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WORDS, MUSIC, AND ETHNIC ELEMENTS IN SRUL-IRVING GLICK'S
i never saw another butterfly, A LECTURE RECITAL,
TOGETHER WITH THREE RECITALS OF SELECTED WORKS
OF J.S. BACH, S. BARBER, J. BRAHMS,
A. VIVALDI, G. FAURE, G. FINZI,
H. DUPARC, M. MUSSORGSKY
AND OTHERS

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

George E. Evelyn, Jr., B.M., M.M.

Denton, Texas

December, 1981

Evelyn, Jr., George E., WORDS, MUSIC, AND ETHNIC ELEMENTS
IN SRUL-IRVING GLICK'S i never saw another butterfly, A LECTURE
RECITAL TOGETHER WITH THREE RECITALS OF SELECTED WORKS OF J.S.
BACH, S. BARBER, J. BRAHMS. A VIVALDI, G. FAURE, G. FINZI, H.
DUPARC, M. MUSSORGSKY AND OTHERS. Doctor of Musical Arts
(Vocal Performance), December, 1981, 31 pp., 10 illustrations,
4 pictures, bibliography, 19 titles.

The lecture recital was given on August 12, 1981. The
discussion of Glick's i never saw another butterfly consisted
of an analysis of the four songs followed by their performance.

In addition to the lecture recital, four other public re-
citals were given; three of solo literature for voice and piano
and one of vocal chamber literature. These included the works
of Vivaldi, Brahms, Boito, Ravel, Finzi, Bach, Barber, Duparc,
Mozart, Faure and Mussorgsky.

All of these recitals were recorded on magnetic tape and
filed, along with the written version of the lecture material,
as a part of the dissertation.

Tape recordings of all performances submitted as dissertation requirements are on deposit in the North Texas State University Library.

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NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC
presents

George Evelyn, Bass-Baritone

in a

GRADUATE VOICE RECITAL

assisted by

JAMES V. GARDNER, Piano

Thursday, April 1, 1971

8:15 p.m.

Recital Hall

PROGRAM

Piango, Gemo, Sospiro Antonio Vivaldi

Vier ernste Gesänge Johannes Brahms
Denn es gehet dem Menschen
Ich wandte mich
O Tod, wie bitter
Wenn ich mit Menschen

INTERMISSION

Ecco il mondo (*Mefistofele*) Arrigo Boito

Don Quichotte à Dulcinee Maurice Ravel
Chanson romanesque
Chanson épique
Chanson à boire

To A Poet Gerald Finzi
On Parent Knees
Intrada
The Birthnight
June on Castle Hill

*Presented in partial fulfillment of the requirements
for the degree Doctor of Musical Arts*

NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

GEORGE EVELYN, Bass-Baritone

in a

Graduate Voice Recital

assisted by

DAVID PETRASH, piano
JAMES GAVIGAN, oboe MARILYN REITZ, cello

Monday, March 20, 1972

8:15 p.m.

Recital Hall

PROGRAM

Ich habe genug (BWV 82) J. S. Bach

Aria: Ich habe genug

Recit.: Ich habe genug! Mein Trost ist nur Allein

Aria: Schlummert Ein

Recit.: Mein Gott!

Aria: Ich freue mich

Three Songs, Opus 10 Samuel Barber

Rain Has Fallen

Sleep Now

I Hear an Army

INTERMISSION

Four Songs Henri Duparc

L'Invitation au Voyage

Soupir

La Vie Antérieure

Le Manoir de Rosemonde

Non più andrai (*Le Nozze di Figaro*) W. A. Mozart

*Presented in partial fulfillment of the requirements for the
degree Doctor of Musical Arts*

I

- Four Psalms for Mixed Chorus.....Edward Grieg
I How Fair is Thy Face
Chris Hodges, baritone
II God's Son hath set me free
Chris Hodges, baritone
Reginald Pittman, tenor
Marvin Beach, tenor
Michael Mayo, baritone
David Blassingame, bass
III Jesus Christ our Lord is risen
David Blassingame, bass
IV In heav'n above
Susan Schafer, mezzo-soprano

- Missa BrevisSimon Preston
Kyrie
Gloria
Sanctus
Benedictus
Agnus Dei
Chris Hodges, baritone
Michael Mayo, organ

II

- Five SongsJohannes Brahms
Wie bist du, meine Königen
Ein Wanderer
Auf dem Schiffe
Dein Blaues Auge
Verrat
- I Said To LoveGerald Finzi
I need not go
At Middle-Field Gate in February
Two Lips
In five-score Summers
For Life I had never cared greatly
I said to Love
George Evelyn, baritone
Sharon Haslund, piano

August 3, 1977

North Texas State University
School of Music

The Summer Choir

FRANK MCKINLEY, conductor

GEORGE EVELYN, guest soloist

Thursday, June 26, 1980 8:15 p.m. Concert Hall

I

Kyrie.Felix Mendelssohn
Mark Carruth, organ

The PleiadesVincent Persichetti
John King, trumpet
Mark Carruth, organ

II

L'Horizon Chimerique. Gabriel Faure
La mer est infinie
Je me suis embarque
Diane, Selene
Vaisseaux, nous aurons aimes

Songs and Dances of Death Modeste Mussorgsky
Lullaby
Serenade
Trepak
Commander-in-chief
George Evelyn, baritone
Rodney Menn, piano

NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

George E. Evelyn Jr.

in a

LECTURE RECITAL

assisted by

Jing Ling Tam

Wednesday, August 12, 1981

8:00 p.m.

