MELODIC INTROSPECTIONS:
THE LIFE AND CULTURAL LANDSCAPE OF SRUL IRVING GLICK
AS REFLECTED IN HIS COMPOSITION “OLD TORONTO KLEZMER SUITE”

by

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Abstract

Srul Irving Glick was one of Canada’s most brilliant and prolific composers of the late twentieth century. Born and raised within the Toronto Jewish community, Glick was surrounded by a myriad of musical influences from his father’s work as a cantor to his brother’s career as a professional clarinetist. Although Glick struggled early in his life with his identity as a Jew, he ultimately accepted and embraced his heritage. In his 1998 composition “Old Toronto Klezmer Suite” Glick achieves a seamless blending of his Jewish and art music backgrounds creating a rich score filled with meaning. Through a historical, musical and autobiographical analysis of his composition this thesis attempts to show the ways Glick has negotiated identity within his music, and how, by reevaluating his own preconceptions, he was able to expand the boundaries of Jewish and Canadian composition.
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Chapter I

Prelude: Investigating Canadian Jewish Culture through Music

It is often sarcastically noted that composers, like artists, only gain great fame after they’re dead. While this is not necessarily true, it is often the case that academic investigation is not begun on a composer’s work until his or her death as seems to be the case with Canadian art music composer Srul Irving Glick. While short biographies in encyclopedias exist,¹ they present a static, simplistic portrait of a complex, multi-faceted individual which belies the openness in which he presented himself when interviewed.

Moreover, little academic analysis has been completed on Glick’s work beyond a few critiques of some of his compositions found in newspaper and journal articles. The one exception is a dissertation written by George Evelyn for the final concert-lecture series of his Doctorate of Musical Arts program for North Texas State University.² In this work, Evelyn presents a short background and analysis of Glick’s song cycle i never saw another butterfly, which centers on poems written by children in the Terezin concentration camp. The first five pages of this text outline the context in which the poetry was written, and provide a brief background for each poem. Evelyn then presents a couple of paragraphs regarding Glick’s life and the commissioning of the song cycle before moving into an analysis of the music. In addition to many other musical elements present in this song cycle, Evelyn notes the use of Jewish modes and chant rhythms in

parts of the composition. While not an extensive investigation, Evelyn’s dissertation provides a point of comparison for other investigations of Glick’s compositions and will be used as such in the ensuing chapters.

Srul Irving Glick was born and raised in Toronto, Ontario. The child of Jewish immigrants, Glick struggled throughout his youth to reconcile his identity as a Canadian with his identity as a Jew. Yet, “Canada’s characteristic of ‘limited identities’ has allowed room for ethnic expression that is seen... as legitimate and worthy in a nation without a pronounced single national personality.” Thus, as I hope to show in this thesis, Glick was able to adopt this multi-ethnic Canadian mentality to bring together the different aspects of his life into a unified form. Unlike most of his Jewish predecessors, and many of his contemporaries, he developed a compositional style that merged Western European and Jewish idioms into a form all his own. His lyrical and openly emotional style ultimately elevated him to prominence in the world of Canadian composition, and has made him extremely popular in Eastern Canada. Yet, his popularity and acceptance were, as will be seen in the following chapters, hard won.

The central purpose of the following thesis is to investigate, through an analysis of his composition Old Toronto Klezmer Suite, the ways in which Glick negotiates identity and community. I will attempt to show how this Jewish-Canadian composer negotiated the borders of Western art music and Jewish music in his suite. Completed less than five years before his death, this piece is said to be a tribute to the Jewish community of Glick’s childhood. Therefore, through historical, auto/biographical and musical analysis, I will attempt to illustrate the autobiographical influences that exist in

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this composition. In this way, I will show the balance Glick was able to achieve between the two cultural influences in his life, and how this balance was ultimately reflected in his music.

The study of Jewish music is an area of academic interest that is only just opening up. While a select few scholars, such as A.Z. Idelsohn, were investigating the topic early in the twentieth century, it is not until the 1970s that the field began to gain ground. Just prior to this time, ethnomusicology too was beginning to rise as a serious field of study within music. The roots of ethnomusicology date back to the 1880s and early 1900s when primitivism was the popular trend in art and music. The uniqueness or exotic nature of the area was of utmost importance in ethnomusicology during this period, not the process of study. It was not until the late 1950s that new theories began entering the field resulting in the concept of ethnomusicology as the study of music within a culture, any culture. It is, therefore, unsurprising that there would be a rise in the study of Jewish music in the wake of these developments.

During the 1970s and 1980s, scholar Mark Slobin completed pioneering work in the area of Jewish music in the United States of America. His work on American cantillation and the klezmer revival was groundbreaking and serves as a starting point for any scholar entering the field of North American Jewish music. Through his various books, Slobin tracks the arrival of both Jewish liturgical and folk music in the United States which was brought by the waves of immigrants who settled in the ‘New World’

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4 A.Z. Idelsohn did early work in Jewish liturgy and cantillation (the chanting of texts in which music plays a great role). His work is quoted by most North American scholars working in the field of Jewish music.
5 Alan Merriam, *The Anthropology of Music* (Evanston, Illinois: Northwestern University Press, 1964) 3-6. While Marius Schneider and Bruno Nettl still defined ethnomusicology in terms of European and non-European, scholars such as Willard Rhodes, Mantle Hood and Gilbert Chase began to view the differences between musicology and ethnomusicology as more methodological than geographical.
throughout the nineteenth and twentieth centuries. He shows that, while Jewish liturgical
chant and music flourished, by the mid twentieth century the Jewish folk tradition in the
United States was waning. American born Jews wished to move away from the ‘Old
World’ traditions to which their parents clung. Then, in the 1970s, a renewed interest in
Jewish folk music emerged resulting in the revival of klezmer in the USA.

Slobin asserts that the musical patterns seen in the USA are universal to North
America; however, the majority of the research completed to date has been performed in
the Eastern United States. Equivalent research has yet to be done in Canada. As Gerald
Tulchinsky notes, the social and political history of the two countries is distinct, and thus
the patterns of development for the two Jewish communities are also divergent. Moreover, the religious demographics of Jews in the two countries have been quite
different. Studies of the Jewish populations in Canada and the United States in the early
1990s show that the percentage of the Jewish population in Canada that is Orthodox is
twice that of the United States, while the reverse is true for Reform Judaism. Conversely,
approximately one-third of the Jewish population in both the United States and Canada

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7 Mark Slobin notes, in his conclusion to Chosen Voices: The Story of the American Cantorate (Urbana:
University of Illinois Press, 1989) 284, that the development of the Klezmer revival in the United States
was the same in Canada. He bases this statement on a few conversations with Klezmer musicians
originally from or currently living in Canada, but presents no data, sources or interview information to
support such a conclusion.
8 Another scholar, Ellen Koskoff, entered the field of American-Jewish music during her graduate studies
in the United States. Her book on Lubavitch musical practices, Music in Lubavitcher Life (Urbana:
University of Illinois Press, 2000), not only illuminates the world of niggunim performance and
development, but also elucidates the complications of the community insiders and outsiders, personal
preconceptions, and gender issues and roles in ethnomusicology fieldwork. Moreover, scholars such as
Kenneth Kanter, Mark Kligman, Henry Sapoznik and Jeffery Summitt have also written on twentieth
century Jewish music in America.
9 As Clifford Ford notes in his 1982 history of Canada’s music, research into Canadian music between
World War II and the early 1980s has been extremely deficient partly due to the lack of graduate degrees in
musicology until the mid 1950s. Clifford Ford, Canada’s Music: An Historical Survey (Ontario: GLC
10 Gerald Tulchinsky, Taking Root: The Origins of the Canadian Jewish Community (Toronto: Lester
Publishing Ltd., 1992) xxv.
practices Conservative Judaism. As a result, it seems inappropriate to draw conclusions about Jewish music and identity in Canada when there is little empirical data to buttress such statements.

Research on Jewish music occurring outside North America has also seen a rise in interest in recent years. Scholars such as Edwin Seroussi, Ruth Davis and Daniel Biro have been breaking ground in Europe and the Near East. Yet, despite the rapidly increasing interest in the study of Jewish music in its varied forms, the field possesses vast areas which are, as yet, largely uninvestigated. One relatively pristine region is that of Jewish music in Canada. The study of Canadian Jewish music could take many forms: investigations of historical practices; ethnographic studies of current practices; or analyses of current Jewish composers, to name a few. It is into this last category that this thesis falls.

While it is important in an ever changing medium such as music creation to know where a community has been and to speculate where it is going, it is equally important to examine the ways in which individuals negotiate their cultural background and how this has the potential to shape future creations. For example, this thesis will show how, while Jewish folk traditions in the United States were floundering, Glick was carrying these

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12 Current academics like Frank Alvarez-Pereyre, Hanoch Avenary, Irene Heskes, Ezra Mendelsohn, Israel Rabinovitch, Abraham Schwadron and Amnon Shiloah have followed in Idelsohn’s footsteps focusing on historical investigations of Jewish music.
13 Edwin Seroussi works with the Institute of Jewish Music at Hebrew University in Jerusalem. Through his fieldwork and use of the extensive archives at the Institute, Seroussi has been working both broadly in the field of Jewish music writing encyclopedia articles and texts, as well as specifically in the area of Sephardic music.
14 Ruth Davis is part of the Faculty of Music at Cambridge. She has done ethnographic work on Jewish music among the Jewish community of the Tunisian Island of Djerba. Her articles have appeared in the Middle East volume of the Garland Encyclopedia of World Music. She is currently conducting research at the Hebrew University in Jerusalem.
15 Daniel Biro is a professor of theory and composition at the University of Victoria. In 2004, he completed his Ph.D. with a comparative study of plainchant, Hebrew cantillation and Hungarian Siratok.
traditions forward, first through the act of learning, then through memory, and finally through re-presentation of the tradition in his music. In this way, Glick presents a different pattern than that laid out by Slobin.\textsuperscript{16}

In writing this thesis, I hope to illuminate a rich field of study currently neglected, that of Canadian composition. Specific to Canadian Jewish studies, this study will show the need for investigation into the state and development of Jewish music in Canada currently and historically. By completing research into the historical development of Jewish music in Canada, comparisons with patterns found in the United States would be possible. On a broader spectrum, Canada's immense ethnic diversity combined with a multi-cultural mentality has great potential for Canadian composition. The possible idiomatic combinations are vast. Moreover, analysis of the style a composer adopts, and the ways in which he combines traditions could provide valuable insight into the way that composer views his own heritage and the culture of the greater Canadian community. Beyond any personal information this might provide about the composer, it may also provide a window into the viewpoint of the composer's cultural community. In the analysis of Glick's \textit{Old Toronto Klezmer Suite}, I will dissect some of the idioms present and indicate the cultural issues reflected in such a representation.

