to his compositional talents, his many remembrances in *A Jewish Composer by Choice* remark on Freed's ability to communicate the importance of writing music that is devoted to honoring a Jewish musical legacy in a modern language. Freed earned the admiration and trust of his colleagues and his congregations by displaying a care for them as individuals as great as his intense devotion to Jewish liturgy. Those who may have pushed back on some of his reforms, then, were less likely to object due to his clear focus on the good of his community. This is a worthwhile lesson for church musicians of today. Many current-day church musicians, like Freed, feel that today's religious institutions have abandoned their musical heritage. Freed demonstrates the blueprint for setting into motion liturgical reform: not only must church musicians be experts in the music they profess to restore, but they must also possess the skills to communicate why these reforms should matter to individuals who, frankly, might not care. If a more authentic relationship with one's liturgical ancestry matters, said individual should be able to explain why it matters.

Freed's *Harmonizing the Jewish Modes* had a lasting impact on the education of cantorial students. Through at least the year 2009, it was still in use as a textbook at the School of Sacred Music of Hebrew Union Seminary.<sup>162</sup> Students learned the harmonic facets of modal theory complicit in the traditional *nusach*, and practiced writing their own compositions using the *nusach* with the correct modes.<sup>163</sup> Cantorial students gained the "ability to recognize, present, and manipulate the modes as a defining skill within the profession, and a central requirement for

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<sup>162</sup> Judah Cohen, *The Making of a Reform Jewish Cantor*, 165.

<sup>163</sup> Ibid.

becoming an arbiter of Jewish music.”<sup>164</sup>

### **Utility of Freed’s Modal Technique**

The methods presented in *Harmonizing* are not useful only to Jewish musicians. Proficiency in manipulating harmonies around modal tunes is a valuable skill to any composer or church musician, particularly those who often encounter melodies outside of the tonal system. Roman Catholic musicians, in developing accompaniments for the many modal chants found in the church, can make particular use of Freed’s rules regarding cadential motion, since many of the Western Church modes utilize a lowered seventh scale degree. Disregarding some older practices, including *musica ficta*, in which it was customary to raise leading tones into cadences, creating a sense of harmonic tendency without the use of a leading tone is a necessary component of chant accompaniment and modal improvisation. Personally, I have used some of Freed’s harmonic techniques in my own improvisations and have found them extraordinarily useful— particularly since I do not consider myself overly gifted in harmonic control. I have found that the addition of a mediant tone above or below a chord is an easy way to introduce higher tertian chords to a texture, while remaining in the modal language, and create some harmonic interest. It simultaneously facilitates the addition of augmented or diminished chords, which allow for more interesting modulations or simply a more colorful harmonic language. Giving the pedal a somewhat independent role in cadences (as Freed used in the codas of *Pastorale* and *Invocation*) is a great way to signal larger structural cadences, giving finality to the end of an improvisation or a reharmonized verse or psalm tone. While these two techniques have found a place in my toolbox of improvisatory techniques, different organists will likely find others in Freed’s writing that expand their own harmonic skill sets.

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<sup>164</sup> Ibid., 176.

Freed expresses one overarching rule in *Harmonizing the Jewish Modes*: that the modes all include a lowered seventh scale degree, and therefore disallow the use of the major V-I cadence that dominated that harmonic language of the Classical era. All other rules follow from this foundational tenet. Much of the further discourse explains the various allowable cadences in the three major modes (the *Adonoy Moloch*, the *Mogen Ovov*, and the *Ahavoh Rabboh* scales). These three modes are named for the prayers to which they traditionally accompanied. His purpose in writing *Harmonizing the Jewish Modes* was to help students preserve the characteristics of the modes while exploiting their harmonic possibilities. Freed provides examples of cadences for each mode that are historically derived, and others that his contemporary composers used frequently in their own compositions. He encourages students to use these cadences in their works utilizing Jewish material.

### **Other Organ Works**

Freed wrote one other work for solo organ, *Passacaglia*, in 1955 (See Appendix D). It remains unpublished. At 162 measures, it is significantly longer than any work in *Six Liturgical Pieces*. A cursory overlook reveals more complex rhythmic patterns and a greater technical challenge than the *Six Liturgical Pieces*. Should it be published, it could become a compelling piece for concert use. The use of the passacaglia form, similarly to the use of the chorale prelude nomenclature in *The Lord of All*, reflect Freed's expertise in the organ field outside of its Jewish use. He was an educated organist and musician, with a distinct interest in the music of antiquity, and his compositions took into account the historical ways in which the organ found use. While he wrote no other work for solo organ, his many psalm settings and service settings use the organ in a highly idiomatic way. Organists may find these works worth looking into for their compositional mastery in a liturgical setting, and the way Freed uses the organ in combination

with voices.

### **In Summation**

This document has analyzed three of Freed's compositions using Jewish musical material from the collection *Six Liturgical Pieces* (scores may be found in Appendix D): 2. *Pastorale*, 4. *Invocation*, and 3. *The Lord of All*. In the first two, Freed remarks in a footnote the particular mode in which he is writing; in the third, he identifies the hymn tune which forms the thematic source of the piece. In certain limited circumstances, Freed uses some half-step functional harmonic motion. However, the conclusion of phrases and important cadences always utilize modal cadences. Freed is particularly fond of mediant motion into a cadence, a v-I/i cadence, or half-step motion into a cadence similar to a Phrygian cadence.

*Six Liturgical Pieces* is a useful collection of organ music for use in service or as concert pieces. They demonstrate a well-studied and well-executed modal harmonic language that may be a fresh yet approachable foray into modal harmony for many organists and congregations. While music for solo organ does not constitute a large output of Isadore Freed's music, his idiomatic writing for organ and compositional soundness make these works a rewarding study. Composers and organists interested in modal liturgical music would be well served to study these works and his many other works for organ, solo cantor, and choir.

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Appendix A  
Organ Stoplists

Temple Kenesth Israel, Philadelphia, PA (Employed Freed from 1933-1947)<sup>165</sup>

Frank Roosevelt, Opus 528 (1892)

GREAT

16' Double Open Diapason  
8' First Open Diapason  
8' Second Open Diapason  
8' Gemshorn  
8' Viola di Gamba  
8' Doppel Flöte  
4' Octave  
4' Hohl Flöte  
2-2/3' Octave Quint  
2' Super Octave  
IV Mixture  
8' Trumpet

SWELL

16' Bourdon (treble & bass split knob)  
8' Open Diapason  
8' Spitz Flöte  
8' Salicional  
8' Aeoline  
8' Vox Celestis  
8' Stopped Diapason  
4' Octave  
4' Flute Harmonique  
2' Flageolet  
Cornet III, IV, V  
16' Contra Fagotto  
8' Cornopean  
8' Oboe  
8' Vox Humana

CHOIR

16' Contra Gamba  
8' Geigen Principal  
8' Dolce  
8' Concert Flute  
8' Quintadena  
4' Fugara  
4' Flute d'Amour  
2' Piccolo Harmonique  
8' Clarinet

PEDAL

16' Open Diapason  
16' Bourdon  
10-2/3 Quint  
8' Violoncello  
16' Trombone

ACCESSORIES

Swell Tremulant  
Choir Tremulant  
Bellows Signal  
Wind Indicator  
11 Pedal movements  
Balanced Swell Pedal  
Balanced Great & Choir Pedal

COUPLERS

Swell to Great  
Swell to Great Octaves  
Choir to Great  
Swell to Choir  
Swell to Pedal  
Great to Pedal  
Choir to Pedal

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<sup>165</sup> David H. Fox, *Hilborne and Frank Roosevelt* (Richmond, VA: OHS Press, 2012) 325.