Recital Hall

WORDS, MUSIC, AND ETHNIC ELEMENTS IN
SURL-IRVING GLICK'S *I NEVER SAW ANOTHER BUTTERFLY*

Intermission

I Never Saw Another Butterfly

Surl-Irving Glick

To Olga

Yes, That's The Way Things Are

The Little Mouse

On a Sunny Evening

Narrative

The Butterfly

LIST OF ILLUSTRATIONS

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WORDS, MUSIC, AND ETHNIC ELEMENTS IN SRUL-IRVING GLICK'S

i never saw another butterfly

World War II brought a great deal of suffering to all mankind. Many millions of people were deprived of their freedom and lost their lives in various Nazi concentration camps. One of these camps, Terezin, was where thousands of children were imprisoned during World War II. Terezin was established in a former garrison town about sixty kilometers north of Prague, and was the largest camp in the territory of occupied Bohemia and Moravia.¹ The Nazis called Terezin a "ghetto," but in reality it was nothing more than a concentration camp. From November, 1941, until liberation in May, 1945, over 140,000 prisoners passed through the Terezin ghetto, with approximately 35,000 prisoners losing their lives as a result of the conditions there. Fifteen thousand children, mostly Czechoslovakian, were also imprisoned in Terezin during this time, most of whom perished in Auschwitz.²

In the beginning the children lived together with the adults in very crowded barracks. Up to the age of 12, the boys and girls lived with their mothers; boys over 12 lived with their fathers. Later, however, special rooms were

¹Children's Drawings from the Concentration Camp of Terezin (Prague, MSZ Press), p. 3.

²Ibid.

established and eventually so-called children's homes were the norm for the young prisoners.

The Nazis did not allow any type of educational or cultural activity. Chiefly because of a brave group of adult prisoners, lessons were given to most children while they were in Terezin. Secretly the children took part in a number of cultural undertakings such as concerts, recitations, and dramatic evenings prepared by the professionals and amateurs in the camp.³

The children of Terezin were allowed to draw by their captors. There are over four thousand drawings preserved today in the State Jewish Museum in Prague. The themes of these drawings can be divided into two basic types. First, there are the drawings that depict the lost and happy childhood of their authors. The others depict the stark reality of life in Terezin. (See Appendix.)

Another important means of expression for the children was writing. The children were active in writing poems and issued, secretly of course, magazines of their own. The most important magazine was the Vedem, which translates as "We lead." This magazine reached a very high standard of excellence. Founded by the boys in Home I, Vedem was a forum for poems, little pieces of prose, reviews and observations on

³Gerald Green, The Artists of Terezin (New York, Hawthorn Books, Inc., 1978), p. 191.

Terezin, and translations from world literature.⁴ The magazine was published once a week, with the first issue on December 18, 1942, the last in the autumn of 1944, when the boys along with their home leaders were deported to Auschwitz, where they were killed. Over this two-year period, there were over one hundred boys who passed through Home I. Of these, only eleven were alive to see liberation. The editor-in-chief was Peter Ginz, who ensured that the contributions and illustrations found in Vedem were well used. He also wrote reports, short stories, poems, and drew pictures for inclusion in the magazine. Ginz was a gifted boy, who, at the age of 16 in 1944, perished in a gas chamber in Auschwitz.⁵

The State Jewish Museum in Prague was founded in 1950 by order of the government of the Czechoslovak Republic.⁶ The collections in the museum come from the property of individual Czech or Moravian Jewish religious communities and synagogues that were forcefully liquidated by the Nazis during World War II. The museum is housed in eight separate buildings and contains a textile collection that consists of temple curtains, Torah mantles, and related articles. Also found in the museum is an extensive collection of metal articles such as Torah breastplates, pointers, and candlesticks that date from the

⁴Children's Drawings, p. 5.

⁵Ibid.

⁶The State Jewish Museum in Prague (Prague, Olympia Press), p. 5.

17th century. Paintings by Czechoslovakian artists from the 18th, 19th, and early 20th centuries are on display in the museum. Perhaps the most outstanding collection in the museum is the material that relates to the period of World War II. In this collection there are over 4,000 drawings and paintings by the children who were imprisoned in Terezin.

Also preserved from Terezin is a collection of children's poetry. The poems that form the texts for the song cycle i never saw another butterfly were chosen from this collection.