Undertaking this type of analysis has resulted in several areas of methodological concern. There are the complications involved when one attempts to do musical analysis on music containing specific ethnic characteristics. How does one determine which characteristics of Glick's music are or are not Jewish? On a more basic level, how does

\textsuperscript{16} In Mark Slobin's \textit{Fiddler on the Move: Exploring the Klezmer World} (Oxford: Oxford University Press, 2000), it is shown that the Eastern European folk tradition was largely lost, and only rediscovered and revived through recordings made of the early twentieth century immigrants. Conversely, Glick presents a pattern of ongoing remembrance which transports itself through time, re-emerging in traditional and newly adapted forms.
one determine what constitutes Jewish music? The Jewish people have become dispersed around the world and have had to adapt to this dispersion. In doing so, they have integrated aspects of surrounding cultures into their own cultural make-up. As a result, Jews living in Russian areas, for example, have developed traditions and social patterns distinctly different from those in regions of Spain. Religious rituals, culinary practices, language patterns and musical conventions are only a few of the characteristics that range widely throughout the world’s Jewish communities. How, then, does one determine the ‘Jewishness’ or Yidishkayt of a musical composition?

To begin, it has been suggested that one look to the commonalities between Jewish communities. The Jewish people, arguably, are seen as a people of books. The secular and religious lives of many communities are bound together through the teachings and wisdom found in their sacred and, in the case of Rabbinic Judaism, legal texts. These writings provide the structural foundations to the culture regardless of regional variation. The individuality of Jewish culture is “…reflective, ritually and spiritually bound to the biblical past…” In this way, there is a commonality among all Jewish people. Moreover, while regional differences complicate analysis and classification, it is these differences which, in fact, may act as a means of cultural cohesion. Despite facing immense hardships, the Jewish people possess the ability to adapt to and endure in the surrounding cultural majority without losing all distinctiveness. “The ability of the Jew to survive and thrive in the face of the vicissitudes of apostasy…on the one hand, and his

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17 Rabbinic Judaism developed in the first few centuries of the common era, in part as a response to the destruction of the Second Temple in Jerusalem. However, not all Jewish communities follow Rabbinic traditions, though non-Rabbinic communities are rare today. All Jewish communities recognize the authority of the Torah, thereby unifying them to some degree.

constant struggle between rationalism and mysticism, on the other, points up the significance, however controversial, of compromise."¹⁹ Finally, the distinctiveness of Jewish culture gains its strength in the individual Jew’s possession of a universal identification with and connection to other Jews throughout the world. Though often the most difficult to prove, the purest bond is one that is internalized. Though the rationalization may or may not be based in empirical data, that which the Jewish community accepts as being Jewish in nature must be conceded as there is little argument one can make against such a belief.

Throughout the course of this thesis, I will attempt to show the connections between Glick’s early exposure to Western classical, Jewish liturgical and Jewish folk music and the varying aspects of his composition. Moreover, I will outline the cultural significance of the suite’s themes in the Toronto Jewish community. Finally, I will show the level of prominence and acceptance Glick obtained both within the Canadian music world and in the Jewish community of Toronto, which would have solidified his position as a composer of Jewish music.

The next methodological problem, admittedly well connected with the first, arises in the way in which the music will be discussed in connection with culture. Debate continues regarding the way to deal with music. Should music be studied as a microcosm of culture whereby the musical system replicates the complete social and cultural system? Should music be considered a commentary on the culture existing in some way outside the culture as a reflection of that culture? Or, should music be regarded as one of various

¹⁹ Schwadron, 285.
activities performed within a society and thus an integral, functioning part of culture? Little progress has been made in this debate, due in large part to the complexity of the arguments. This last issue is of distinct interest as it is often difficult to determine whether or not one should analyze music as an internal or external part of culture.

Historically, music has often been regarded as an entity separate from culture. Usually seen as divinely inspired, the day-to-day life and ethnic origins of musicians and composers were of no influence in the creation of music. At most, music was seen as occasionally reflecting the culture of the day. Despite the rising influence of anthropology and ethnomusicology today, many musicologists still view music in this way. It is often simpler, though not necessarily better, to see music as some form of reflection of or commentary on a specific culture rather than attempting to investigate music as a fully integrated part of culture. There are certainly cultural influences which inform the creation and performance of music; however, the great complexities of this situation are often extremely difficult to elucidate. Possibly part of the complication today is that cultures are becoming so intermingled that it is difficult to determine where cultural borders lie.

It is the primary premise of this investigation that the cultural influences of Glick's youth have informed the compositions of his maturity. I will therefore attempt to show that this suite was created within the cultural shadow of the Toronto Jewish community, and that it in some small way functions in that community.

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21 To clarify, the ethnicity was unimportant in Western art music as long as the individual was considered to be of European, Christian descent, a category in which the Jews did not fit.
The final area of concern exists within the bounds of auto/biography theory. What characteristics must be present in order to determine whether or not a text is autobiographical? Moreover, is it even possible to define a musical composition in this way? These questions raise many more, dealing with concepts of communication, audience, intent etc. In chapter IV, I hope to show that, while it may not be possible to definitively classify Glick's Old Toronto Klezmer Suite as an autobiography, this composition has definite autobiographical traits which may be recognized by both performers and a concert audience.

There are several questions which seem to arise at the outset of any investigation of an autobiographical genre. What does the author include in and exclude from his text? What might his motivations have been for these choices? What was the author attempting to convey with this text and, possibly more important, what understanding does the reader gain from the text? In looking at music such as Old Toronto Klezmer Suite, these same questions might be considered. Music, as with most literary compositions, is created with the intent of it being received by an audience. The

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22 Diane Bjorklund, *Interpreting the Self: Two Hundred Years of American Autobiography* (Chicago: University of Chicago Press, 1998) 20-23, 37, states that autobiographers are purposefully creating a construction of their lives by selecting specific experiences that they weave together into an intelligible story. This is a conscious act of inclusion and exclusion which attempts to present a particular image that the audience will find both interesting and acceptable.

23 Phillip Lejeune, "The Autobiography Contract," *French Literary Theory Today* (Cambridge: Cambridge University Press, 1982) 193, in considering autobiography, determined that the only condition for this genre was that there must be a common identity between the author, the narrator and the protagonist of the text. This identity presented by Lejeune, however, raises questions of intention as the crucial link between author, narrator and protagonist. For Roy Pascal, *Design and Truth in Autobiography* (Cambridge: Harvard University Press, 1960) 60, 'intentionality' is dependent on the seriousness of the author and his goals, while Karl Weintraub, *The Value of the Individual: Self and Circumstance in Autobiography* (Chicago: University of Chicago Press, 1978) xviii, believed that the key was centered in the author's ability to create understanding and connections with the lives of his readers. Only if the reader could relate to the author's viewpoint was the author successful in the intention of creating autobiography.
audience is then left to interpret the composition as it will.\textsuperscript{24} A musical work has an additional layer, however, as it is first interpreted by musicians so that the audience is, in fact, interpreting an interpretation. It is possibly for this reason, though undoubtedly not this reason alone, that musicologists are generally so focused on the importance of the musical score, or text, as the only true conveyor of meaning. While I do not wholly agree with this positivist\textsuperscript{25} approach, and tend to have more impressionistic\textsuperscript{26} and neo-functionalist\textsuperscript{27} leanings, the majority of this paper will focus on 'text' analysis; I will, however, also briefly look at recorded impressions of both the composer and musicians of this and other compositions by Glick.

\textsuperscript{24} This is a postmodern concept within musicology. Prior to postmodernism, music was typically divided into concepts of the important high-culture (urban, stylized traditions) and unimportant low-culture (country, folk traditions). These designations were determined by members of the social, academic and musical elite, and were not to be questioned by others. In postmodern thought, these designations have been broken down to some extent. Interpretation by an audience is now seen as a valid form of interpretation.
\textsuperscript{25} Positivism, as used in musicology, sees the musical score and the notes themselves as the only source of meaning. By extension, the earlier the score (i.e. the closer to the original score written by the composer) the greater the authority of that score.
\textsuperscript{26} By impressionistic, I am referring to those impressions created by the music in the minds of the musicians and audience during a performance.
\textsuperscript{27} Neo-functionalism looks at both the form and the structure of the piece itself, as well as the functioning of the piece within a social or cultural framework. It investigates the purpose of the piece: how it is used, for what and by whom.
Chapter II

Composition of a Life:

The Personal and Professional Development of Srul Irving Glick

The world of Western art music has long been an exclusive club ruled by the elite men of the European music tradition. Not only did these musicians see themselves as artistically superior, but they were also reluctant to face the increased competition that would result from the introduction of outsiders into their ranks. Within this restrictive system, it was very difficult for individuals of non-Christian, European descent to gain prominence as performers or composers. The legacy of this mentality, especially with regards to Jewish musicians, has been felt through the twentieth century. Historically, Jewish musicians have often distanced themselves from the rest of the Jewish community in order to disguise their descent. Recently, however, this trend has begun changing and Jews have started maintaining their identity while working successfully in the circles of Western art music. One such musician was the twentieth century Jewish composer Srul Irving Glick who, according to friend and fellow composer Louis Applebaum,

“...brought forth very moving works that draw inspiration from the Jewish scriptures in his choral and instrumental works, and who overtly celebrated his Jewishness in all his musical compositions”\(^\text{28}\) in defiance of historical precedent.