Park Avenue Synagogue, New York (Commissioned Freed's *Sabbath Evening Service*, 1953)<sup>166</sup>



Casavant Frères Op. 1179, 1927

### **Great (Manual II), 61 notes**

8' Open Diapason  
8' Hohl Flöte  
4' Octave  
4' Harmonic Flute  
2' Super Octave  
Mixture III  
8' Trumpet  
*Great Unison Off*  
*Great Super*

### **Swell (Manual III), 61 notes**

16' Bourdon  
8' Open Diapason  
8' Stopped Diapason  
8' Viola di Gamba  
8' Voix Celeste  
8' Aeoline  
4' Flauto Traverso  
2' Flautino  
Dolce Cornet III

8' Cornopean  
8' Oboe  
Tremulant  
*Swell Sub*  
*Swell Unison Off*  
*Swell Super*

### **Choir (Manual I), 61 notes**

8' Geigen Principal  
8' Melodia  
8' Dulciana  
4' Wald Flöte  
2' Piccolo  
8' Clarinet  
*Choir Sub*  
*Choir Unison Off*  
*Choir Super*

### **Echo Organ (Manual IV), 61 notes**

8' Violin Diapason  
8' Gedeckt  
8' Viola Aetheria  
8' Vox Angelica  
4' Fern Flute  
8' Vox Humana  
Tremulant  
Harp

### **Pedal Organ, 32 notes**

16' Open Diapason  
16' Bourdon  
16' Gedeckt (Swell)  
8' Octave (from 16' Open D.)  
8' Stopped Flute (from 16' Bdn.)

<sup>166</sup> <sup>166</sup> "Park Avenue Synagogue," NYC Organ Project, New York American Guild of Organist, access September 27, 2024, <http://nycago.org/Organs/NYC/html/ParkAveSyng.html>.

Temple Israel, Lawrence, New York (Employed Freed 1946-1960)

The instrument at Temple Israel was a 3-manual, 27-rank Henry Pilcher organ completed in December 1930.<sup>167</sup> It had 65 stops and utilized 73-note manual chests. No stop list is currently available.

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<sup>167</sup> Bynum Petty, *Henry Pilcher's Sons: Opus List and Historical Sketch* (Morrisville, NC: Lulu Publishing, 2014), 321.

Appendix B  
Timeline of Published Works of Isadore Freed<sup>168</sup>

| Year                           | Title                                               | Instrumentation                                                        |
|--------------------------------|-----------------------------------------------------|------------------------------------------------------------------------|
| <b>Jewish Liturgical Music</b> |                                                     |                                                                        |
| 1939                           | Sacred Service for Sabbath Morning                  | Cantor, SATB, Organ                                                    |
| 1940                           | Hora (Kuma Echa)                                    | SSA, Piano                                                             |
| 1940                           | The Builder's Song (Havu L'Venim                    | SSA, Piano                                                             |
| 1941                           | Jerusalem (Y'Rushalayim)                            | SSA, Piano                                                             |
| 1942                           | In Distress I Called Upon the Lord (Psalm 118)      | Baritone or Mezzo-Soprano Solo, SATB, Piano, also scored for Orchestra |
| 1942                           | On the Shores of the Kineret (Al S'Fat Yam Kineret) | SSA, Piano                                                             |
| 1942                           | Song of the Jordan (Ha-Yarden)                      | SSA, Piano                                                             |
| 1942                           | The Builder's Dance (Chulu M'Chol Ha-Hora)          | SSA, Piano                                                             |
| 1942                           | Zion, My Beloved (Tziyon Tamati)                    | SSA, Piano                                                             |
| 1947                           | A Prayer for Peace                                  | Soprano or Tenor, Organ                                                |
| 1947                           | Etz Chayim                                          | SA, Organ                                                              |
| 1947                           | May the Words                                       | SA, Organ                                                              |
| 1947                           | V'Shomru                                            | Cantor, SATB, Organ                                                    |
| 1947                           | Yism'Chu I                                          | SATB, Organ                                                            |
| 1947                           | Yism'Chu II                                         | SA, Organ                                                              |
| 1948                           | Shachar Avakeshcho                                  | Cantor, SATB, Organ                                                    |
| 1948                           | Va-Ani S'Filosi                                     | Soprano, Tenor, Organ                                                  |
| 1950                           | Sabbath Morning Service for Two-Part Choir          | Cantor, SA, Organ                                                      |
| 1951                           | Bless the Lord, O My Soul (Psalm 103)               | SATB, also small orchestra                                             |
| 1951                           | I Will Lift Up Mine Eyes (Psalm 121)                | SATB                                                                   |
| 1951                           | Make a Joyful Noise (Psalm 100)                     | SATB                                                                   |
| 1951                           | Jerusalem Redeemed                                  | SSA, Piano                                                             |
| 1952                           | Six Liturgical Pieces                               | Organ                                                                  |
| 1953                           | Sacred Service for Sabbath Eve                      | Cantor, SATB, Organ                                                    |

<sup>168</sup> Josef Freudenthal, "Bibliography of Music by Isadore Freed," in *A Jewish Composer by Choice: Isadore Freed: His Life and Work*, ed. Charles Davidson and A. W. Binder (New York: National Jewish Music Council, 1961), 84-92.

|                             |                                            |                                                         |
|-----------------------------|--------------------------------------------|---------------------------------------------------------|
| 1953                        | Ma Tovv                                    | SSA, Organ                                              |
| 1953                        | May the Words                              | Voice, Organ                                            |
| 1954                        | Hassidic Service (for Sabbath Eve)         | Cantor, SATB, Organ                                     |
| 1954                        | Sacred Service (after Salamone Rossi)      | Cantor, SATB, Organ                                     |
| 1954                        | Psalm VIII                                 | Voice, Piano                                            |
| 1956                        | High HoliDay Music                         | Cantor, SATB, Organ                                     |
| 1956                        | A Festive Psalm (Psalm 30)                 | SATB, Organ, Brass Quartet                              |
| 1956                        | The Prophecy of Micah                      | 3 Male Soloists, SATB, Organ, also scored for Orchestra |
| 1957                        | Ahavas Olom                                | Tenor, Organ                                            |
| 1957                        | A Woman of Valor (Proverbs 31)             | SATB                                                    |
| 1957                        | Blessed is the Man (Psalm 1)               | SATB                                                    |
| 1957                        | Haneros Halolu                             | Voice, Piano                                            |
| 1958                        | Harmonizing the Jewish Modes               | Literature                                              |
| 1959                        | Torat Emet                                 | Cantor, SATB, Organ                                     |
| 1959                        | The 122nd Psalm                            | SATB, Organ                                             |
| 1960                        | Shavuot Play: The Holy Mountain            | Narrator, Children's Choir, Piano or Organ              |
| 1961                        | Chapel Service No. 1 (posthumous)          | High Voice (or Unison Choir), Organ                     |
| 1961                        | Chapel Service No. 2 (posthumous)          | Medium or Low Voice (or Unison Choir), Organ            |
| <b>Secular Compositions</b> |                                            |                                                         |
| 1917                        | In the Forest                              | Voice, Piano                                            |
| 1920                        | Whims                                      | Piano                                                   |
| 1923                        | Suite                                      | Voila, Piano                                            |
| 1924                        | First Year Essentials (For Young Pianists) | Piano                                                   |
| 1925                        | Ballad                                     | Piano, Chamber Orchestra                                |
| 1925                        | Rhapsody for Clarinet, String and Piano    | Sextet                                                  |
| 1925                        | String Quartet No. 1                       | String Quartet                                          |
| 1926                        | Pygmalion (Symphonic Rhapsody)             | Orchestra                                               |
| 1926                        | Sonata                                     | Violin, Piano                                           |
| 1927                        | Vibrations (Ballet in Seven Scenes)        | Piano                                                   |
| 1928                        | Darest Thou Now, O Soul                    | SSA, Piano, also scored for Orchestra                   |
| 1928                        | Vibrations (Symphonic Suite)               | Orchestra                                               |