The poem "To Olga" was probably written by Alena Synkova, who was born in Prague on September 24, 1926, and deported to Terezin on December 22, 1942. It is preserved in manuscript form, written in pencil on a scrap of lined paper. The poem is not signed, but L410 is inscribed at the end. This was the number of Synkova's children's home.⁷

"Yes, That's the Way Things Are" is a children's rhyme in two stanzas written in pen on a German office form. The signature at the bottom reads "Koleba: Kosek, Lowry, Bachner,"⁸ A direct English translation for the word Koleba is not possible; however, with respect to poetic usage, a suggested translation would be haven or refuge. Miroslav Kosek was born March 30, 1932, in Bohemia and died in Auschwitz on October 10, 1944. Hanus Lowry was born in Ostrava on June 29, 1931, and

⁷Srul-Irving Glick, i never saw another butterfly (Toronto, Leeds Music Ltd., 1972), p. 1.

⁸Ibid., p. 5.

died in Auschwitz on October 4, 1944. There is no information concerning Bachner.

The third poem was written by the same three poets as the previous poem. "The Little Mouse" is a children's verse written in pen on a German office form; it is in two stanzas.⁹ The handwriting is that of a child. Also on the office form written in pencil is "26/II." There has been some conjecture that this may refer to the inclusion in Vedem, but there is no concrete evidence to support this claim. The fact that it is in pencil and not in the handwriting of the poet would suggest it was some sort of catalogue or identification number.

"On a Sunny Evening" is an anonymous poem dated 1944. Written by the children in Barracks L310 and L417, the poets were between ten and sixteen years of age. Preserved in a typewritten copy with 1944 in the right hand corner, there are no more facts available concerning this three-stanza poem.¹⁰

Petr Fischl, fifteen years old, from Prague wrote "Narrative." This is the only prose work in the song cycle, and the work is preserved in a typed copy on thin paper. Fischl died in Auschwitz on October 8, 1944. The description of life in Terezin is accurate and the lyric prose gives the reader a sober look at Terezin.¹¹

"The Butterfly" is a four-stanza poem written by Pavel Friedmann. This poem is one of a collection of poems written

⁹Ibid., p. 9.

¹⁰Ibid., p. 14.

¹¹Ibid., p. 18.

by Friedmann preserved in a typed copy. Born in Prague on January 7, 1921, Friedmann really belongs to the adult-age group, but the work's style and subject matter are in keeping with that of the younger writers. He died in Auschwitz on September 29, 1944.¹²

Srul-Irving Glick, composer of i never saw another butterfly, was born in Toronto, Ontario, in 1934 and studied at the University of Toronto with John Weinzweig, Oscar Morawetz, and John Beckwith. He was also a student of Darius Milhaud in Aspen and Paris. A prominent member of the Canadian League of Composers, Glick served as its president from 1966-1969. Presently he is a producer for the Canadian Broadcasting Corporation (CBC) in Toronto and Director of Music for the Beth Tikvak Synagogue.

Glick's work was composed in 1968 under a commission by the Canadian Broadcasting Corporation for contralto Maureen Forrester. The work is in a neo-romantic style. George Procter, in his article "Neo-classicism and Neo-romanticism in Canadian Music," singles out this cycle as representative of the neo-romantic movement prevalent in Canadian music after 1960.¹³

¹²Ibid., p. 23.

¹³George Procter, "Neo-classicism and Neo-romanticism in Canadian Music," Studies in Music from the University of Western Ontario, 1 (1976), 19.

Glick uses a number of twentieth-century compositional elements in his songs, yet there is no attempt at any serialism. The first song "To Olga" is a poem in which a young girl is dreaming of escape. She tries to forget her experiences in Terezin by visualizing a voyage to Morocco, and the reference to violets during her daydream takes her away again. The words are underscored by a slow-moving tempo with the prevalence of the melodic intervals of a minor third and a minor second. These two intervals are conspicuous throughout all the songs and relate directly to Hebrew chant.

"To Olga" is forty-six measures in length and has a vocal range from D⁴ to F⁵. There is a three-measure prelude and a three-measure postlude, as well as two three-measure interludes in measures 29-31 and 35-37. The M.M. marking is quarter note equals 46.

The text of the song "To Olga" consists of three stanzas of three verses each, plus two additional lines: "Listen! Now it's time." These are added to the main text as follows: "Listen!" is placed before the first stanza, and "Listen! Now it's time" after the second and third stanzas. Glick sets these three refrain-like fragments in a rhythmicized whisper and in association with a cluster of semi-tones in the accompaniment. The semi-tone cluster could be heard as a "boat-whistle" motive in association with the text, "the boat whistle has sounded," from measures 7-9 repeated in measures 27-30, and finally at the end of the piece in measures 44-46 (Figure 1).

The musical score for measures 1-3 of "To Olga" is presented in three staves. The top staff is a single treble clef line with a tempo marking of quarter note = 46. The middle and bottom staves are grouped as a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The music features a semi-tone cluster in the piano accompaniment, marked *mp*. The melody in the top staff consists of three measures, each containing a single note on a whole rest.

Fig. 1. "To Olga," measures 1-3, Boat-Whistle Motive.