Prior to the eighteenth century, daily life for the Jews of Europe was often difficult. Frequently forced to live in ghettos or shtetls (small Jewish villages), they were severely limited in their choice of profession through restrictive laws and the anti-Jewish

sentiment of the largely Christian populace. As rulers changed and economic stability shifted within Europe, anti-Jewish feelings and rhetoric would also change. Occasionally reaching a boiling point, public sentiment could quickly bring about violent uprisings against local Jewish communities. Yet, as the effects of the emancipation began to spread throughout Europe, the integration and assimilation of Jews into Western society also spread. To European Jews of the eighteenth and nineteenth centuries, entrance into high European musical culture was seen as both a means of professional success and a sign of acceptance within Western culture. As a result, the nineteenth century saw a great influx of Jewish men into the realm of professional musicians, composers and musicologists. Wealthy Jewish families appreciated the universality of music, and often presided over musical soirées and salons. Moreover, musical education was greatly encouraged in all levels of Jewish society, as the European music world was believed to hold “...the greatest prospects for successful acculturation and integration into European society.”

However, the incursion of Jews into European music was not accepted in all quarters. While nationalism was developing as the newest trend in composition through

30 For a summary of the history of European Jewry, see Lloyd Gartner’s History of the Jews in Modern Times (New York: Oxford University Press, 2001). While focused largely on the eighteenth century forward, the text provides an overview of earlier Jewish history in Europe.
31 Within the context of this paper, I will only be discussing issues surrounding the Jewish presence in the world of Western art music. There were a great number of musicians and composers involved with Jewish liturgical and secular music; however, it is the interactions between the Jewish and non-Jewish musicians in Western art music that is of relevance to the argument here.
33 Ibid., 6. It is also interesting to note that basic musical education was becoming standard in most middle and upper class households across Europe during this period.
the work of such composers as Béla Bártok and Igor Stravinsky, Jewish musicians focused on the concept of music as the one universal language. This concept was appealing to a still largely marginalized group as it represented the dream of building a society where a man’s character defined him more than outward differences such as race and religion. Consequently, their compositions possessed an international quality that led, in part, to the idea that Jews were incapable of being truly creative artists. Many composers and critics believed that the rootlessness of the Jewish people resulted in a lack of cultural authenticity and creativity. In other words, since the Jews lacked a nation of their own they were considered to be without a culturally distinct identity. Most attempts to compose in the style of the nation in which they lived were seen as poor copies of great composers created by unwelcome guests resulting in a general lack of acceptance of their work.

This judgment was further reinforced by the separation of the Jewish musicians from their own ethno-religious, cultural community. The desire to be accepted as full members of society often resulted in expressions of alienation from Judaism as a religion and created tension both within the Jewish community and between the Jewish and non-Jewish communities. In an attempt to reduce the influence of anti-Semitism affecting their careers many Jewish musicians distanced themselves from anything that appeared Jewish. Some converted to gain acceptance, while others avoided references to their

34 While first emerging in the eighteenth century, nationalism developed most extensively in the nineteenth and twentieth centuries. Nationalism is characterized by the use of local folk music and idioms in Western art music compositions. As recording technology developed, ethnic music also became important to this trend. Donald Grout and Claude Palisca, A History of Western Music (New York: W.W. Norton & Co., 2001) 644, 680.
35 Mendelsohn, p. 11.
37 Many Orthodox Jews viewed assimilated Jews as opportunists or traitors. Grout and Palisca, 93.
Jewish origins in their compositions either because they felt it was of no consequence or because they believed it was something to be concealed. Composers such as Felix Mendelssohn (1809-47) and Giacomo Meyerbeer (1791-1864), while successful composers of European music for European audiences, were faced with the complications of assimilating to the world of Western art music. While Meyerbeer maintained his Jewish identity, none of his major stage works were based on Jewish motifs. Conversely, though aware of his Jewish heritage through his grandparents, Mendelssohn lived as a practicing Lutheran. A.Z. Idelsohn, an early scholar of Jewish music, determined that "Composers of Jewish origin have in their creations nothing of the Jewish spirit; they are renegades or assimilants, and detest all Jewish cultural values." This determination included composers such as Mendelssohn and Meyerbeer.

As a result, there was often little in the works created and performed by these musicians which denoted anything specifically Jewish. The most famous settings of Jewish liturgical and folksong motifs in this period were completed by gentile composers who possessed no concerns regarding the implications of this material. For example, the most famous setting of the *Kol Nidre* (a liturgical piece performed during the synagogue services on the eve of *Yom Kippur*) was composed by Max Bruch, while many other non-Jewish composers, such as Modest Mussorgsky and Ludwig van Beethoven, worked with Jewish folk motives.

The early twentieth century saw the continuation of these trends. The pressures of assimilation continued to affect Jewish composers and musicians such that many Jewish

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38 Mendelsohn, 8.
39 Schiller, 3.
40 Grout and Palisca, 94.
42 Mendelsohn, 7. N.B. For a definition of *Yom Kippur*, see footnote 90.
composers again distanced themselves from overtly Jewish subjects. The early works of Arnold Schoenberg (1874-1951) were largely uninvolved with Jewish topics. In March of 1898, Schoenberg removed himself from Vienna’s Jewish community registry and was baptized as a Protestant. It was not until later in his life, after experiencing anti-Semitism first-hand in 1923, that his music began to reflect his newly found interest in Zionism and other Jewish matters. Aaron Copland continued with the nationalistic trend that had developed in music in nineteenth and twentieth century Europe. Copland was also deeply affected by American nationalism. As a result, he composed American music without Jewish content. Irving Berlin, often seen as the quintessential American-Jewish songwriter, was an immigrant “…who quickly acclimated, [becoming] as all-American as his song ‘God Bless America’.” As the century progressed, however, musicians and composers began investigating these issues and challenging previously accepted assumptions. One such musician was the Canadian composer, Srul Irving Glick.

Born on September 8, 1934, Srul Irving Glick grew up in the culturally diverse atmosphere of the Toronto Jewish community. The Toronto Jewish community itself was growing dramatically. Between 1921 and 1931, it had increased from 34,770 to 46,751 respectively. Over the next decade, the population would rise by another 2,300 individuals. In addition to the religious and cultural mix present within the Jewish community itself, Toronto neighborhoods such as the Kensington district also felt the

43 Schiller, 168.
presence of Italian, Chinese and Ukranian immigrants, among others. Srul's parents had immigrated to Canada, settling in Toronto in 1924.

His earliest introduction to music came through his family. While his older brother Norman, a professional clarinetist, brought the world of Western classical music into the Glick home, Srul was also introduced to the world of Jewish liturgical music through his father's cantorial work. As a child, Srul often accompanied his father, a Russian-born cantor, to his work in various Toronto synagogues and was a member of his father's choir by the age of 11. It was also at this time that Srul joined the Labor Zionist youth group, Habonim, where he learned hundreds of Eastern European Jewish folk songs. They were passed down through oral transmission and the children learned them by rote as had so many generations before them.

Within a couple of years, Glick was in high school where he took a course on classical composers. The subject matter so intrigued the young man that, at age 15, he began taking piano lessons having made the decision to become a composer. In the next two years, Srul both graduated from high school and completed his grade eight practical

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47 Ibid., 17.
49 Born in Toronto on January 1, 1928.
50 Ihud Habonim was founded in 1958. It is the Labor Zionist movement's largest pioneering youth movement. In 1969, North America possessed 3,000 members aged 10-21 in twenty metropolitan branches and ten country-wide summer camps. The older members lead younger groups in programs on Jewish and Zionist history, Hebrew language and culture, scouting, work and collective living. Graduates of this program have been highly active in the establishment of kibbutzim in Israel. “Ihud Habonim” Encyclopedia Judaica columns 1240-42.
piano exam with the Royal Conservatory of Music, Toronto, the accepted national training program for young classical musicians at the time.\textsuperscript{52}

Early in his training and career, Glick had to deal with many of the same concerns his predecessors in Europe had faced. As he noted in a 1975 interview, “Whether we like it or not, there is still tremendous enmity towards Jews in the world.”\textsuperscript{53} At first, his response as a composer reflected previous patterns, wherein he maintained a firm belief in music as an international, non-denominational language. His father’s work as a cantor initially “…affected [him] … because it turned [him] away from Judaism.”\textsuperscript{54} He “…wanted to be a universalist” in his compositions.\textsuperscript{55} With these ideas firmly in mind, Glick completed his Bachelors (1955) and Masters (1958) of Music in theory and composition at the University of Toronto.\textsuperscript{56} Affiliated with the Royal Conservatory of Music Toronto, the music department at the University of Toronto maintained the conservative conventions of Western art music training. Composers of the baroque, classical and romantic periods were studied with emphasis placed on performance. While music theory and history were gaining importance, ethno-cultural influences on music development were generally ignored,\textsuperscript{57} just as they often are today.

Prior to World War II, most Canadian universities followed the British system in which music degrees at the undergraduate and graduate levels were conferred only in the academic study of compositional skills such as harmony and counterpoint. It was not

\textsuperscript{52} Ibid., 38.
\textsuperscript{54} “A Composer’s Contribution,” 4.
\textsuperscript{55} Ibid.
until after the war that this began changing. It is only in 1954, one year before Glick earned his Bachelor degree, that the University of Toronto began offering a Masters degree in musicology. Moreover, a Ph.D. in musicology (which studies the historical development of music, but not the cultural influences on this development) was not established until the 1960s. Prior to this time, study of music history and musicology for performers and composers was generally viewed as “...mere window dressing, robbing students of much needed time. Future professionals were in danger of ending up with neither a liberal education nor sufficient technical competence.”