|      |                                           |                             |
|------|-------------------------------------------|-----------------------------|
| 1929 | Improvisations and Caprice                | Violoncello, Piano          |
| 1930 | Five Pieces for the Piano                 | Piano                       |
| 1930 | String Quartet No. 2                      | String Quartet              |
| 1931 | Jeux de Timbres (Suite in Three Movements | Orchestra                   |
| 1931 | Sonorites Rythmiques                      | Piano                       |
| 1932 | Homo Sum (Opera in One Act)               | Opera                       |
| 1932 | Scherzino                                 | Flute, Piano                |
| 1932 | Tryptique                                 | String Orchestra            |
| 1933 | Sonata                                    | Piano                       |
| 1936 | String Quartet No. 3                      | String Quartet              |
| 1937 | Music for Strings                         | String Orchestra            |
| 1938 | Appalachian Sketches                      | Orchestra                   |
| 1939 | Rhapsody for Clarinet, String and Piano   | Viola, Piano                |
| 1940 | Symphony "Horizons"                       | Orchestra                   |
| 1941 | A Lake Song                               | Piano                       |
| 1942 | General Burgoyne's Minuet                 | Trumpet, Piano              |
| 1942 | Promenade                                 | Harp                        |
| 1942 | Lullaby for Jonathan                      | Voice, Piano                |
| 1943 | Symphony No. 1                            | Orchestra                   |
| 1944 | A Festival Overture                       | Orchestra                   |
| 1944 | Postscripts                               | SSA, Piano                  |
| 1944 | Tryptique                                 | Violin, Viola, Cello, Piano |
| 1945 | Island Secret                             | SSA, Piano                  |
| 1945 | Rhapsody                                  | Viola, Orchestra            |
| 1946 | Canzonet                                  | Piano                       |
| 1946 | Caprice                                   | Piano                       |
| 1946 | Chartless                                 | Voice, Piano                |
| 1946 | Intrada and Fugue                         | Piano                       |
| 1946 | Prelude                                   | Piano                       |
| 1947 | Crossing the Plains                       | Voice, Piano                |
| 1957 | Down East Sketches                        | 2 Pianos                    |
| 1948 | Passacaglia                               | Violoncello, Piano          |
| 1950 | Symphony No. 2                            | Brass Orchestra             |
| 1952 | Concerto                                  | Piano, Orchestra            |
| 1952 | Quintet                                   | String Quartet, Piano       |
| 1952 | Sonata No. 2                              | Piano                       |

|                           |                                   |                                     |
|---------------------------|-----------------------------------|-------------------------------------|
| 1952                      | When I Was Young and Twenty       | Voice, Piano                        |
| 1953                      | Carnival                          | 2 Pianos, also scored for Orchestra |
| 1953                      | November                          | Voice, Piano                        |
| 1953                      | Trio                              | Viola, Flute, Harp                  |
| 1954                      | Sonatine No. 1                    | Piano                               |
| 1955                      | Pastorales                        | Orchestra                           |
| 1956                      | Toccata (The Wind)                | Piano                               |
| 1957                      | Bound for the Promised Land       | SATB, Piano                         |
| 1957                      | Capriccio                         | Piano                               |
| 1957                      | Concerto                          | Violoncello, Orchestra              |
| 1957                      | Concertante                       | Brass Orchestra                     |
| 1957                      | Concertante for Strings and Piano | Quintet                             |
| 1957                      | Concertino                        | English Horn, Piano                 |
| 1957                      | Divertimento for Two Clarinets    | 2 Clarinets, Piano                  |
| 1957                      | Divertimento for Piano            | Piano                               |
| 1957                      | Elanoy                            | SATB                                |
| 1957                      | Fantasy                           | Violin, Piano                       |
| 1957                      | Night Piece                       | Flute, Orchestra                    |
| 1957                      | Paraphrase on a Folk Theme        | 2 Pianos                            |
| 1957                      | Quintet for Woodwinds             | Woodwind Ensemble                   |
| 1957                      | Rhapsody for Trombone             | Trombone, Piano                     |
| 1957                      | Shepherd's Holiday                | Soprano, Viola (or Cello), Piano    |
| 1957                      | Sonatina                          | Oboe, Piano                         |
| 1957                      | The Princess and the Vagabond     | Opera                               |
| 1957                      | Princess and Vagabond Suite       | Orchestra                           |
| 1958                      | Trio for Violin, Cello, and Piano | Violin, Cello, Piano                |
| 1957                      | Violin Concerto                   | Violin, Orchestra                   |
| 1957                      | Yemenite Fantasy                  | Orchestra                           |
| 1959                      | Elegy & Allegro                   | Orchestra                           |
| 1960                      | Improvisation & Scherzo           | French Horn, Orchestra              |
| 1960                      | Fantasy & Fugue                   | Orchestra                           |
| <b>Music for Children</b> |                                   |                                     |
| 1925                      | Une Fête Fantastique              | Piano                               |
| 1933                      | Pastorales                        | Piano                               |
| 1936                      | Around the Maypole                | Piano                               |
| 1936                      | Punchinello                       | Piano                               |



|      |                                |                    |
|------|--------------------------------|--------------------|
| 1936 | Story at Evening               | Piano              |
| 1936 | With Trumpets and Drums        | Piano              |
| 1941 | Jeneral Jerry's Jolly Jugglers | Piano              |
| 1944 | Arkansas Traveler              | Piano              |
| 1944 | Castenet Dance                 | Piano              |
| 1944 | Hindu Snake Charmer            | Piano              |
| 1944 | In Old Hungary                 | Piano              |
| 1944 | Ivan Plays the Accordion       | Piano              |
| 1944 | London Bridge and London Bells | Piano              |
| 1944 | Mazurka                        | Piano              |
| 1944 | Parade of the Toreadors        | Piano              |
| 1944 | Side Trip to Broadway          | Piano              |
| 1944 | Swiss Music Box                | Piano              |
| 1944 | Tango Argentine                | Piano              |
| 1944 | Trip to the Stars              | Piano              |
| 1956 | Inca War Song                  | Piano              |
| 1956 | Waltz on White Keys            | Piano              |
| 1957 | The Whistle and the Drum       | High School Chorus |

## AMERICA'S MUSIC

### A Composer States Case For Our Writers

*Mr. Freed has composed widely for orchestra, chorus, and in other forms.*

By ISADORE FREED

MARKS LEVINE'S paper, presented at the recent symposium on American music sponsored by Composers-Authors Guild of which I had the honor to be the moderator, and published in last Sunday's NEW YORK TIMES, was excellent in many respects. It was heartening to know that managers can be men of culture and music lovers themselves. But Mr. Levine bases two of his statements on false logic and I am compelled to challenge them, particularly since he opens in this way:

"Having read the outline of the entire symposium so carefully and ably prepared by our moderator, Isadore Freed, I was struck by the unmistakable premise running throughout the entire paper, namely, that so-called American music is being neglected by American performers. My first reaction to that is that I cannot think of music being American, or German, or French, or whatever else. Trite as it may sound, music must be and in fact is international in its nature, universal in its scope and appeal."

He goes on to say that music is either inspired or labored, good or bad. Then follows the conclusion that because American songs are widely sung and American orchestral music is being played it follows that this music is good. And if American instrumental music is not being played by violinists, pianists and cellists it is because this music is not good.

#### Universal Values

I agree with Mr. Levine that the appreciation of fine music does not depend on the country of its origin. All fine music has universal values and it is because of these values that a Frenchman can enjoy German music, and a German Russian music. But I disagree heartily when Mr. Levine tries to bunch all good music together and says in effect that there is no French music, German, Russian or American music, only international music.

Verdi's "Aida," a masterpiece, undoubtedly has universal values—but it started its life as an Italian work by an Italian composer, written in Italian for the Italian people to listen to.

Let us here not start building an American music by disguising it as international and thus abolishing it entirely with the stroke of a pen. After all, Russian music is the result of more than a century of creative musical energy on the part of Russians from Glinka to Shostakovich. To call that energy "international energy" and to call that music "international music" would be a misstatement.

America, too, has a creative energy and a melos. As Douglas Moore pointed out at the same symposium, we in America have inherited all the other traits of our European ancestors and beaten them to it in some fields. Our science and industrial skill need no apologies. Our social and political leadership has done pretty well, too, for we gave the Declaration of Independence to the world fourteen years before the French Revolution and followed this with the Bill of Rights. Our stage, our literature and our art are known and respected the world over. These achievements are the result of our European ancestry.

The old saw that this is a young country and that we are a young people frankly makes me tired, for I don't feel a bit younger than any European composer of my age.

#### What About Talent?

If all the foregoing is true, how does it happen that we are endowed with practically all the gifts of our European ancestors, save the one of creative musical talent?