The semi-tone cluster serves another purpose as well; it takes on the rocking characteristic of a lullaby as the young girl dreams of Morocco in measures 16-23. This section, in fact, forms the B section of an ABA form for the song. Also found in the B section is another motive that seems to serve as a "reality" motive. In measures 17 and 21, the sharp rhythmic motives serve to interrupt the gentle rocking of the boat whistle motive and remind the young girl of the reality of her plight (Figure 2).

The musical score for measures 17-19 of "To Olga" is presented in three staves. The top staff is a single treble clef line with lyrics: "We'll sail a long——". The middle and bottom staves are grouped as a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The music features a sharp rhythmic motive in the piano accompaniment, marked *mp*. The melody in the top staff consists of three measures, each containing a single note on a whole rest.

Fig. 2. "To Olga," measures 17-19, Reality and Lullaby Motive.

The piece is sectional in which the tonal material revolves around the areas of A-flat, A-natural, and D. There are, however, unresolved chromatic non-harmonic tones and a lack of strong cadence points that cloud any obvious tonality.

"Yes, That's the Way Things Are" is marked Moderato ma con rubato. The M.M. marking is the quarter note equals 96. There are three interludes, two of three-measures (15-17, 24-26), and one of five measures (34-38). The song is forty-seven measures in length and ends with a five-measure postlude measures 43-47. The vocal range is C#⁴ to f⁵. Because of the free nature of the song, there are numerous poco ritardando, ritardando, poco meno, and a tempo markings.

"Yes, That's the Way Things Are" is quite different from the previous song. Glick uses modal writing in this piece, and, in transposed form, it can be related to the Jewish Pentateuch mode, which is the mode that is identical with the ancient Greek Dorian or medieval Phrygian mode and with scale II of Oriental music. The chief feature of this mode is its tetrachordal basis, for the scale is constructed of two tetrachords, in this case C-sharp/F-sharp and G-sharp/C-sharp in disjunctive form, which means that between the tetrachords there is an interval of a whole step.¹⁴ The use of this mode can be traced back to the first century.¹⁵

¹⁴ A. Z. Idelsohn, Jewish Music in its Historical Development (New York, Schrocken, 1967), p. 39.

¹⁵ Ibid., p. 36.

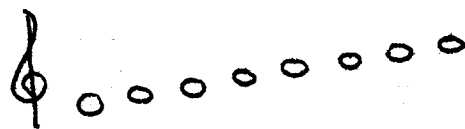


Fig. 3. Pentateuch Mode.

Glick, in this two-stanza song, employs another Jewish element, that of the chant Yisgadal vyiskadash shimeh raba, which is a chant of sanctification.¹⁶ The authors of the texts were obviously taken by the "queer old grandad" as he sat in the "park" praying. The chant is notated rhythmically in measures 23-24 (Figure 4) and again reference is made to the chant motive in measures 30-31. Harmonically, measures

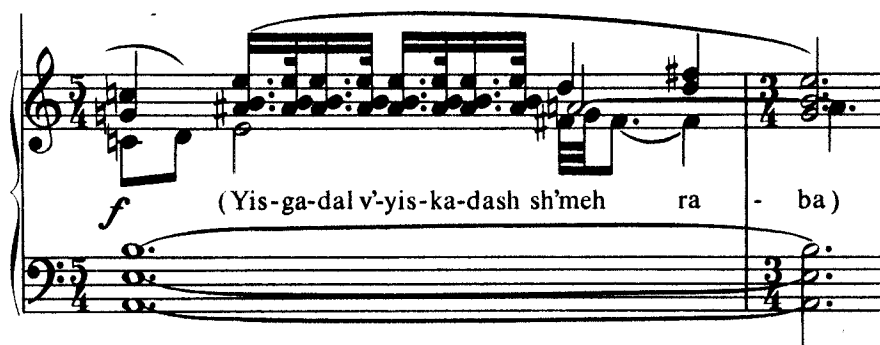


Fig. 4. "Yes, That's the Way Things Are," measures 23-24, Sanctification Chant.

1-11 are clearly in the Pentateuch mode, with a four-measure modulatory section following, measures 13-16, where the mode takes over again in measures 17-22. In measure 23, where the chant is notated, there is a strong A-natural tonality that

¹⁶Ibid., p. 158.

alternates much as in the first song, with A-flat for the next few measures (23-32), where the modal writing returns to finish the song (measures 33-47).

The simplicity of the harmony and rhythmic involvement underscores the lyric nature of the song. More lyrical than any other song in the cycle, the lyrical quality is much in keeping with the stoicism of the text.

"The Little Mouse" is marked Scherzando, with the M.M. marking of 108 for the eighth-note. There is a four-measure prelude, measures 1-4, and a two-measure postlude, measures 24-25, along with a two-measure interlude, measures 13-14. The vocal range is C#⁴ to g⁵. The Scherzando direction is constant throughout with the exception of a short, three-measure section that is marked poco meno, measures 15-17.