An understanding of music history was considered superfluous, while the possibility of cultural influence in the creation and development of music was not yet universally accepted. Ethnic, culturally-based music, often referred to as folk music, was seen as musically inferior to the ‘high music’ of the European art music tradition. Thus, any music Glick had studied with his father or under the auspices of Habonim would have been seen by the Conservatory and the academic hierarchy as scholastically unimportant and unworthy of intellectual consideration.

Within this atmosphere of cultural repression, new art composers like Glick had few options but to maintain Western traditions in order to be accepted. During the year following the completion of his Masters degree, Glick was highly prolific, completing twelve preludes for piano, a trio for piano, clarinet and cello, and a Divertimento Sextet. The style of these pieces, as Glick himself noted in a 1967 interview, was extremely traditional in keeping with the established pattern of eschewing Jewish influences in an

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attempt to gain acceptance. His early compositions thus showed few, if any, indications of his early musical training.

Despite the conservative nature of his music, it was not accepted within the Canadian music community. With a lack of Canadian interest in his compositions, Glick went to Colorado in the summers (1958 and 1959) to work with Darius Milhaud who was teaching at an Aspen summer music school. Glick reminisced:

I had no money – for four years I couldn't get a Canadian Council grant because the people on the board thought I had no talent, even with recommendations from Darius Milhaud and Nadia Boulanger...

As with so many Canadian composers at this time, Glick had little support within Canada. The Canadian League of Composers was less than ten years old and, with commissions and publishing of Canadian compositions infrequent, the League was occupied with arranging performances for Canadian music by established composers; consequently, the League had few resources left to help new composers gain acceptance.

Milhaud believed in Glick's inherent compositional talent and, when Milhaud returned to the Paris Conservatoire in France in the fall of 1959, Glick followed in order to continue his studies. When he believed he was ready to move on from Milhaud's

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60 "Srul Irving Glick: A Canadian who came Home" 38.
61 Darius Milhaud (1892-1974) produced a vast quantity of compositions in a wide range of forms. He was receptive to many forms of music from ragtime to Brazilian folk, blending these idioms into his own form rather than subscribing to any particular theory or system. Grout and Palisca, 700-701. This pattern would also be seen in Glick's work.
63 The Canadian League of Composers was established in 1951 by John Weinzweig, Glick's original composition professor at the University of Toronto. MacMillan and Beckwith, 87.
64 Over the next decade, Glick would not only firmly establish his position as a Canadian composer, but he would also ensure changes in the Leagues priorities. "Srul Irving Glick: A Canadian who came Home" 20.
tutelage, Glick began studying with Louis Saguer; however, when Saguer left Paris to go to Rome, Glick did not follow.65

It was during these years working and studying abroad (1959-62) that Glick appears to have begun revising his desire to be a ‘universalist’ composer.66 Through his years of study with these composers, Glick began to discover that he had to be true to himself.67 He learned a great deal through his work with other composers; however, most importantly he learned to identify those things that cannot be taught. For example, when Glick asked Max Deutsch, his third and final mentor in Paris, to teach him about twelve-tone composition68 Deutsch replied, “You don’t learn Twelve-tone technique; when you’re ready for it, you write it and if you’re not ready for it, you won’t write it.”69 Essentially, Glick was learning that there are some things that may only be derived from the self. No amount of training or practice can create talent, or as Glick would later put it, intellect.70

Max Deutsch worked with the young composer on musical concepts and analysis, showing Glick the importance of direction in composition. Never accepting payment for his time and effort, Deutsch worked extensively with Glick eventually convincing the

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66 Srul Irving Glick – Biography, www.srulirvingglick.com
As Arnold Walter notes, talented performers and composers were sent from Canada to Europe rather like raw materials, only brought back when they were deemed to be ready to contribute to Canadian musical life. Study in Europe was seen as a necessary step to completing one’s musical education. Even as universities and conservatories in Canada improved, this belief was maintained for many years. Walter, 256-257. Glick himself only returned to Canada at the request and encouragement of his friend Louis Applebaum who believed that Canada was in great need of her young composers. “Srul Irving Glick: A Canadian who came Home,” 20.
67 Quote: “I can only be me.” Ibid.
68 Twelve-Tone composition is a complex compositional formula based on a predetermined sequence of tones.
69 "A Composer’s Contribution” 8.
70 In an interview Glick stated that “…there are two parts to music: There’s a man who has ideas, and there’s a man who can express ideas. They are not always in the same person and it’s tragic when that happens… I think it takes intellect to write from your heart. This is the point: You have to have a way to do it, to get it out.” Ibid., 6.
young man of the importance of being yourself. Thus, when Glick returned to Canada in 1962, he no longer felt the need to bow to convention. Throughout his time away, he had begun considering the deeper philosophy of both his existence as a composer and his personal identity as a Jew. He questioned, as did so many composers of the twentieth century, what it meant to attempt to compose music in a world so filled with poverty, fear and violence. He also investigated the abstract nature of music as an art form. While some composers chose to stop writing music in light of these disturbing reflections, Glick concluded that “Music should be an expression of your indication that life is an affirmative force” going beyond the darkness of everyday life.\textsuperscript{71} Through endlessly testing new materials and motives, he could decide whether or not the ideas held truth for him. Glick noted in an interview that he did not want to write music that did not possess beauty, but that he used harshness as a contrast that could evolve into other things.\textsuperscript{72}

These investigations also led Glick to resolve many issues surrounding his identity as a Jew. He ultimately concluded that his “…roots, as a Jew, were deeper than [his] desire to be a composer in the universal sense.”\textsuperscript{73}

I looked at Judaism very carefully, and not prejudicially, and I found that \textit{I don’t have to be inferior}; it is one of the most glorious cultural and philosophical and creative traditions the world has ever known. So I had to work through that personal fear in myself.\textsuperscript{74}

By accepting his cultural roots, Glick was able to begin incorporating the two branches of his identity into his work: that of a Canadian art music composer as well as a Jewish

\textsuperscript{71} Ibid., 6.
\textsuperscript{72} Ibid.
\textsuperscript{73} Ibid., 4.
\textsuperscript{74} Ibid. Italics presented as found in the original article.
composer. The cantorial tradition his father introduced to him as a child began to reassert itself, as did the Jewish folk idioms he learned as a child with Habonim. These musical dialects had sufficiently infused themselves in the recesses of his mind that he was able to incorporate them in his work, such that he was now striving in his music towards a synthesis of these folk and symphonic elements.

Despite these newly found philosophies and his greater acceptance of self, Glick’s return to Canada was less than triumphant.

I had almost decided to stay in Paris. Then Lou Applebaum contacted me and said, we need young people like you to come back and help us build the country musically. And so I took him seriously and came back and for a year I wandered, I couldn’t get a job. I had a Masters of Music degree, the [Royal] Conservatory was all filled up and couldn’t give me a job as a teacher, the Faculty of Music [at the University of Toronto] had no use for me because they didn’t think I was talented, even then.

After a year of searching, Glick phoned Louis Applebaum to say that he was accepting a job at a shoe factory in order to pay the bills. Applebaum however was able to find him a position at the CBC. So in 1963, Glick began working as a CBC producer, a career which would last more than twenty years until he left the organization in March, 1986 in order to compose full time.

Glick’s work as a producer involved him in every aspect of creating music programs for shows such as Distinguished Artists, Chamber Music, and Celebrity Recital. He also began working with the Canadian League of Composers and was

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75 Ibid.  
76 "Srul Irving Glick: A Canadian Who Came Home." 38.  
78 "A Composer’s Contribution” 8.  
79 “Srul Irving Glick: A Canadian who came Home” 38.
president of that organization by 1966.\textsuperscript{80} By now the League's focus has shifted, and it saw itself as a spokesman for Canadian composers. With this in mind, Glick also began furthering what he saw as the League's long-range goal, "...to see the conditions created wherein more composers could work full time at their profession and the music which results would be programmed and embraced by the Canadian public."\textsuperscript{81} Indeed, with the help of his CBC supervisor, John Roberts, Glick greatly increased the Canadian content in the programs on which he worked.\textsuperscript{82}

Glick was now a central figure in the propagation of Canadian music, helping to reshape the bounds of acceptability in the national art music scene. The art music of Canadian composers which gained prominence and recognition consisted of those compositions which followed in the Western art music tradition. Solidified through the curriculum of the Royal Conservatory of Music, Toronto, and Canadian university music programs, the borders of 'high' and 'low' music were maintained in Canada. Through his time abroad, however, Glick had learned the importance of identity and heritage in the process of composition. When he began working with the CBC, Glick applied this idea on a broader spectrum by encouraging and supporting new artists who were breaking new ground and bringing the emerging multi-cultural ethos to Canadian art music composition. By providing these artists with an avenue to gain an audience with the Canadian public, Glick expanded the concept of what would be accepted as Canadian music. Eventually, this work in production, recording and programming at the CBC

\textsuperscript{80} Evelyn, 6. His presidency lasted from 1966 to 1969.
\textsuperscript{81} "Srul Irving Glick: A Canadian who came Home" 20.
\textsuperscript{82} Ibid., 38.
would be recognized through the receipt of seven Grand Prix du Disque and one Juno award.\textsuperscript{83}