Regarding the second point, that when Americans write good instrumental music it will be played, I wish it were as simple as Mr. Levine's statement makes it appear. One example will suffice to make my meaning clear. Schubert never heard a single one of his eight or nine symphonies played. He was practically an unknown composer, though a genius. During his lifetime his music apparently was not good enough to be played. But when his body was "a'moldering in the grave" the symphonies were discovered and have been played furiously ever since. Should American music be called upon to lie "a'moldering in its grave" too, in order to prove that it is good music, with a right to be heard?

Singers sing American songs because their audiences want something in a language they can understand. If conductors play American music, it is because they are afraid to be known as being against American music. Their programs can be checked from season to season and pressure can be brought to bear, and is in fact brought to bear, on them by their subscribers who are articulate on the subject of American music.

The instrumental soloist, however, is a free agent. No one checks on his programs and thus far no pressure has been put on him to play American music. But I am confident that the time is soon coming when American music will be discovered by pianists, violinists and cellists who today are oblivious to its existence. And a lot of this newly discovered music will be good music circa 1930-1947.

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<sup>169</sup> Isadore Freed, "America's Music: A Composer States Case for our Writers," *New York Times*, Oct. 19, 1947.

# AN APPEAL FOR BALANCE

## Suggestion Made That Modern Works Be Judged on Their Own Merits

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To the Music Editor:

**D**URING the last decade we seem to have arrived at a saturation point, musically speaking, with regard to the intense experimental period of 1910 to 1930. Few new ideas have been launched since 1930 and the *avant-gardists* in recent times have been re-fighting the battle of the twelve tones (Schoenberg, 1910) all over again. More and more one reads reviews which say that "this" famous modern composition begins to show its age and "that" famous modern work has lost its erstwhile bite.

This "deflation" of great reputations has a certain value in the progress of the art of music. But there are certain dangers involved, too.

The recent performance of Stravinsky's "Le Sacre du Printemps" by the Boston Orchestra under Monteux is a perfect illustration of such a process. Contrasting Stravinsky with the Beethoven items on the program, THE NEW YORK TIMES reviewer wrote: "It was a striking fact that the Stravinsky opus gave the impression of becoming outmoded while the two classic offerings still easily held their own. After nearly four decades, "Le Sacre du Printemps," which proved so extreme in its modernism at its première that it precipitated a riot in the audience, no longer holds the enthrallment it evoked over the years since its first performance."

My purpose is to question whether riots are proper criteria for the evaluation of artistic worth. Does a riot establish a composition's value and does the absence of a riot, forty years later, rob a composition of its artistic standing?

Like the "Sacre," Beethoven's Third Symphony, too, was an epoch-making work in its time. It may have been a miniature bomb-shell compared to the atomic blast of Stravinsky's "Sacre" about a century later, but today we do not value it for its pioneering qualities. We value it, rather, for the universal breadth that it possesses even in 1951.

### Universality

If an auditor of the first performance of the "Eroica" were alive to listen to it today, he would surely feel that it had lost the newness, the initial impact of surprise that it had in 1804. But I am sure, too, that its universal qualities, its untarnished humanity would have affected him as it could not have affected him at its initial hearing. At that time its newness was its most important asset; today we can judge the work on more meaningful grounds than continuing newness.

In fact, I question whether newness enters into the picture at all. If the "Sacre" ever had anything other than newness to offer (and it is my convinced belief that it has lots more), then it must still have something to offer. On the other hand, if it had only newness, then why don't we all frankly admit that we were mistaken in our earlier judgment?

One sees this process of inflation and deflation going on everywhere in music. First this composer and then that is built up into something he is not (to the hurt of both the composer and the art of music) after which the inevitable period of reaction sets in.

The twelve-tone war is an example of this kind of thinking. Many

composers have lined up with the twelve-tonists; many others are lined up on the other side. Is this not an empty battle? The war must always be between composers, their works and time rather than with abstract systems or the absence of such systems, with the ability to shock or the inability to shock.

We would have a much healthier art today if we did not go overboard for every strange sound and new color that we hear in music, thereby by-passing ephemeral but more important values. We would then be less embarrassed by the

composers have lined up with the twelve-tonists; many others are lined up on the other side. Is this not an empty battle? The war must always be between composers, their works and time rather than with abstract systems or the absence of such systems, with the ability to shock or the inability to shock.

We would have a much healthier art today if we did not go overboard for every strange sound and new color that we hear in music, thereby by-passing ephemeral but more important values. We would then be less embarrassed by the strain that the passing of time places on our judgment. It is totally unnecessary that a work excite us forty years later as it did forty years before. The work has not changed, but we have, since we are living two generations later.

This, then, is a double plea—a plea for a little more sobriety in first judgment and a little more maturity in evaluating our later judgments. Music is not a series of sudden peaks and valleys, but a steady stream of progress. There have always been masterpieces in every period. To my mind, "Le Sacre" is still one of them, though it may no longer incite to riot.

I can think of several other twentieth century masterpieces which are almost forgotten because their initial newness has worn off. What a pity it would be to lose them in favor of a titillating new sound that will cease to be new upon its very first rehearing.

ISADORE FREED.

Hartford, Conn.

<sup>170</sup> Isadore Freed, "An Appeal for Balance: Suggestion that Modern Works Be Judged On Their Own Merits," *New York Times*, Dec. 12, 1951.

## HARTFORD, STAGE FOR NEW OPERAS

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BY ISADORE FREED

**T**HE Princess and the Vagabond," being produced this week by the Hartt Opera Guild in Hartford, is my second opera. Having wearied from looking for a performance for my first opera, "Homo Sum," the story of why I wrote the second may prove of interest to music lovers because it points the road, albeit a thorny one, that American opera may travel.

In the United States there exist a few traveling companies and a number of single night or single week companies. In New York two companies (the Metropolitan and the New York City Center) have their own facilities: opera house, orchestra, singing personnel, conducting and staging staff. The Metropolitan is conservative and leans heavily on the star system. The City Center is somewhat more progressive and tries to provide a fresher repertoire. Both play to packed houses. The City Center, however, has never brought out a new work and the Metropolitan does it seldom, reluctantly and often with other people's money.

Yet in this limited set-up in our country small experimental opera units have sprung up all over the country. These are often connected with music schools and colleges; sometimes they are independent groups. For a decade, at least, these small companies have been carrying the torch for American opera.

### Ideal of Progress

These companies are in a sense comparable to the small European companies. They offer the same opportunities for experience. They are non-professional only in the sense that they use young singers, smaller (student) orchestras and operate on a limited budget. But there is an important difference that favors the American idea. Practically all the companies are progress-minded. They want fresh repertoire and are interested in a fresh approach.

One of the most enlightened groups is the Hartt Opera Guild of Hartford. This is one of the activities of the Julius Hartt Musical Foundation, which supports the Julius Hartt School of Music. In 1944 I was invited to attend a performance of a double bill, Mozart's "Bastien and Bastienne" and Gluck's "The Marriage of the Devil." Rarely have I seen opera that was as dramatically telling, as artistic and as moving as these productions and the others that I saw subsequently.

The repertoire has included works like Giannini's "Beauty and the Beast"; Menotti's "The Old Maid and the Thief" and "Amelia

Goes to the Ball"; Reznicek's "Fact or Fiction"; Hindemith's "Hin und Zurück"; Wolf-Ferrari's "Secret of Suzanne"; Puccini's "Sister Angelica" and "Gianni Schicchi," as well as such standard works as "Romeo and Juliet," "Martha" and "Hansel and Gretel" (which has been played to more than 20,000 in Hartford and throughout Connecticut).

### Work of Two Men

The Hartt Opera Guild is the brain child of two gifted men who have contributed much to opera in America. Elemer Nagy—stage designer, stage director, costume designer and lighting expert (a unique combination of talents, all of them first class)—has performed wonders of coordination in staging these works. Moshe Paranov, his musical co-worker, director of the Julius Hartt School and musical director of the Opera Guild, has known how to make his music sparkle with freshness and life, how to imbue his performances with dynamic intensity.

The Hartt Guild has not stopped at producing opera. It has consistently sought out new works for its repertoire and helped to revital-

ize the American operatic scene by the commissioning of new operas.