The first performance of the cycle was held on September 8, 1969, in St. James Cathedral, Toronto, Ontario, with contralto Maureen Forrester as the soloist.¹⁷ One critic, Ronald Hambelton, wrote that he thought "The Little Mouse" should have been omitted. The only humorous song in the cycle, it provides a welcome relief from the sombre moods of the other songs and heightens their pathos by strong contrast. As the author was suffering the same fate as the others, there is nothing trivial about humor under such circumstances.

¹⁷Ronald Hambelton, "Concert Review," Toronto Globe and Mail, September 8, 1969, p. 25.

In "The Little Mouse" the composer has skillfully correlated text and music. The song, like its subject matter, is a miniature. Most of its musical material stems from the initial statement of the piano, which suggests the movements of a mouse--sudden, jerky, and quick. The use of the measured trill (Figure 5) in measures 1-2 is seen throughout



Fig. 5. "The Little Mouse," measure 1, Measured Trill.

the piece, primarily in the piano part. Other rhythmic elements, such as the triplet in the voice part, measures 6, 8, 19, and 22, also assist in suggesting the "movement" of the mouse. The piano also assists in this triplet configuration in measures 6-7 (Figure 6) and measures 19-20.

The song is in ABA form with only a three-measure B section that is in a completely different style (measures 15-17). The three measures are in distinctly waltz-like style and suggest the unruffled movements of the "daddy mouse"

Catch-ing fleas_ in his coat of

Fig. 6. "The Little Mouse, measure 6, Triplet Configuration.

(Figure 7). After a short pause, a short, sharp tone cluster, signifying the slap that caught the flea, brings back the A section with some variation. Although the piece is fragmentary, the key center seems to revolve around A throughout the song.

poco meno
mp

His dad - dy came and searched his coat

fp

Fig. 7. "The Little Mouse," measures 15-17, B section.

"On A Sunny Evening" has a vocal range from d-flat⁴ to f⁵. Twenty measures in length, the M.M. marking is quarter note equals 40. Because of the free nature of the song, there are instances of ritardando, meno mosso, and poco ritardando found in the score.

This song again returns to the Pentateuch mode of the second song, this time on E-flat. Harmonically and texturally the piece follows the ABA song form, with the A section from measures 1-10, B section measures 11-16, A' section measures 17-20. The B section is tertian in feeling, but there is no key center; rather, it is a transitory section that is highlighted by a doubling of the voice part by the right hand of the accompaniment and the obvious change to a much thicker texture in the piano accompaniment. This is achieved by repetition of sixteenth-note motives in the voice part that are repeated in the accompaniment and repetition of sixteenth-note motives that are solely heard in the piano. The texture begins to thin noticeably in measures 15-16 as a preparation for the return to the A section.

The simplicity of this setting heightens the pathos of the words. The upper octave doubling by the piano of the vocal line gives the words the most Spartan accompaniment, yet heightens the intensity of the words so that the modal bass line gives the hollow feeling of the contradictions of the poet's words: "If in barbed wire things can bloom, why couldn't I? I will not die!"

In the song "Narrative" the composer suggests a M.M. marking of $c60$ for the quarter note, along with the direction "The singer should choose a comfortable tempo and pronounce the words very clearly, however the tone or mood of the chant section should be restrained and with empty emotions." After the singer has sung "and to seeing the helpless doctors," the pianist is told to hold the pedal until the sound dies away; likewise at this same point in the song, the singer is instructed that "this section should have the release of pent-up anger, but conclude with drained emotions." In keeping with the chant-like nature of the song, there are no bar lines. The vocal range extends from G^3 to $E\text{-flat}^5$.

The only prose text is employed for "Narrative," in which the climax of the cycle is achieved. It describes the now familiar details of life in the concentration camp without any attempt to make them more bearable. Glick set this text much like a recitative in a slow tempo and uses many chant-like motives.

The modal writing in this piece can be traced to the Prophetic mode (Figure 8) which, like the Pentateuch mode, is

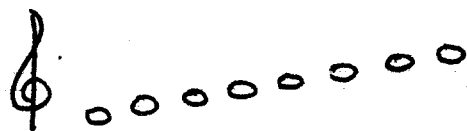


Fig. 8. Mode of the Prophets.

based upon the tetrachord system. This scale is the same as

the ancient Greek Phrygian, or the first Gregorian mode, and is the standard scale in Jewish music, not only in synagogue song but also in folk-song.¹⁸ Nearly 80 percent of all Jewish folk-song is based on this mode.¹⁹

The song opens and closes with the sounding of seven polytonal chords, unrelated to the mode, that are meant to peal the hour "7 o'clock in the morning . . . and again at 7 o'clock in the evening." The harmonies follow no key scheme but serve primarily to accent the words.

The last portion of the song is sung with no accompaniment as the dynamic level reaches its height and the pent-up anger is allowed to surface. As the pent-up anger slowly subsides, the seven polytonal chords peal 7 o'clock in the evening. There are many chant-like sections in this piece, and the Prophetic mode is prominent, especially at the end, as the poet talks of the unhappy souls and the fact that they would soon go away.