Concurrently, Glick was beginning to work the varying threads of liturgical, folk and symphonic music together in the tapestries of his compositions. In some cases, such as his 1967 ballet, \textit{Heritage Dance Symphony}, he attempted to develop a synthesis of the rhythmic drive of jazz and the symmetry of dance music with the lyrical quality of Hebraic music.\textsuperscript{84} At other times, he layered textural and chordal thickness with Jewish folk lyricism and tonality, often in a contrapuntal fashion.\textsuperscript{85} While his work of the 1970s experimented with more contemporary idioms, it is his later works that “…achieved a synthesis of Jewish and classical musical traditions, creating from these two strains a personal idiom that is openly lyrical and direct in its emotional appeal.”\textsuperscript{86}

Srul Irving Glick further demonstrated his acceptance of and connection to his cultural background through his liturgical work. In 1969, he began working at one of Toronto’s Conservative synagogues, Beth Tikvah, as choir director. While working with the synagogue he composed many liturgical pieces and arranged Yiddish folksongs for his choir.\textsuperscript{87} He enjoyed working with cantorial music and its complexities, intrigued by the ways in which a phrase “…spins out in a long line, turning back in on itself and going forth again, forming a dramatic line with emotional content.”\textsuperscript{88}

\textsuperscript{83} "Srul Irving Glick – Biography," Canadian Music Centre, \url{www.musiccentre.ca}
\textsuperscript{84} At the time of this interview, the ballet was unnamed. "Srul Irving Glick: A Canadian Who Came Home." 38. Glick’s only ballet, \textit{Heritage Dance Symphony}, commissioned by the New Dance Group of Canada in Toronto, tells the story of a Jewish immigrant family and the hardships they faced coming to Canada. Ford and Elliott, 532.
\textsuperscript{85} MacMillan and Beckwith, 87.
\textsuperscript{86} Ford and Elliott, 532.
\textsuperscript{87} Ibid., 532.
\textsuperscript{88} Elliott (1986) 18.
His extensive work and dedication to the *shul* was recognized in 1978 when he was made composer-in-residence of Beth Tikvah. By 2001, Glick had written almost two hundred pieces of liturgical music and had received several awards for his contributions to Jewish music, including the J.I. Segal Award for contributions to Jewish music, the Kavod Award from the Cantor's Assembly of America, and the Solomon Schechter Award from the United Synagogue of America.\(^8^9\) He considered his work with the *shul* to be a labor of love full of beauty and inspiration. He once noted that in his early years at Beth Tikvah he “…was so shocked after [they'd] finished Yom Kippur\(^9^0\) services that [they] hadn’t brought Mashiach\(^9^1\) because of the intensity and beauty of the singing.”\(^9^2\) Glick had resolved the psychological conflict over his cultural heritage and, unlike his predecessors, he did not believe it was necessary to deny his roots in order to gain or maintain his success within Western art music.

…I’m a Canadian. I was born here and educated here and I’m very grateful for all that was offered to me. I bring together my education on two levels in being a Canadian composer and I find that going to my Jewish tradition gives me a profound sense of identity.\(^9^3\)

This respect for education was demonstrated in aspects of his varied professional appointments. In addition to his positions at the CBC (1963-1986) and Beth Tikvah (1964-2002), Glick taught composition at the Royal Conservatory of Music Toronto and

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\(^{8^9}\) Grout and Palisca, 945. He was also presented an Honorary Fellowship from the Royal Canadian College of Organists (Srul Irving Glick-Biography. www.srulirvnglick.com). In 1993, Glick was presented the Governor General's Medal for contribution to Canadian culture, and in 1994 was appointed a member of the Order of Canada. “Srul Irving Glick: A Renowned Composer Remembered.” *Words and Music* 9:2 (Summer 2002) 9.

\(^{9^0}\) Yom Kippur, or the Day of Atonement, occurs on the 9\(^{th}/10^{th}\) of the month of *Tishri* in the Jewish calendar. It is a time for the confession of sins, repentance and reconciliation with both God and other humans. David Noss, *A History of the World's Religions* (New Jersey: Prentice Hall, 2003) 445.

\(^{9^1}\) Mashiach is the Hebrew word for Messiah.


\(^{9^3}\) “A Composer's Contribution.” 4.
York University. He also received hundreds of commissions from great artists and institutions; moreover, many of his compositions have been performed, recorded and published in Canada, the United States, the United Kingdom and Israel.\textsuperscript{94} Despite the long battle for acceptance, Glick had managed to gain that acceptance without sacrificing his identity and, in the process, he was able to introduce Canadians to the rich musical legacy of his people.

In 1998, Glick combined his Jewish heritage with Western art music in his Old Toronto Klezmer Suite, a four-movement work meant, according to friend and musician Angele Dubeau, to be both “a tribute to the Queen City” and “a voyage into the world of his childhood memories.”\textsuperscript{95} Entitled respectively Kensington Market, Roselawn Cemetery, United Baker’s Dairy Restaurant, and The Rabbi’s Wedding at the Palmerston Shul, each movement of the Old Toronto Klezmer Suite represents an integral part of Toronto’s Jewish community in the 1940s. In the ensuing chapters, I will introduce the background and musical features of this composition. I will illustrate the way these features reflect the Toronto Jewish community of Glick’s youth, and I will overlay an autobiographical interpretation of the construction of this suite.

Tragically, Srul Irving Glick died of cancer on Wednesday, April 17, 2002.\textsuperscript{96} His contributions to the Canadian musical landscape are immeasurable and live on in performances of his extensive creations. However, of more import to future composers than his prodigious melodic legacy is his new approach to identity for Jewish composers seeking acceptance in Canadian art music. Not willing to accept the European stereotype

\textsuperscript{94} “Srul Irving Glick – Biography,” Canadian Music Centre, www.musiccentre.ca
\textsuperscript{95} Violons du Monde, (Canada: Analekta Inc., 2002) CD Jacket.
\textsuperscript{96} “Composer/Conductor Srul Irving Glick Dies of Cancer in Toronto.” Canadian Press Newswire (April 18, 2002) http://delos.lib.sfu.ca He was survived by his wife, pianist Dorothy Sandler-Glick, and his three children.
of uninspired Jewish musicians, Glick investigated his own preconceived notions and found them lacking. By truly accepting his identity as a Jew, he was able to introduce complex, new layers to the harmonic and melodic texture of his compositions. Moreover, through his work with the Beth Tikvah, he was able to find great joy in merging his musical talent with his spiritual endeavors. Srul Irving Glick gained what so many of his Jewish predecessors were unable to obtain - the confidence of identity within a supportive community combined with the security of professional success in a career he adored.
Chapter III

The Musical and Cultural Foundations of the

"Old Toronto Klezmer Suite"

While many musicologists and musicians would like to maintain the belief that the meaning of music is found solely in the musical notes themselves, it must be recognized that there is information to be gleaned from the text surrounding the music. In this case, text refers to the manuscript notes, instructions, title and subtitles of the piece. By investigating the text as well as the music and context of the Old Toronto Klezmer Suite, it is possible to begin separating the multiple and complex layers which exist in Glick's composition. In this way, I hope to show some of the methods used by Srul Irving Glick to fuse the legacy of his childhood with the art tradition he learned in high school and university.

Old Toronto Klezmer Suite was commissioned by Catherine Wilson on a grant from Isaac Eisenbaum. It was first performed on May 8, 1998 at the George Weston Recital Hall, the Ford Center, Toronto. This composition is comprised of four movements and lasts a duration of sixteen to twenty minutes. The movements, as already noted, are subtitled Kensington Market, The Roselawn Cemetery, The United Baker’s Dairy Restaurant, and The Rabbi’s Wedding at the Palmerston Shul respectively.

97 Originally from Ontario, Canada, Catherine Wilson is the pianist and artistic director of Ensemble Vivant. The group, which is built around the piano, violin and cello, presents an eclectic variety of genres ranging from J.S. Bach to George Gershwin. They have also taken an interest in newly composed works, many of which, like Glick's Old Toronto Klezmer Suite, were specially written for Ms. Wilson and Ensemble Vivant. Catherine Wilson - Biography. Online, www.catherinewilson.com

98 All information on this composition's notes, instructions and text is taken directly from the score itself.

99 Srul Irving Glick notes on the score that the duration is approximately sixteen minutes; however, Angèle Dubeau's recording runs approximately twenty minutes, twenty seconds.
Kensington Market is 100 measures in length with a tempo of one quarter note equaling ca. 116. The movement is in D\textsubscript{b} major, sliding occasionally into B\textsubscript{b} minor through the use of accidentals (i.e. A natural). The key transitions to F minor, with occasional lapses into A\textsubscript{b} major, at measure 44, then returns to D\textsubscript{b} major at measure 74. The movement is in common time\textsuperscript{100} with a brief (one bar) period of 5/4 meter leading into the first key change. Between measures 53 and 57, the meter alternates one measure of 5/4 time with one measure of 4/4 time before returning to common time for the remainder of the piece. There is a 13 measure prelude and a 10 measure postlude which restates the prelude. The melodic line alternates between all the instruments, except the double bass, with a piano solo from measure 35 to 43.

The Roselawn Cemetery is 33 measures in length with a tempo of one quarter note equaling ca. 44 con rubato.\textsuperscript{101} This movement is in C minor harmonic with the occasional use of B natural to suggest a major element in the music. This movement is in common time and is to be delivered in a slow, mysterious style as noted at the beginning of the score for this movement.

The United Baker's Dairy Restaurant is 143 measures in length with a meter of one quarter note equaling ca. 108 con rubato. The key of this movement will be discussed later in the chapter. It is in ¾ time with a short common time section from measure 65 through 69. This movement is presented as a waltz.

\textsuperscript{100} Common time is a phrase referring to 4/4 time, or four quarter notes per bar, the most commonly used time signature. Time signatures are designated like a fraction where the numerator refers to the number of notes per measure and the denominator refers to the size of those notes (ex. Eighth notes, quarter notes, whole notes etc.).