When the Hartt Guild asked me to write a work for its stage, I undertook the commission with enthusiasm, for I knew that the performances would be a coordination of musical and dramatic concepts. I forgot about my disappointment with "Homo Sum" and set to work with my distinguished collaborator, Ruth Sawyer, on "The Princess and the Vagabond." This, incidentally, is a two-act folk opera (in four scenes) based on an Irish legend supposedly used by Shakespeare in his "Taming of the Shrew."

Two years have gone by and now the work is ready. If the glamour and the glory of a première in Hartford is less than that of a performance at the Metropolitan and if the financial reward is negligible, the musical experience, nevertheless, will be rich, intense and, above all, honest. For the Hartt Guild approaches each new work with devotion and expectancy. So long as institutions like the Hartt Opera Guild can generate this feeling among composers, opera is not dead in our country.

<sup>171</sup> Isadore Freed, "Hartford, Stage for New Operas," *New York Times*, May 9, 1948.

# CONDUCTORS WHO WILL LEAD THE FOURTEENTH BERKSHIRE FESTIVAL



Charles Munch is seen rehearsing with members of the Boston Symphony Orchestra, who will play under him in the first concert in the Shed on Thursday night.



Eleazar de Carvalho, who conducts a single concert on Aug. 5, points to the score for Minka Nistand and Samuel Mayes, cellists, and Victor Mannerich, violin.



Leonard Bernstein, who leads the Missa Solemnis on Aug. 5, turns a page for Harry Shapiro, horn, and Alfred Krips and Richard Burgis, violinists.

## FROM THE MAIL POUCH

### Different Standards From Age to Age Make Interpretations Difficult

**T**o the Music Editor:  
MODERNIZING the opera theatre is an interesting subject and Olin Downes' recent discussion of Dr. Elemer Nagy's ideas regarding a new attitude toward operatic stage production was very thought-provoking. I should, therefore, like to add a few ideas to the several interesting ones there expressed.

What is the function of the music of the old masters: is it a historical one, or is it a dynamic one? In the first case the concert hall would be nothing more than a museum for the display of the musical thinking of an earlier epoch. In the latter case it becomes a temple of artistic expression, where the tonal wonders of the past are re-created for the esthetic uplifting of our own world.

Performers sometimes expend much effort in trying to recapture

the original flavor of the music they play, aiming for a certain kind of authenticity. But they are less than successful in these efforts because they are looking at an older period through a new perspective—that of their own time.

Thus it is impossible to play Mozart as he might have sounded in 1770 and for many reasons. Try as he may, the violinist who has been nurtured on the Tchaikovsky Concerto cannot sound like a violinist of Mozart's time, who had no such experience. Also, the present concept of music is much broader (I do not say better) than it was in the past. I am sure that today we would find a typical performance of a past epoch quite stodgy. While Beethoven and Bach both lived in the past, let us not forget that this was also the period of Raffi, Reinecke, Hummel, Herz, Steibelt and Sterndale Bennett, to mention only a few of the host that were much played in their day.

However, aside from the question of the validity of an exact interpretation of any given period, there is the more important question of its worth. Would a play done in the tradition of 1890 have much to offer today? Not only would the acting and the staging be outmoded but the play itself would probably be dated.

#### Resolved Problems

Ibsen, for example, makes difficult reading nowadays not because he was an inferior artist but because the problems which he dealt with have largely resolved themselves in the light of modern thinking. Similarly, such an opera as "The Secret of Suzanne" is a bit ludicrous today because Suzanne's great secret was a cigarette. An audience accustomed to women's smoking can hardly be expected to get any thrill out of such a secret.

Some old works cannot stand re-creation; their values are too ephemeral, their content possesses no universality. Such works are hopelessly dated and many operas (indeed most) belong to this classification. On the other hand, those works that can stand re-creation possess qualities beyond time and space. I believe "Romeo and Juliet" to be such a piece. Shakespeare's plot may be drawn a little thin in Gounod's version; the music may seem somewhat artificial. But the work does deal with basic human emotions. People are still feuding and people are still loving.

To re-create such a work by discounting its sweet cloying romanticism in favor of accenting its more universal qualities is exactly what every great conductor does when he plays a romantic score.

To my mind the stage director, too, can play a role here, and I have seen many productions in which such ideas have really worked.

ISADORE FREED,  
West Sullivan, Me.

<sup>172</sup> Isadore Freed, "Different Standard from Age to Age Make Interpretations Difficult," *New York Times*, July 22, 1951.



THE AMERICAN COMPOSER  
by Isadore Freed

The pioneering instinct built America. Those early settlers who fled from political and religious persecution and the "forty-niners" who later blazed a trail across the continent in their search for gold and economic freedom, were all courageous pioneers not afraid to stand on their own feet in face of disheartening obstacles. The age of American pioneering, ~~several centuries~~ is not done yet. Its most recent expression is in the realm of music.

The political and moral chaos that pervades Europe to-day has thrust upon America leadership in the world of music. As we have the money, the leisure, the talent and the imagination, this is a natural turn of events. It would have happened sooner or later. That it has happened already makes it desirable to review our qualifications for this leadership.

America is richer in symphony orchestras than any other country, with the accent on both quantity and quality. If our numerous High School orchestras make for quantity, certainly our Boston, New York and Philadelphia orchestras lead the world in quality. Our concert and radio audiences number millions weekly. Our public is probably as appreciative as any in the world; our youth among the most gifted.

If the Bayreuth festival is practically a dead issue to-day and if Salzburg is dying, many American festivals are ready, and in some cases perfectly qualified, to take the royal mantle from their tottering shoulders. Were it not for one small but all important detail it would seem that we were adequately prepared to become the new world's center of music culture; that music's golden age was just around the corner.

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<sup>173</sup> Isadore Freed, "The American Composer," unpublished article, Isadore Freed Collection, University of Hartford Archives and Special Collections.



That small detail is the American composer, the man on whom the future of American music rests. Where does he stand in this rosy picture.

Unfortunately, his place in our music life is a very tiny one and far in the background. Our organized music set-up makes sadly inadequate provision for our creative musicians. In Europe the composer has been the focal point of all musical life for many generations. European music culture is built around their Mozarts, Beethovens, Wagners, Debussys and Stravinskys. In America we provide for everything and everybody but the composer. We pay our conductors, our performers and in some instances even our music students. The program printers, ~~### paid~~ ushers and scrubwomen are paid. But the composer, the source of the entire art of music, if he is so fortunate as to have a work played, is not paid. "He should be glad to have his music performed", runs the argument. And indeed he is glad. But he must eat, too.

In this country the public performer is still reigning monarch. It is all part of our star system. To our audiences the Toscaninis, Stokowskis, Heffetz and Iturbis are still much more important than the music they play. America has only a feeble interest in the music of our own age at best. And because the American composer is both contemporary and home-grown, in otherwise neither foreign nor dead, even this slight interest is reduced to almost the vanishing point. The W.P.A. music project, for example, which mirrors the general attitude to music, provides jobs for instrumentalists, vocalists, music teachers, music lectureres and even for music copyists, but not for composers.



It is ~~sympathetic~~ self-evident that a true music culture must have its roots in a created music indigenous to the land. No amount of music, great though it may be, borrowed from other sources can build true music culture. Germany's music implies Beethoven, Bach, Wagner and Strauss; France's, Bizet, Rameau and Debussy; Russia's Moussorgsky, Tchaikowsky and Scriabin. A true music culture demands that new music be written as well as old music played. If the great stream of music culture is not to become stagnant, new music expressive of contemporary social and psychic conditions must constantly be created.

To-day the American composer is definitely here. A recent book on the American Composer by Claire Reis lists more than 200 creative musicians as composers of symphonies and other serious music. In addition many have been omitted from this study. During the last generation, despite many discouraging hardships, he has grown considerably both in numbers and in artistic stature.

A very small proportion of his music will be given a single performance and ~~then~~ will then be promptly forgotten. Still less of it will be published. But by far the greatest part of his music will never be performed at all. Should it be that we were to have a Beethoven among us, and that is quite in the realm of possibility, he would get little help from the American music-lover. Let it be noted that both Wagner's and Beethoven's music was at first thoroughly disliked by the public, but at least it saw the light. The music of our American composers, for the most part, never <sup>leaves</sup> his own shelf.