"The Butterfly" starts with a seven-measure piano prelude, measures 1-7, and finishes with an eleven-measure postlude, measures 116-126. Aside from the extended piano interlude, measures 50-71, there are other interludes that are much shorter (measures 15-17, 23-33, 91-94, 104-106, 108-109). There are numerous M.M. markings that give the song its free character. When the piece is in duple meter, the

¹⁸Idelsohn, Jewish Music, p. 50.

¹⁹Ibid.

quarter note equals 60, with the exception of measures 72-82 where the quarter note equals 50. When the song changes to triple meter, the dotted quarter note equals 60, with the exception of measures 27-44 and 83-102 where the dotted quarter equals 40. The vocal range is B³ to F⁵.

As the last piece, "The Butterfly" marks a return to the lyric style of the first four. It forms a conclusion to the cycle, a function made apparent by the image of the poem, the last butterfly seen by the author. Ironically, it is only the butterfly that escapes, taking with it something of hope, freedom, and beauty.

Because there are many musical ideas in the piece, the song comes across as rather fragmentary. The form, however, follows that of the stanzas, with the greatest contrast coming with the longer third stanza. Quartal harmonies are prominent throughout. The first four-bar motive recalls the flight of a butterfly and is the only unifying element in the piece, occurring in measures 1-4, 22-23, 35-37, 103-105, and 108-109 (Figure 9).

As stated previously, the third verse is the longest, and again Glick uses the Hebrew chant-like motive to heighten the meaning of the words. In measures 73-91, there is a musical reference to the text, "For seven weeks I've lived in here, Pinned up inside this ghetto. But I have found my



Fig. 9. "The Butterfly," measures 1-4, Butterfly Motive.

people here." The reference to the Jewish people is realized musically by motives that suggest Hebrew chant, especially the minor third in anapestic rhythm found in the accompaniment (Figure 10).



Fig. 10. "The Butterfly," measures 76-77, Hebrew Chant-like Motive.

The long piano interlude starting at measure 50 and continuing for twenty-two measures is stylistically different from the rest of the song and is reminiscent of Bartok's "From the Diary of a Fly," found in the Mikrokosmos,

Vol. VI.²⁰ It employs a close integration of several compositional factors such as pitch level, dynamics, tempo, and note values. There is an extended crescendo from pianissimo (measure 53) to fortissimo (measures 61), with a gradual diminuendo back to pianissimo (measure 72). Corresponding to this simple dynamic scheme, the note values become shorter, then longer, and the tempo faster, then slower. The pitch level rises and falls accordingly, though the span is only an octave between the two lines. The flight of a butterfly is the most obvious explanation, though the motives are entirely different from those initially associated with the first four-bar motive.

Framing the above-mentioned section, the outer portions of the song take the form of a dialogue between the voice and piano, with the "Butterfly" motive as the unifying element. There is also a refrain-like passage that recurs once after the initial statement (measures 18-22). "Perhaps if the sun's tears would sing against a white stone" is set to almost the same notes as the passage, "It went away I'm sure 'cause it wished to kiss the world good bye" (measures 45-50). The interval of the fourth and, when inverted, the fifth, is prevalent throughout the song, not only in the piano's harmonic structure, but also in numerous places between voice and piano.

²⁰Bela Bartok, Mikrokosmos (New York, Boosey & Hawkes, 1940), p. 9.

Perhaps one of the most moving moments in the entire cycle occurs in the last piece when, at measure 107, Glick asks the singer to speak "Only I never saw another butterfly," with no accompaniment but preceded and followed by the butterfly motive.

Some contemporary composers view words as merely sound objects that should be treated musically with little concern for their syntactic context. There are others to whom the words are paramount, the singer almost speaks his lines in the Sprechstimme style. Glick's song cycle falls between these two extremes. His respectful treatment of the text and his conservative use of the voice are rather traditional in nature. On the other hand, his mid-twentieth century chromaticism, sparse texture, yet colorful and sonorous effects give the texts the chance to speak to the performers and audience alike. This, combined with the inclusion of the Jewish elements, cements the twentieth-century Jewish composer to the tragic reality of what occurred to his people during the Holocaust.