\textsuperscript{101} Con rubato is a musical direction, loosely translated to ‘robbed time’. It refers to a style of playing in which the meter is performed freely with interpretive flexibility as opposed to a regimented, unchanging meter.
The final movement, *The Rabbi's Wedding at the Palmerston Shul*, is 172 measures in length and takes approximately twice the performance time of any other movement. It is divided into two distinct sections (measures 1-60, and measures 61-172 respectively). The first section begins with a tempo of one quarter note equaling ca. 48 con rubato. The key of this section will be discussed later in the chapter. It is in common time from measures 1-24. At measure 25, the meter shifts to 3+3/8 with a tempo of one eighth-note = ca. 112 con rubato. As the meter shift moves the emphatic beat from the first beat of each measure to the first and the fourth beats of each measure, the waltz is brought back through the end of the section (measures 36-60). The second section accelerates from measures 61 to 64 until it has a tempo of one quarter note equaling ca. 108-112, played in a joyful manner. This section is in common time. It begins accelerating again at measure 112 until it reaches a tempo of one quarter-note equaling ca. 120 at measure 115, thereby creating a cheerful, energetic finale to the suite.

Old Toronto Klezmer Suite is an instrumental piece written for a quintet of piano, violin, viola (or clarinet), cello and double bass. This is a classic configuration in Western European art music. The piano quartet which consisted of piano and string quartet (usually two violins, viola and cello) developed out of the many Classical\textsuperscript{102} piano concertos, the accompaniments of which could be performed by a string quartet. In this case, the second violin has been dropped in favor of a double bass. This instrumental configuration is also highly reflective of the early klezmer ensembles of Eastern Europe. The fiddle (*fidl*), acted as the cornerstone of these groups along with its siblings the viola, cello and bass. In addition to the flute (*fleyt*), drum (*baradan*), cymbal (*tats*), and

\textsuperscript{102} Within music there are multiple usages for the term 'classical'. Generally, used in the lower case, the term refers to a long, enduring, time-tested tradition or pattern, while the capitalized form refers to the musical period which occurred from the early eighteenth century to the early nineteenth century.
hammered dulcimer (*tsimbl*), these stringed instruments became vital to the *klezmorim* as they shared a local repertoire, were portable, and could be made and repaired locally.\(^{103}\) Later, the clarinet was added into this mix. Thus, while a piano was not part of these ensembles, the remaining quartet was one which would have occurred in Eastern European Jewish communities of Glick’s parents’ early life.

In addition to the musical composition itself, the score of this piece reveals a great deal about Glick and his compositional style. Glick’s moniker alone suggests a great deal about him as a person. For those within the Jewish community, the name Srul would be recognized as a diminutive of Yisrael. This simultaneously invokes multiple layers of meaning. Firstly, Yisrael is the name given to Jacob by God which means ‘he who wrestles with God.’\(^{104}\) Thus, Glick is connected to the quintessential book of his people, the Torah. He noted in an interview that he felt it was important that the concept of wrestling with God be connected to all of his compositions through the use of ‘Srul.’\(^{105}\) In this way, his deep spirituality is always present with his music. Secondly, Yisrael was to become the name of the Jewish nation as a whole. Thus, by invoking it, Glick is emphasizing his connection to the Jewish community worldwide. By using the diminutive, Srul, his name takes on a personal quality. This was the name used at home by close friends and family. Conversely, Irving was the name used at school, in the realm of the gentiles. It was a name that would be accepted in the greater Toronto

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\(^{103}\) All these instruments could be and were used in the performance of regionally distinct Jewish and non-Jewish music. Popular local melodies were mixed with Jewish idioms resulting in the cross-fertilization of these tunes. This mixing would lead to clear regional variations in the Klezmer repertoire. Henry Sapoznik, *Klezmer! Jewish Music from Old World to Our World* (New York: Schirmer Books, 1999) 6-7.

\(^{104}\) Genesis 32:29.

\(^{105}\) Srul Irving Glick, *Srul Irving Glick: Anthology of Canadian Music* (Vancouver: IRC, 1989) CD 1, Track 1, Interview.
community without question or comment.\textsuperscript{106} Therefore, through his signature alone, Glick has negotiated the divide between his Jewish roots and his gentile surroundings by using both Srul and Irving.

\textit{Old Toronto Klezmer Suite} as a title provides important direction for the musicians and audience alike. Firstly, it is clear that this piece is about, situated in or influenced by the city of Toronto. Yet the title also shows that the influence is not Toronto as it is known today, but ‘Old Toronto’, a Toronto of the past. This places the piece into the realm of the unknown past for some, and the remembered past for others. For Glick, as it will be shown, this is the well-remembered past of the city of his childhood.

By using the term ‘klezmer’, Glick places the composition firmly within the context of the Eastern European Jewish musical tradition. This term has become well known in North America due to the recent klezmer revival in the United States. For many, this term simply indicates Jewish folk music; however, it has far greater, more specific meanings. The word \textit{klezmer} (pl. \textit{klezmorim}), which originated from the Hebrew \textit{kle zemer} (“vessels of song”), is a Yiddish term which denoted a professional Jewish musician who performed at celebrations in eastern Europe Jewish communities prior to 1939. Many \textit{klezmorim} traveled extensively, especially throughout the southern areas of the Pale of Settlement (Bessarabia, Moldova, southern Ukraine, and the Bucovina region of Romania). Over time, elements of Gypsy, Greek and Romanian folk traditions infused Eastern European Jewish dance music.\textsuperscript{107} The \textit{klezmorim} were seen as part of a hereditary caste that possessed a rather low position within Yiddish society. “While the

\textsuperscript{106} Ibid.

mobility and business acumen of many klezmorim fit into accepted patterns of Jewish professionalism, most Jews regarded klezmorim as irresponsible, sexually overactive, and violent.\textsuperscript{108} Their virtuosic instrumental performances presented a repertoire of both dance and non-dance genres.

The term ‘suite’, as used in this context, connotes a specific form of composition within the Western classical music tradition. Since the Baroque period, the term suite has been used to refer to three or more contrasting instrumental movements grouped together and often performed in series as a single piece. Generally, each movement is of short duration and may be linked by such things as a common key, form, theme, extra-musical program or origins in a larger work. By presenting the piece as a suite, Glick is stating that this is an art music composition firmly centered in the ideology of Western music.

Through his choice of title, Glick provides the framework for his composition. It is, at once, a fusion of the idioms of Western European art music and Eastern European Jewish music. Moreover, it is representative of the folk, liturgical and classical forms of music which surrounded Glick during his youth as they mixed in the Toronto of Glick’s memory. So what, then, constitutes Glick’s ‘Old Toronto’? Glick’s composition is autobiographical in style in that it is a reflection of the Toronto Jewish community of his childhood.\textsuperscript{109} As will be shown, one may see, through his choice of reflections or remembrances, those factors of the community which stood out in his memory as places or events pivotal in his development. One may also find clues to his life and childhood in his textual notations and subtitles. All weave together to create a tapestry of the life


\textsuperscript{109} The issues of autobiography will be investigated more thoroughly in Chapter IV.
events, community connections and moral convictions that comprise the psyche of this phenomenal Canadian composer.

Kensington market is the ideal place to start a synopsis of the Toronto Jewish community as it was central to the city’s Jewish district during Glick’s childhood. It is here that Toronto’s large Jewish community was afforded the opportunity to “...buy Jewish food, books, and religious items and attend Jewish religious, social, and political gatherings.”

Thus, while there were other areas in the city where there were large concentrations of Jewish workers, businessmen or students, it was here at Kensington market where the community maintained its social and cultural center. By choosing to start his suite with the center of Toronto’s Jews, Glick centers his composition within that ethnic framework. He also creates an ever more finely focused lens for the community by starting with an overall impression of the area before focusing on more specific places and events in the Kensington market district.

Glick’s first movement has been entitled Kensington Market after this neighborhood, the center of the Toronto Jewish community from the 1920s to the end of the 1940s. Comprised of the streets just north of Dundas Street and west of Spadina Avenue, Kensington Market was a dense, compact urban immigrant neighborhood. Its collection of butchers, bakeries, homes and institutions created a vibrant Jewish street economy. Moreover, the Kensington district possessed all the religious, cultural and social necessities the orthodox Jewish community required including synagogues, religious schools, mikvaot, Jewish bookstores and kosher butchers and bakeries. Thus,

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“Kensington’s dense Jewish life created an environment that the orthodox Jewish community, in particular, considered a sacred space.”

Another sacred space used by Srul Irving Glick, what is now known as Roselawn cemetery, was created in 1906. Within Jewish tradition, when members of the community die, they are buried in the consecrated grounds belonging to the synagogue with which they were affiliated. However, as immigration to Canada increased and as Jewish merchants began traveling further and further afield with their wares, problems arose with this system. For those Jewish travelers passing through Toronto in the late nineteenth century, there was no area set aside for their burial should they be unfortunate enough to pass away while in the city. This problem was solved with the donation of the Roselawn cemetery.

After a visiting Jew was killed in an accident and buried in a Christian cemetery, Samuel Weber, a pious member of Goel Tzedec, created the Hebrew Free Burial Society. He then bought a lot of land, now dissected by Roselawn Avenue, and donated it for use as a cemetery. Under the supervision of Rabbi Jacob Gordon, the accident victim was reburied in the newly established Jewish cemetery. Henceforth, the Hebrew Free Burial Society ensured that all Jews who died in Toronto without money or synagogue affiliation received proper purification and burial.