The American composer has pioneer work to do in difficult soil. He must divide his time between earning a living, writing music and propagandizing for the cause of an American music.



Without the help of the American music lover he will get nowhere. Only one thing is in his favor and makes for a hopeful outlook. The American is temperamentally an enthusiast and a joiner. If America's enthusiasm and talent for joining organizations of all kinds should ever get behind the composer, he will have the world's strongest ally working for him. But what shall he do while he is waiting for this to happen?

The American composer to-day is definitely a pioneer in the log-cabin stage of development. We all know log cabins to be notoriously uncomfortable and wasteful places to live in, altogether out of keeping with our efficient modern concept of life. The music lover's interest in the cause of American music and his sense of fair play must be aroused. Then he will stand back of the composer and help him build for America's musical future.

EDGAR VARESE AND THE NEW MUSIC OF AMERICA

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<sup>174</sup> Isadore Freed, "Edgar Varese and the New Music of America," unpublished article, Isadore Freed Collection, University of Hartford Archives and Special Collections.



If America is the land of the machine, where the mechanical ideal has permeated the very core of life, then the man-type of America (the true American) is he who finds himself attuned to and stimulated by the technical and mechanical perfection of an existence unlike anything the world has ever known before. That there are many people, American born, who are out of harmony with this new force is axiomatic - and that many people not of American birth find their inspiration and their source of strength from this very same "Americanism" is also a well-established fact. Thus we find working hand in hand in the scientific laboratory the American and the foreigner - both American in the sense that they are both aiming toward a new conception of living, a new creative philosophy.

In Music a somewhat similar condition exists. America is the cumulative result of generations of pioneering by settlers and immigrants of various nationalities. The fusion of these diverse elements has taken much time and perhaps for this reason America has not been able to develop a truly nationalistic art in the past; for although music has been written in America for almost 200 years there has never been anything distinctly American about this music. It is only to-day that a new spirit seems to have been awakened amongst American composers (of both American and foreign birth) who are working toward the creation of an American music.

Roughly speaking one may say that there are two types of composers writing in America to-day. First, the folk-lorists who look to Indian and Negro sources for their inspiration, and second the experimentalists, who are trying to create an American art, virile, sound and contemporary with their epoch, by searching for those art elements which best express their own selves - therefore typifying a culture and a civilization unlike any other in the history of mankind.

To the writer the former group (and the "Jazzists" who may be considered an off-shoot of this group) seems to be headed nowhere; for if America is the result of an amalgamation of different racial traits, what basis can there be for a true American music in adopting the art expression of any isolated race? The experimental composers on the other hand are trying to find their inspiration in themselves (the only source of real art) and in finding ~~themselves~~ their own personal expression are thus creating a music truly American in spirit.

Edgar Varèse stands out as the leader of this latter group by the sheer force of his electric personality, by the daring and the breath of his conceptions. Though a Frenchman by birth and a European by training, he has much more kinship <sup>to</sup> with the American pioneer of past generations than many a luke-warm scion of pre-revolutionary ancestry. For Varèse possesses the rebellious spirit, the tenacious will, the indomitable ~~manly~~ energy and the unflinching courage of the pioneer and in his art has broken with tradition and sown seed in a new soil just as the American pioneer did in his own day.

It is to his music, however, that we must look for the true Americanism of Varèse. His vast architectural masses of sound are the musical translation of a new concept of life; for he has transmuted into tone the age of steel. Just as the America of to-day is the symbol of a new kind of ~~manly~~ art civilization, so is the music of Varèse the symbol of a new kind of tonal-art. Before we can get to the heart of this new music it is necessary to rid oneself of all preconceptions and prejudices regarding the psychologic and aesthetic functions of music. To listen to the music of Varèse for the romantic and melodic stimuli that one finds in a Schubert or a Schumann, would be like trying to feel the pulse of America from the seat of a stage-coach.

In "Ameriques" which is the first important work of Varese's American period, we find the composer establishing for the first time his own principles of construction. He breaks away from pedantic rules, which while



fine for their own epoch only hamper and weaken the creative thinker of another period. Varèse goes directly to the source of music, the cosmic laws of nature for the principles of his musical architecture.

While "Ameriques" is constructed with the same elements that have served for the music of the past, Varèse not only uses these elements differently, but has found for them a new physical form and a new psychic significance. In classical music the score progresses thru time by the development of the melodic and rhythmic ideas. In the music of Varèse the movement is caused by the transmutation of sound masses. Harmony and melody take subordinate places, the sound masses alone, with their changing forms and intensities are of first importance. The music of Varèse is in reality a projection into space of constantly changing volumes and planes of sound, agitated and stimulated by the rich polyrhythmic patterns of a large percussion orchestra. It is a geometric music with an architectural form based directly on the logic of sound vibrations and the equilibrium of geometric form.

In "Arcana" Varèse goes even further. Here he is the alchemist of sound. According to his principle of transmutation (opposed to the classic idea of development), only zones of different intensities and different temperatures are capable of modifying and changing his thematic material. That matter changes when the number of vibrations is increased or diminished is a physical law. So in "Arcana" his three note theme undergoes constant transformation from the beginning to the end of the score. This theme is at the same time the germ, the substance and the dominating power of the work. Each group of instruments transforms the thematic material into a new phase and sends it onward. Always revolving around a centre of gravity the material changes and grows like life itself until finally it culminates in a luminous and impressive coda.

Varèse has given us a new music, highly organized and highly disciplined by the fundamental laws of nature and logic. It is an intensely personal music. If it expresses <sup>speed and synthetic</sup> force, it is because Varèse

being the product of an intense, agitated life, has re-created himself in his music.. It is a music of the imagination and not of the machine. This new music Varése has found in America; for in the rhythm of American life, bold, vigorous and intense he has discovered the cosmic inspiration which has helped him create a new language.

Better than anyone else Varése has given us the essence of the skyscraper and the machine; for he has not attempted a pictorial portrayal of these elements of American life. Rather has he synthesized for us the energy and the power which have created the skyscraper and the machine.- Thus the music of Varése is the skyscraper, is the machine, is America, is America.

And if Varese is indebted to America for the existence of such scores as "Ameriques," "Integrales" and "Arcana", America on the other hand is indebted to Varése for having awakened it, musically speaking, from a long lethargic sleep. It is due to the efforts of Varése that contemporary American composers have begun to throw off the fetters of outworn traditions. Not only thru the influence of his music, his pupils and his disciples did Varése accomplish this near miracle, but it was he who founded the first society devoted to the cause of modern music.

Thru the concerts of the "International Composer's Guild" the American composer coming in contact with the new music of Europe, was given courage and example for his own revolution. A new type of audience was created, sympathetic to the ideals and aims of these rebel musicians. That to-day almost every large American city has its local society for contemporary music is due largely to the pioneer efforts of Edgar Varése. And it is thanks mostly to the work of Edgar Varése, that the cultural life of America has been enriched by a new surge of young blood, rebellious, conscious and purposeful, creating a new American music.

## Appendix D

Scores:

2. *Pastorale*, 4. *Invocation*, 3. *The Lord of All* (from *Six Liturgical Pieces*),

*Passacaglia* (unpublished, 1955)<sup>175</sup>

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<sup>175</sup> The entirety of *Six Liturgical Pieces* is currently available on [imslp.org](http://imslp.org). The reprint of these scores is used with permission by Transcontinental Music Publications. While unpublished, the manuscript of *Passacaglia* is available for inspection at the New York Public Library for the Performing Arts Archives.

To Edward Broadhead

# 2. Pastorale

Sw. - Oboe, Salic.  
Gt. - French Horn, Fl. 4'  
Ch. - Quint., Fl. 4'  
Ped. - Lieblich Ged. 16'; 8'  
Ch. to Ped.

HAMMOND:  
Ⓐ 00 3563 210  
Ⓐ 00 5431 020  
Ⓑ 00 7642 020  
Ped. 4-2

Moderato ♩ = 63 ISADORE FREED

Manuals

Pedal

Sw.

Ch.