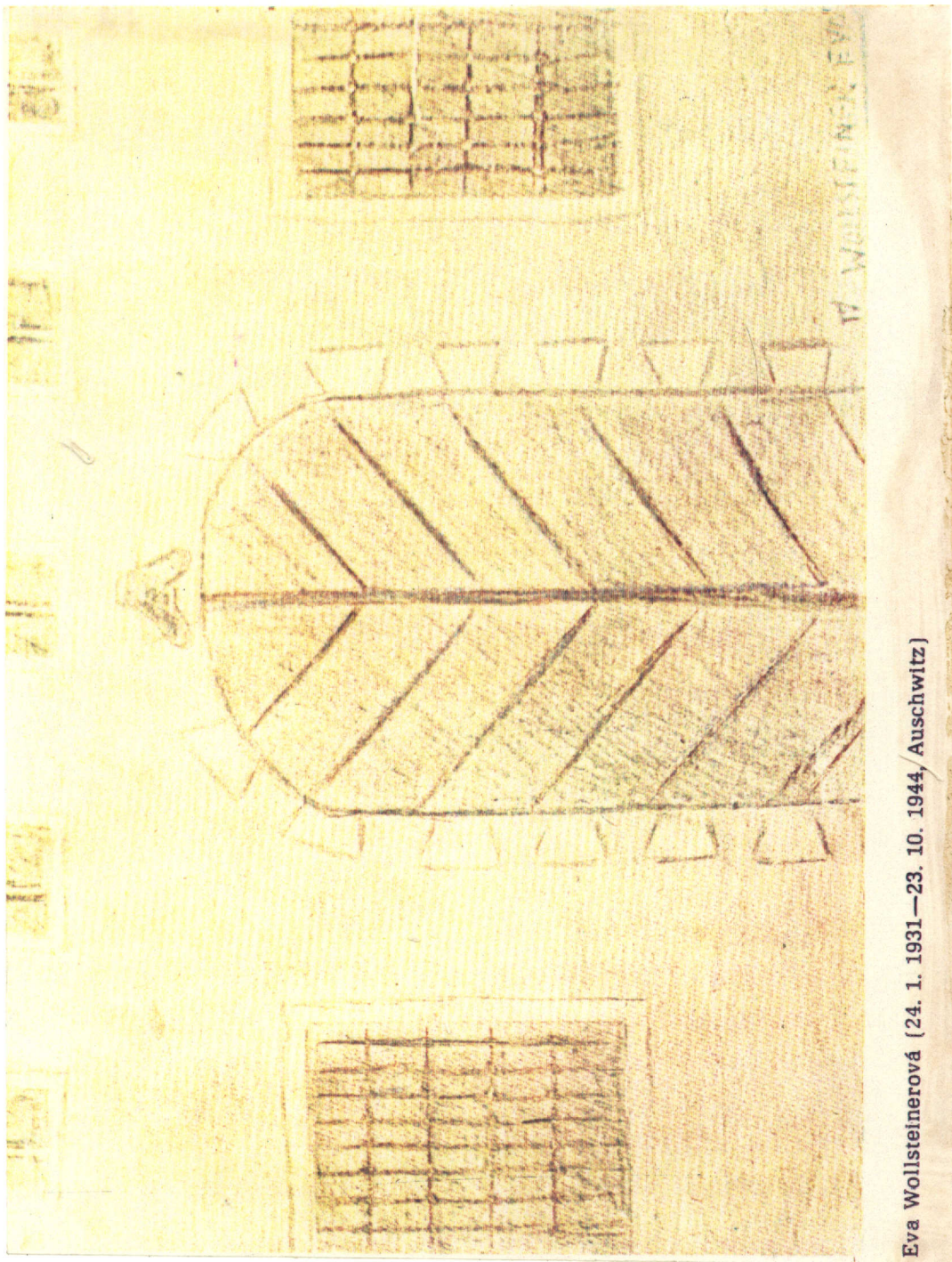
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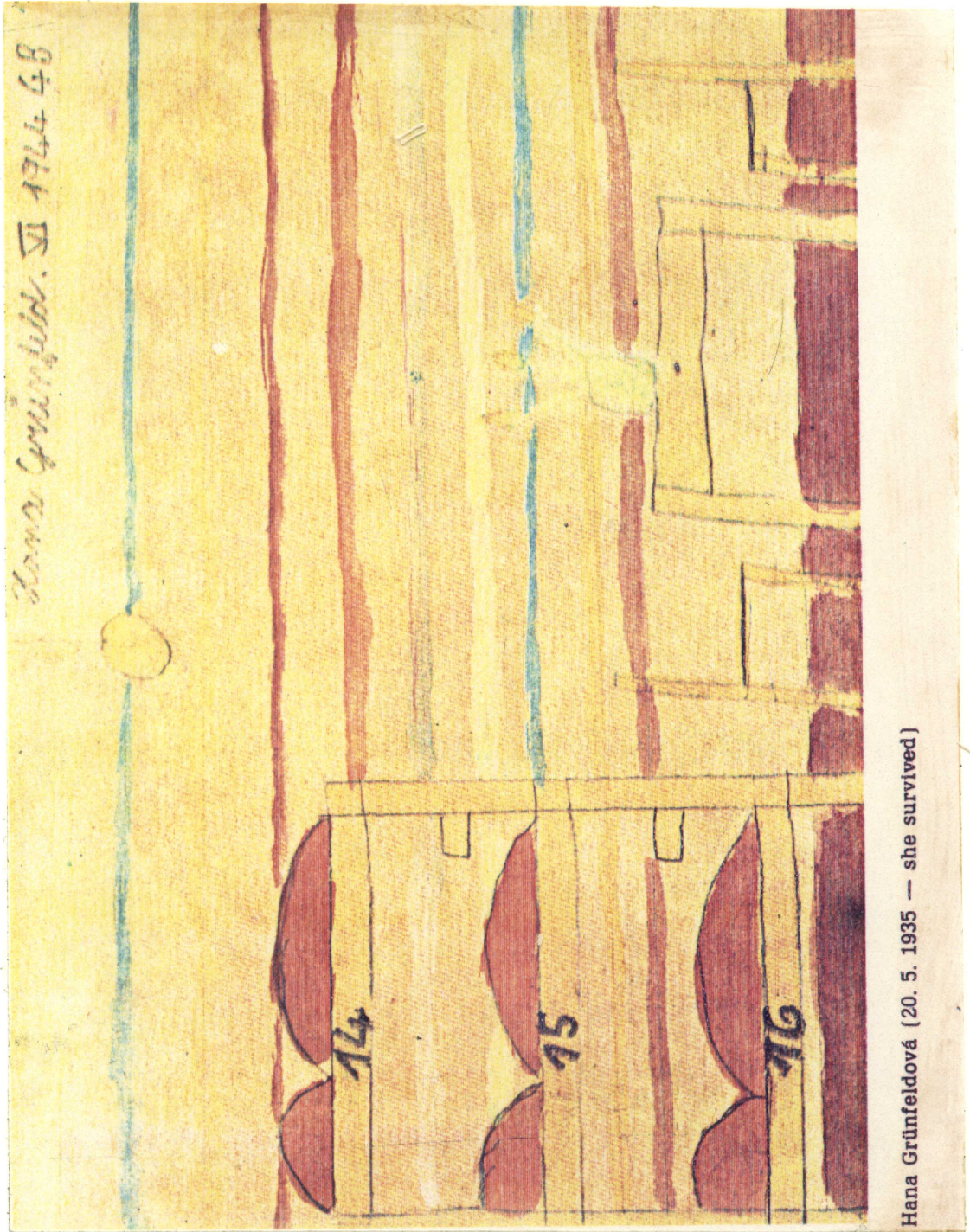
Irena Karpelsová (30. 12. 1930—23. 10. 1944, Auschwitz)