It seems only fitting that Glick include aspects of both life and death in his composition as they are both inevitable aspects of any community. It is interesting

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112 The creation of a poor man’s cemetery is considered the highest form of charity within the Jewish community as the donors will never have the opportunity to be thanked by those whom they have helped. 113 Stephan Speisman, *The Jews of Toronto: A History to 1937* (Toronto: McClelland and Stewart Ltd., 1979) 155.
though that he chooses a cemetery connected with the ideal of *Chesed Shel Emes*\(^{114}\) as his example. On one hand he is reinforcing the strength of the community both on a local level and on the level of the greater Jewish community. The community takes care of its own whether friend or stranger. Conversely, this cemetery had a deeper meaning to Glick. While walking along the cemetery paths one day (the cemetery was a popular short cut for the school children), Srul encountered a gravestone with the following inscription engraved on it:

> We will never forget you Henry, dear.
> Died 14 July 1921, age 7.
> Henry Glick

He had, inadvertently, discovered that he’d had an older brother, about whom his parents never spoke. This sibling had died over ten years before Srul was born in September, 1934. The depth of meaning this discovery created in Glick is reflected in the soulful movement entitled *Roselawn Cemetery*.

The United Baker’s Dairy Restaurant was a meeting place in the Toronto Jewish community. It was established in 1912 on Dundas Street. In 1920, the restaurant moved to Spadina Avenue where it remained until it moved again in 1986. Despite these moves and the passage of time, the nature of the restaurant remained largely unchanged. Such establishments are community meeting places where bosses and workers sat elbow-to-elbow, talking and arguing often, during Glick’s youth, in Yiddish. Mothers with children, shop owners, factory workers, cantors: all segments of society met here and those individuals who didn’t know each other, knew of each other. Srul Irving Glick grew up in this atmosphere. Those people who didn’t personally know Srul when he

\(^{114}\) Hebrew transliteration meaning ‘Kindness of Truth’. This refers to the idea that the greatest act of charity one can commit is one for which there will be no thanks.
went into the Restaurant, knew him through his father. It is this sense of ‘Jewish geography’ which Glick chose for his third movement, the unchanging dance that is *The United Baker’s Dairy Restaurant*.115

The Toronto Jewish community, still in its formative years, experienced a decade of intense activity and growing self-assurance in the 1920s. As the community shifted westward toward Spadina Avenue and the Kensington district, new synagogues were established and built. As the community’s confidence grew, Jewish architects began to design these new synagogues for the first time in Toronto’s history. One such shul was Agudath Israel Anshei Sepharad, a “round style” building opened on Palmerston Avenue in 1925.116 Originally established in 1914, Agudath Israel Anshei Sepharad was one of a small number of ethnically mixed synagogues established in the early twentieth century.117

The only movement which reflects a person and an event as well as a place is *The Rabbi’s Wedding at the Palmerston Shul* referring back to the mixed synagogue established in 1914. By making it the Rabbi’s wedding, Glick is emphasizing the importance of this figure within Jewish society. Rabbis were highly regarded figures though many communities could not afford to retain one of their own. They were not only the spiritual leaders of the Jewish people, but also the legal authorities for matters within the Jewish community. In addition, the title of this movement works to relate it

115 “Srul Irving Glick” Tapestry (CBC Radio One: 2003) Interview between Angele Dubeau and the owner of the United Baker’s Dairy Restaurant. The owner presents this idea of Jewish geography, a community social pattern in which everyone knows each other either personally, or through close and distant relatives. 116 Speisman, 304. 117 Ibid., 104 & 114. In his CBC interview for “Srul Irving Glick” Tapestry, Steven Speisman notes that there were two main types of synagogues at the time of Glick’s childhood: *Landshaftsman* shuls where all members were originally from a specific area in Europe, and community shuls, such as the Palmerston Avenue shul, which possessed a mixed congregation. Eventually, the congregation dwindled as members moved north, out of the Kensington market district. Ultimately, the shul was torn down in 1979.
back to the suite’s title. It reflects the fact that weddings were the mainstay of the klezmorim, who derived the majority of their repertoire from the vivid mixture of ritual, processional and dance music present at Ashkenazi weddings. Possibly this is also meant to reinforce the central importance of marriage and family in Jewish culture. I believe it is significant that both life and death are reflected in this work through the presentation of a wedding and a cemetery. By emphasizing both, Glick presents a complete cycle of life ending, no doubt deliberately, on the joy of a wedding and the Jewish connection to God in the solemn shul ceremony.

Yet, despite the subject matter, the suite was written with both a Jewish and gentile audience in mind. For the Jewish audience, there exists the knowledge of the insider. As noted by musicologist Jeffery Summitt, the linguistic concepts of code and code-switching can be applied to melody. That is to say, musical motives and melodies, like language, can be used “as a code to forge connections with people, or to keep them at a distance”. For many people in the Jewish community, the motives and even the movement titles, may invoke associations that would likely be lost on a gentile audience. At the same time, the use of a string quartet and piano, as well as the employment of core Western art music idioms, such as the waltz and typically classical chord progressions, has created a composition to which a non-Jewish audience will easily relate.

The final aspect of the text that will be discussed relates to the title page, the final page and everything in between. The dedication at the bottom of the title page reads as follows:

118 Sapoznik, 9.
In memory of my beloved mother
Ida ("Chaika") Glick
Born in Benderi, Bessarabia Aug. 25 1901
Died in Toronto Jan. 15 1997

By laying out the locations of her birth and death, Srul Irving Glick fully incorporates his mother’s life into the text of the composition. He acknowledges the dual influences of Jewish community life in both Eastern Europe and Toronto. In addition, he sets the date of completion of this composition on Jan. 15, 1998, one year to the day after her death. Thus, this composition may be seen as a form of remembrance for yahrzeit.

Traditionally, Yahrzeit is observed on the anniversary of a parent’s or child’s death. It is usually performed according to the date on the Jewish calendar, not the Gregorian calendar. I believe Glick’s use of the Gregorian calendar is further reflective of his dual existence in the Jewish and non-Jewish worlds. In this case, it appears that he wished it to be clear to everyone reading this score that it was written both to mourn and to honor his mother’s memory.

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Having investigated the background of the composition’s text, we now turn to the music itself. The musical traditions of the Toronto Jewish community are diverse, and are represented in several ways in Glick’s compositions. As already discussed in Chapter II, Srul Irving Glick was exposed to numerous, richly layered musical traditions from an early age. His brother, a professional concert musician, initially introduced Srul to the complexities of Western classical music. This first initiation was quickly reinforced when Glick entered the Royal Conservatory of Music and then the University of Toronto.

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120 Found with his signature below the final bar of the composition on the last page.
music programs. Interwoven with Western classicism in these early experiences were the inspired realms of Jewish music. The fluid melodic thread of his cantorial heritage infused Glick’s consciousness from birth through his father’s work as a chazzan. Finally, the rhythmic textures and lyrical aesthetic of the Eastern European Jewish folk tradition entered through the myriad of community festivities and his time in Habonim. In the Old Toronto Klezmer Suite, Glick brings all these colours together to present the rich cultural canvas of his youth.

Over the past five centuries, the Ashkenazic chant tradition has become strongly acculturated to the Western art music tradition and its accompanying form of notation. Moreover, as the richness of cantillation modes and ornaments lie at the heart of the klezmer tradition, they are inexorably linked. The key to both Yiddish music and Ashkenazic cantillation is the combination of modes, scales and accidentals used in each melody. Within any one tune, a number of major, minor and modal keys may be found.

Music has long been central to the Jewish spiritual world. According to Jewish law, it is obligatory that certain books of the Tanakh be read aloud in public; however, reading alone was not enough. The Babylonian Talmud, tractate Megilla (32a), states that the Bible will be understood when presented in a sweet, musical tune. To read the Pentateuch without tune shows disregard for it and the value of its laws. Moreover, the idea is put forth that a deep understanding of the Torah may only be achieved through its singing, and that “whoever intones the Holy Scriptures in the manner of secular song

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122 Sapoznik, 8.
123 Throughout this investigation I have attempted to come to an understanding about Jewish music only within the Ashkenazic tradition. The reality is that too many scholars attempt to condense Jewish music into a few simple formulas. This results in an over-simplification of the musical tradition.
abuses the Torah." Thus, music is seen as vital to the understanding of scripture, and those books for which public reading is obligatory each possess their own mode and motives.

Within traditional Ashkenazic cantillation there are five central prayer modes or shtejger. Traditional Yiddish folk music also has five modes several of which have been modified slightly from the cantorial tradition (Figure 3.1). In addition, Jewish musical expression uses typical elements such as dreydlekh (grace notes and accidentals) and phrasing in folk music and cantillation. Unique Yiddish terms were developed to identify these sounds. For example, "the word krekhts (Yiddish for 'groan') refers to a wailing sound reminiscent of weeping, the term tshok might be used to refer to a laugh-like instrumental sound, and a kneytsh is a sob-like 'catch'." In the following pages, I will attempt to show the ways in which Glick integrates these cantillation modes and folk practices with Western art music idioms.

In Kensington Market, Glick reflects the dense, busy urban atmosphere through the use of densely layered motifs and accompaniment. The almost constant presence of repeating sixteenth note patterns gives the impression of the never ceasing movement of

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124 Babylonian Talmud, tractate Sanhedrin (101a).
125 Books for which public reading is obligatory: Pentateuch, Prophets, Ester, Lamentations, Ruth, Ecclesiastes, Song of Songs, Psalms and, in some communities, Job. There are corresponding modes for each of these books according to A.Z. Idelsohn, Jewish Music and its Historical Development (New York: Tudor Publishing Co., 1944) 36.
126 Shtejger is the Yiddish term meaning scale; however, these modes do not fit within the accepted Western European definition of scale as will be seen shortly.
127 Idelsohn (1944), 72-91. In this chapter, Idelsohn outlines the modes used in prayer which were originally adaptations of the Bible modes, but which are distinct in their own right. He notes five main modes or shtejger: Adonai-moloch [later re-named Adosem malak due to slightly different transliterations and word usage. Noted as seen in Amnon Shiloah Jewish Musical Traditions (Detroit: Wayne State University Press, 1992) 126], Selicha (or Selihah), Viddui, Magen-Ovos (or Magen Avot), and Ahavoh-Rabboh (or Ahavah Rabboh). He also noted the changing and alternate usages of these different modes. Most later scholars agree that there are four main modes, omitting the Viddui.
The five Yiddish Shtejger usually found in Jewish folk and liturgical music. The major mode resulted from European influences on the Pentateuch mode. The minor mode is usually used in the harmonic form, while the final three modes are the most characteristic of Ashkenazic cantillation.