*mp*

*f*

*piu cresc.*

*poch. rit.*

*mf*

+ Fl. 4

Utilizing the "Adonoy Moloch Mode" of Biblical Cantillation

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*a tempo*

First system of a musical score in B-flat major, 4/4 time. The tempo is marked 'a tempo'. The system consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The melody is in the treble clef, featuring eighth and sixteenth notes with slurs. The grand staff bass line has chords and single notes. The separate bass staff has a single note with a half note value.

Second system of the musical score. It includes a guitar part (Gt.) in the treble clef, marked with a circled B and 'mp'. The grand staff bass line has chords and single notes, with a circled F and 'p' marking. The separate bass staff has a single note with a half note value.

Third system of the musical score. The grand staff bass line has chords and single notes. The separate bass staff has a single note with a half note value.

Fourth system of the musical score. The grand staff bass line has chords and single notes, with a 'cresc.' marking. The separate bass staff has a single note with a half note value. The system ends with a 'sub p' marking and a circled F, with a note indicating '- Fl. 4 (Ch)'.

- Fl. 4<sup>th</sup> Gt.

*sub p*

*p*

*poch. rit.*

*a tempo*

Sw.

(A)

*mf*

+ Ch. Fl. 4'

(A) *mp*

*f*

First system of musical notation. The top staff (treble clef) contains a melodic line with a slur over the first two measures, a *p* dynamic marking, and a *piu cresc.* marking. The middle staff (bass clef) contains a bass line with a *p* dynamic marking. The bottom staff (bass clef) contains a bass line with a *p* dynamic marking.

Second system of musical notation. The top staff (treble clef) contains a melodic line with a slur over the first two measures, a *poch. rit.* marking, a *+ Sw. Fl. 4'* marking, and an *a tempo* marking. The middle staff (bass clef) contains a bass line with a *mf* dynamic marking. The bottom staff (bass clef) contains a bass line with a *mf* dynamic marking.

Third system of musical notation. The top staff (treble clef) contains a melodic line with a slur over the first two measures, a *mp* dynamic marking, a *rit.* marking, and a *- Oboe* marking. The middle staff (bass clef) contains a bass line with a *mp* dynamic marking, a *Gt.* marking, a *mf* dynamic marking, a *Ch.* marking, and a *p* dynamic marking. The bottom staff (bass clef) contains a bass line with a *p* dynamic marking.

Fourth system of musical notation. The top staff (treble clef) contains a melodic line with a slur over the first two measures, a *Meno mosso* marking, and a *p* dynamic marking. The middle staff (bass clef) contains a bass line with a *p* dynamic marking. The bottom staff (bass clef) contains a bass line with a *p* dynamic marking.

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To Lyman Bunnell

## 4. Invocation

Sw. - Strings (*mp*)  
Gt. - Foundation (*mf*) 8' only  
Ch. - Flutes + Sw.  
Ped. - Soft 16' + Ch.

HAMMOND:  
A 00 1324 321  
AP 00 6651 000  
B 00 4535 222  
Ped. 3-1

ISADORE FREED

Andante ♩ = 58

Manuals

Pedal

mp

mp

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154-4

First system of musical notation. It consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#).

Second system of musical notation. It features a grand staff. The treble staff has a melodic line with a 'Ch.' (Chorus) marking above it. The bass staff has a harmonic accompaniment with a 'B' marking in a box. The key signature changes to one flat (Bb).

Third system of musical notation. It features a grand staff. The treble staff has a melodic line with a 'Sw.' (Swell) marking above it. The bass staff has a harmonic accompaniment with a 'Gt.' (Guitar) marking and an 'A#' marking in a box. The dynamic marking 'mf' (mezzo-forte) is present. The key signature has one flat (Bb).

Fourth system of musical notation. It features a grand staff. The treble staff has a melodic line with chords. The bass staff has a harmonic accompaniment with a melodic line. The key signature has one flat (Bb).

Sw. F *piu f* *f*

Gt. + Sw. to Gt.

Gt. + Sw. to Ped.

This system shows the first staff with a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one flat (Bb). The music features a piano (p) dynamic, a forte (f) dynamic, and a piano fortissimo (piu f) dynamic. A fermata is placed over the first measure of the treble staff. A box containing the letter 'F' is located above the second measure of the treble staff. A circled 'Sw' is in the bass staff. The instruction 'Gt. + Sw. to Gt.' is written above the treble staff, and 'Gt. + Sw. to Ped.' is written below the bass staff.

This system continues the musical piece with a treble clef and a key signature of one flat (Bb). The bass staff has a bass clef and a key signature of one flat (Bb). The music features a piano (p) dynamic, a forte (f) dynamic, and a piano fortissimo (piu f) dynamic. A fermata is placed over the first measure of the treble staff. A box containing the letter 'F' is located above the second measure of the treble staff. A circled 'Sw' is in the bass staff. The instruction 'Gt. + Sw. to Gt.' is written above the treble staff, and 'Gt. + Sw. to Ped.' is written below the bass staff.

*cresc.*

This system continues the musical piece with a treble clef and a key signature of one flat (Bb). The bass staff has a bass clef and a key signature of one flat (Bb). The music features a piano (p) dynamic, a forte (f) dynamic, and a piano fortissimo (piu f) dynamic. A fermata is placed over the first measure of the treble staff. A box containing the letter 'F' is located above the second measure of the treble staff. A circled 'Sw' is in the bass staff. The instruction 'Gt. + Sw. to Gt.' is written above the treble staff, and 'Gt. + Sw. to Ped.' is written below the bass staff.

*mf* *f* *ff*

*f*

add. Solo Ped. stop. 8'

*f*

off Gt. and Ch. to Ped.

(6 - 4)

This system continues the musical piece with a treble clef and a key signature of one flat (Bb). The bass staff has a bass clef and a key signature of one flat (Bb). The music features a piano (p) dynamic, a forte (f) dynamic, and a piano fortissimo (piu f) dynamic. A fermata is placed over the first measure of the treble staff. A box containing the letter 'F' is located above the second measure of the treble staff. A circled 'Sw' is in the bass staff. The instruction 'Gt. + Sw. to Gt.' is written above the treble staff, and 'Gt. + Sw. to Ped.' is written below the bass staff.

reduce to **F**

Gt.

This system shows a piano accompaniment in the left hand and a guitar part in the right hand. The piano part features a descending eighth-note scale in the first measure, followed by a series of chords and eighth notes. The guitar part enters in the third measure with a single note, then plays a series of eighth notes.

*poco cresc.*

*f*

*dim.*

This system continues the piano accompaniment and guitar part. The piano part has a crescendo marking. The guitar part features a forte (*f*) dynamic and a decrescendo (*dim.*) marking.

Sw. *mp*

Sw.

Gt. or Ch. soft reed

*mf*

This system introduces a new instrument, the Sw. (Soprano Saxophone), playing a melodic line. The piano part continues with a steady eighth-note accompaniment. The guitar or clarinet part is marked *mf*.

Ch.

*mp*

*rit.*

*p*

This system features a clarinet (Ch.) part with a melodic line. The piano part continues with a steady eighth-note accompaniment. The system concludes with a ritardando (*rit.*) and a piano (*p*) dynamic marking.

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To Everett Tutchings

# 3. The Lord of All

Choral - Prelude

HAMMOND:

(A) 00 5574 521

(B) 00 4535 222

(A) 00 5633 330

(B) 00 8877 532

Ped. 6-4

Sw. - Soft Str. + Fl. 8'  
Gt. - Found. 8' + 4'; Mixt. Ch. to Gt.  
Ch. - Str., Fl. 8' (mf)  
Ped. - 16'  
Ch. to Ped.

ISADORE FREED

Maestoso  $\text{♩} = 50$

Manuals

Pedal

Gt. - 4'

dim. poco a poco

$\text{G}$  mp

Ch.

(A) mp

Ch.

(A)

Choral - Prelude on the Hymn "Adon Olom"

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153 - 4



First system of a musical score in B-flat major (two flats). It features a piano accompaniment with a treble and bass staff. The right hand plays chords and moving lines, while the left hand provides a harmonic foundation. Performance markings include *ritard.* (ritardando) over the first measure, *mp* (mezzo-piano) over the second measure, and *a tempo* over the third measure. A fermata is placed over the final chord. A dynamic marking of *mf* (mezzo-forte) is indicated below the bass staff.