Margit Koretzová (8. 4. 1933—4. 10. 1944, Auschwitz)



Eva Wollsteinerová (24. 1. 1931—23. 10. 1944, Auschwitz)



Hana Grünfeldová (20. 5. 1935 -- she survived)

To Olga

Listen!
The boat whistle has sounded now
And we must sail
Out toward an unknown port.

We'll sail a long, long way
And dreams will turn to truth.
Oh, how sweet the name Morocco!
Listen!
Now it's time.

The wind sings songs of far away,
Just look up to heaven
And think about the violets.

Listen!
Now it's time.

Yes, That's The Way Things Are

I

In Terezin in the so-called park
A queer old granddad sits
Somewhere there in the so-called park
He wears a beard down to his lap
And on his head, a little cap.

II

Hard crusts he crumbles in his gums,
He's only got one single tooth.
My poor old man with working gums,
Instead of soft rolls, lentil soup.
My poor old grey-beard!

The Little Mouse

A mousie sat upon a shelf,
Catching fleas in his coat of fur.
But he couldn't catch her— what chagrin!—
She'd hidden 'way inside his skin.
He turned and wriggled, knew no rest,
That flea was such a nasty pest!

His daddy came
And searched his coat.
He caught the flea and off he ran
To cook her in the frying pan.
The little mouse cried, "Come and see!
For lunch we've got a nice, fat flea!"

On A Sunny Evening

On a purple, sun-shot evening
Under wide-flowering chestnut trees
Upon the threshold full of dust
Yesterday, today, the days are all like these.

Trees flower forth in beauty,
Lovely too their very wood all gnarled and old
That I am half afraid to peer
Into their crowns of green and gold.

The sun has made a veil of gold
So lovely that my body aches.
Above, the heavens shriek with blue
Convinced I've smiled by some mistake.
The world's abloom and seems to smile.
I want to fly but where, how high?
If in barbed wire, things can bloom
Why couldn't I? I will not die!

. . . We got used to standing in line at 7 o'clock in the morning, at 12 noon and again at seven o'clock in the evening. We stood in a long line with a plate in our hand, into which they ladled a little warmed-up water with a salty or a coffee flavor. Or else they gave us a few potatoes. We got used to sleeping without a bed, to saluting every uniform, not to walk on the sidewalks and then again to walk on the sidewalks. We got used to undeserved slaps, blows and executions. We got accustomed to seeing people die in their own excrement, to seeing piled-up coffins full of corpses, to seeing the sick amidst dirt and filth and to seeing the helpless doctors. We got used to it that from time to time, one thousand unhappy souls would come here and that, from time to time, another thousand unhappy souls would go away. . .

The Butterfly

The last, the very last,
So richly, brightly, dazzlingly yellow.
 Perhaps if the sun's tears would sing
 against a white stone...

Such, such a yellow
Is carried lightly 'way up high.
It went away I'm sure because it wished to
 kiss the world goodbye.

For seven weeks I've lived in here,
Penned up inside this ghetto
But I have found my people here.
The dandelions call to me
And the white chestnut candles in the court.
Only I never saw another butterfly.

That butterfly was the very last one.
Butterflies don't live in here,
 In the ghetto.

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