Second system of the musical score, continuing the piano accompaniment. It maintains the same key signature and tempo. The right hand continues with complex chordal textures, and the left hand plays a steady bass line.

Third system of the musical score. It includes a vocal entry marked *Sw. + Vox.* (Soprano + Voice) in the right hand. The piano part continues with chords. Performance markings include *delicato* (delicate) and *Sw.* (Soprano) in the right hand, and a dynamic marking of *p* (piano) in the left hand.

Fourth system of the musical score. The piano accompaniment continues with a mix of chords and moving lines. A *cresc.* (crescendo) marking is present in the right hand, indicating a gradual increase in volume.

First system of the musical score. It features a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The tempo/mood is marked 'Gt.' (Grave). The dynamics are marked 'f con calore' and 'cresc.'. The music consists of chords and single notes, with some ledger lines in the bass staff.

Second system of the musical score. It features a grand staff with treble and bass clefs. The key signature has two flats. The tempo/mood is marked 'più calma' (more calm). The dynamics are marked 'mp' (mezzo-piano). The music includes chords and single notes, with some ledger lines in the bass staff. The system ends with a 'ritard.' (ritardando) marking.

Third system of the musical score. It features a grand staff with treble and bass clefs. The key signature has two flats. The tempo/mood is marked '♩ = ♩. Più moderato cantando' (half note = half note, more moderate, singing). The dynamics are marked 'mp' (mezzo-piano). The music includes chords and single notes, with some ledger lines in the bass staff. The system ends with a 'Sw.' (Swell) marking.

Fourth system of the musical score. It features a grand staff with treble and bass clefs. The key signature has two flats. The tempo/mood is marked 'Ch.' (Crescendo). The dynamics are marked 'mp' (mezzo-piano). The music includes chords and single notes, with some ledger lines in the bass staff. The system ends with a 'ritard.' (ritardando) marking.

♩. = ♩

Gt.

*molto rit.*

**F**

Ch.

*cresc. molto*

Gt.

add Ped.

(8 - 7)

Slower (Andante)

Gt. Full

**G**

**A**

+ 4, 2, Mixt.

*ritard.*

Passacaglia (1955), unpublished<sup>176</sup>

*Passacaglia*  
for Organ

Moderato  $\text{♩} = 48$  Isadore Freed

6/8  $\text{p}$  (Contemplatively)

+16'

*mp*

104 20-ORCH.

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NEW YORK 18, N.Y.

<sup>176</sup> Isadore Freed, “Passacaglia,” unpublished manuscript, 1955, New York Public Library for the Performing Arts.

Handwritten musical score for piano and orchestra, page 2. The score is written in treble and bass staves with various musical notations including notes, rests, and dynamic markings. The key signature has two sharps (F# and C#). The score is divided into three systems. The first system has five measures, the second has five measures, and the third has four measures. Handwritten annotations include "poco ritard", "Ich", "atempo", "tenderly", "mp", "cresc.", "poco a poco", and "poch. ritard". The bottom left corner has a logo and the text "104 20-ORCH."

3

*slightly faster*

*mf*

*poco rit.*

*more positively (slower) ♩=46*

*f*

*Ritard*

*p*

*Faster ♩. (76-80)*

*mp*

*Scherzando*

*mp*

LAESTRO

104 20-ORCH.

THE PRESENT  
OF THE  
THE  
THE



4

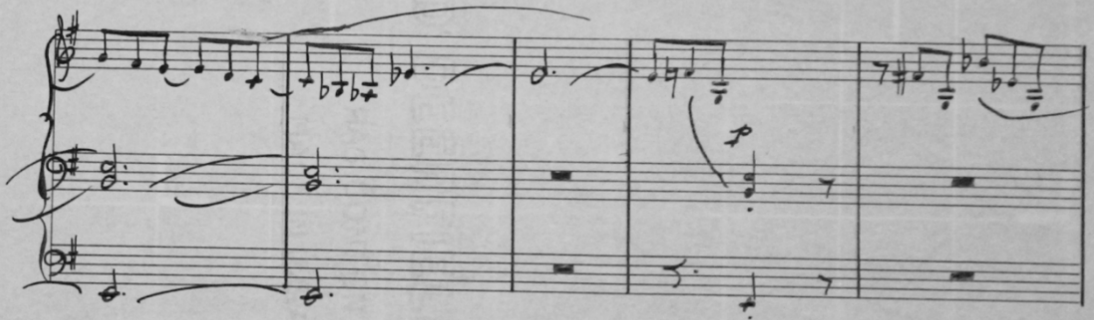
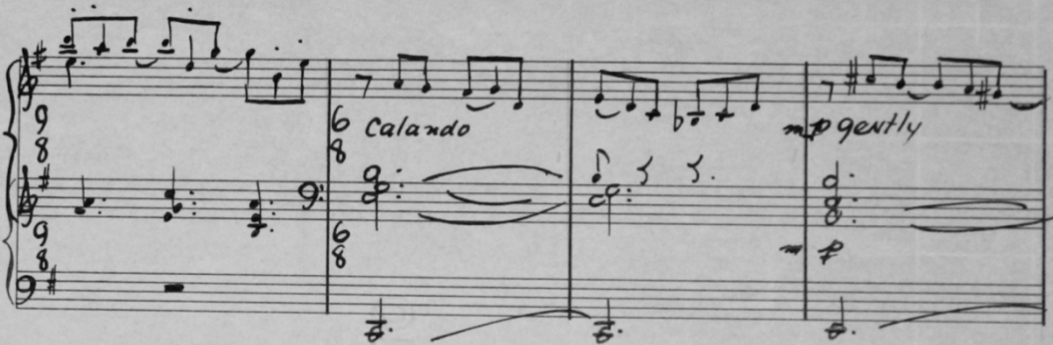
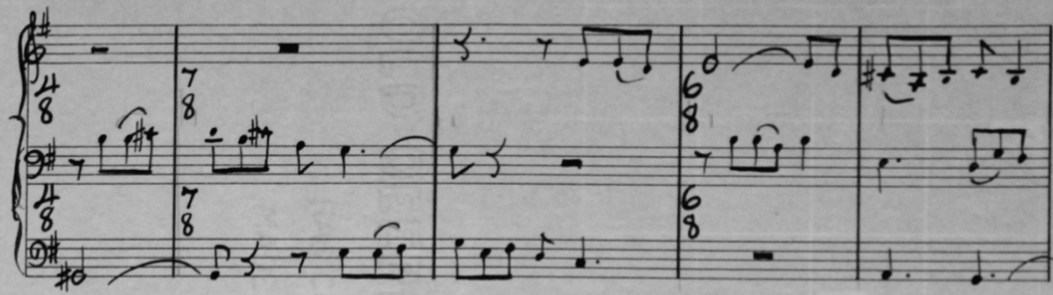
Handwritten musical score for piano, consisting of four systems of staves. The score includes various musical notations such as notes, rests, and dynamic markings. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The fourth system has a treble and bass staff. The score includes dynamic markings like 'mp' and 'f', and tempo markings like 'Ritard', 'a tempo', and 'Martellato'. There are also time signatures like 9/8 and 4/8.

*mp*

*Ritard* *a tempo*  $\text{♩} = 138$  *Martellato*

ALSTRO  
104 20-ORCH

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AESTRO

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6 *poco rit.* *Moderato*  $\text{♩} = 48$

*cresc.* *ff*

*add 16'*

*Ritardando* *lunga*

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7 *poco più Mosso*  $\text{♩} = 63$

*calando*

*gently breezing*

*ASTRO*

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8

*gva*

*cresc. poco*

*Ritardando*

*poco*

*R.H.*

*Tempo I ♩ = 48*

*with nobility*

*f*

FAESTRO

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*crescendo*

*8va*

*ff With Grandeur*

*8va*

*dim. poco a poco*

*Ritard.*

*crescendo*

*Very Broadly*

*molto allarg.*

*a tempo*

*allargando*



*Allegro* 11

*molto Ritard*

July 15 1955

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