Sapoznik, 294-97.
Toronto’s urban streets. Glick’s instructions that this should be played quickly and brightly indicates an underlying cheerfulness to this piece that, at times, is even playful in nature as indicated in the score notes at measures 52 and 56. As previously noted, both major and minor scales are accepted as modes used in the Jewish tradition. In Kensington Market, Glick uses accidentals to shift the key from D♭+ to its relative minor, B♭. In this way, Glick provides the sound of Jewish modal writing while largely maintaining the major scale.

Musicians performing Glick’s second movement, The Roselawn Cemetery, are instructed to perform it in a slow, graceful and mysterious manner. The quarter notes of the double bass provide an ever present bass line to the composition, rather reminiscent of footsteps plodding through the cemetery. A primary theme (measures 3-14) is initially presented by the cello and viola. It is this theme upon which the solo segments are later based. In this way, Glick lays out the basic, mournful melody. After the initial statement of this theme, it is continued, with the bass line, as a constant, underlying foundation for the soloists. These soloists present different voices, rather like echoes of the voices of different mourners who have passed through the cemetery over the years.

The violin solo (measures 15-22), especially, appears to implement many of the musical elements typical of Yiddish folk music. Through the use of grace notes, Glick introduces the idea of the catching and sliding of notes, which creates an impression of a weeping woman. This draws the audience into the remembrance. The harmony of the duet in measures 23 through 25 suggest the comfort of others who also mourn, while the deep resonance of the brief cello solo (measures 28-31) echoes the earlier grief in the violin. Despite the overall beauty of this mournful harmony, the power of this movement
lies with the dissonance of the final chord leaving a sense of disquiet in its wake, unbroken until the introduction of the third movement.

In *United Baker's Dairy Restaurant* Glick utilizes aspects of traditional synagogue modes to provide an Ashkenazic flavor to his flowing romantic framework. This movement is presented as a waltz, a form which was developed during the late eighteenth century in the late Classical and early Romantic periods. Originally fraught with scandal, this dance for couples has come to symbolize the class and elegance of the ballroom; here, however, this classic formula is given a twist through the introduction of a cantillation mode which results in the creation of unexpected melodic patterns.

This movement appears to be firmly rooted in the G minor scale; yet it is possible to see the influences of a modified *Adoshem malak Shtejger* which was mainly used, historically, for prayers of thanksgiving and praise.\(^{128}\) This mode is comprised of a major scale with a lowered 7\(^{th}\). When cantillation extends above the octave, the 10\(^{th}\) is flattened a semitone, and when it extends below the tonic, the melody does so only by a semitone. Thus, the result is the following pattern – (ascending) g a b c d e f g a b\(^{b}\) (descending) a g f e d c b a g f\(^{\#}\) g (see Figure 3.2).\(^{129}\) This form of the *Adosem malak Shtejger* has been modified slightly in Glick’s usage. Firstly, Glick maintains the use of both the flattened 7\(^{th}\) (f) in the central octave of the melody and the semitone below the tonic (f\(^{\#}\)); however, Glick has shifted the flattened 10\(^{th}\) such that the regular octave may use either b or b\(^{b}\).

Also, in character with G minor, the flattened 6\(^{th}\) (e\(^{b}\)) is in constant use. As with the

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\(^{128}\) Shiloah, 126.

\(^{129}\) Hanoch Avenary, “The Concept of the Mode in European Synagogue Chant” *Yuval: Studies of the Jewish Music Research Centre*, Vol. II (Jerusalem: Magnes Press, 1971) 13. The importance in these modes is in the pattern of whole tones and semitones, not in the tonic note itself. In this case, the tonic of ‘c’ in Avenary's paper, or the tonic of ‘d’ in Figure 3.1, has been transposed to a tonic of ‘g’ as seen in Figure 3.2.
Figure 3.2
Transposed Adoshem Malak Shtejger in the more complex form than shown in Figure 3.1.
Avenary, 13.

Figure 3.3
The adapted form of the Adoshem Malak Shtejger used by Srul Irving Glick in "The United Baker's Dairy Restaurant." In this form the flattened 10th is moved into the main body of the scale such that the 'b' may be used in the natural or flat form.
original cantillation *Shteiger*, the resulting mode, as seen in Figure 3.3, vacillates between major and minor giving the movement a uniquely Jewish flavor, though different in nature from that in the fourth and final movement, *The Rabbi's Wedding at the Palmerston Shul*.

As previously mentioned, the Ashkenazic chant tradition has become adopted into the Western art music tradition and its notation; however, as Eric Werner notes, cantillation represents a mixture of both written and oral traditions. While “all notated music breaks melody down into a series of isolated and exact pitches; oral tradition...conceives cantillation purely as sound in movement” and not as sharply defined pitches. As a result, cantorial chant generally belongs to a free-flowing, prose-like category that is not fixed to any particular meter. Another characteristic of chant in the Ashkenazic tradition is the extensive use of ornamentation through the addition of transition notes, the extension of the range of cantillation modes, and the embellishments of notes. This form of melodic enrichment developed throughout the sixteenth, seventeenth and eighteenth centuries, becoming the general custom by the beginning of the nineteenth century. As will be shown, these characteristics can also be seen in the rubato or free meter introduction to the concluding movement of Glick’s *Old Toronto Klezmer Suite*.

In the first six measures of *The Rabbi's Wedding at the Palmerston Shul*, the double bass presents a free flowing monophonic melody. The deep, rich sound of the lone instrument invokes the image of a Cantor or Rabbi praying at the wedding.

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131 Werner, 74.
ceremony. Yet these characteristics alone do not conclusively indicate that Glick is
drawing on the Ashkenazic cantillation tradition. For a more definitive analysis, it is
necessary to investigate the melodic foundation of both Ashkenazic cantillation and the
first section of Glick’s movement.

Through the work of the late scholar Jacob Schoenberg, who investigated the
musical notation of Abraham Baer, a nineteenth-century cantor in Sweden,\textsuperscript{133} it has been
shown that Ashkenazic chant of the Torah is often built on the pattern of the pentatonic
mode.\textsuperscript{134} Curt Sachs defined a pentatonic scale as being a five-note, melodic skeleton
based on a “...tertian chain of two minor thirds and a major [third], where the latter is
divided by a whole tone step” which has “...room in it for single semi-tones provided
they remain unstressed transition notes.”\textsuperscript{135} As a result, the melodic span of this scale is
comprised of both a major and a minor chord. Thus, the audience of music based on this
type of mode is generally left with the impression that the piece hovers between a major
and minor key.\textsuperscript{136} By analyzing the first section of The Rabbi's Wedding at the
Palmerston Shul score, I believe that Glick is using the idea of a pentatonic scale as the
basis for his initial melody though the first part of this movement (measures 1-24) is in
E\textsuperscript{b}+.\textsuperscript{137} In this case, the tonic, or first note, of the pentatonic scale is G with the G- and
B\textsuperscript{b}+ triads as the foundational chords (see Figure 3.4).

\textsuperscript{133} Avenary (1978) 79.
\textsuperscript{134} Schoenberg 1927 as quoted in Avenary (1978) 64.
\textsuperscript{135} Curt Sachs, “The Road to Major.” \textit{Musical Quarterly.} \textbf{29} (1943).
\textsuperscript{136} Avenary (1978) 64.
\textsuperscript{137} When I state that Glick is using the idea of a pentatonic scale, I am referring to the fact that measures 1-
24 are based in the key of E\textsuperscript{b} major, but that the initial melodic scale is presented in the style of pentatonic
cantillation with a tonic of G.
Figure 3.4
Pentatonic scale used by Glick in the first section of his fourth movement, "The Rabbi's Wedding at the Palmerston Shul."

Figure 3.5
The first section of Glick's fourth movement shows the use of the G- third and the F- third as a nucleus for the melody.

Figure 3.6
A variation on the cantorial 'fanfare motif' seen in Glick's fourth movement. This motif starts on the tonic G, ascends the scale ending on a melodic turn onto the third tone of the scale.
Within the framework of the pentatonic scale, musical motifs are traditionally developed out of a nucleus of three neighboring sounds comprised of the scale’s major or minor thirds.\textsuperscript{138} As can be seen in the Figure 3.5, this cantorial practice is also echoed in Glick’s fourth movement (measures 7 to 9) in the initial, in-time double bass melody. In the motives presented in this Figure, the minor thirds of G to B\textsuperscript{b} and F to A\textsuperscript{b} serve as the nucleus for the double bass’s melody.

However, as with the cantillation tradition,\textsuperscript{139} the pentatonic scale is not always strictly observed and discordant semitones are used regularly as transition notes. One example of the use of these discordant transition notes appears in what Hanoch Avenary calls a ‘fanfare motif’. The ‘fanfare motif’ appears in Torah chant as an ascending movement up the pentatonic scale followed by a descending scale ending in a melodic turn onto the third tone of the scale.\textsuperscript{140} In Glick’s composition, this motif can be seen in the introduction of the viola into the movement before moving into a restatement of the original double bass melody (Figure 3.6). Though this version of the cantorial ‘fanfare’ uses additional embellishments, the core of the motive is still present.

Through a detailed investigation of both the Ashkenazic cantorial practices and the first segment of Glick’s *The Rabbi’s Wedding at the Palmerston Shul*, it seems evident that traditional cantillation was used as a foundation for this part of Glick’s composition. The combination of these characteristics of Jewish chant with instrumentation typical of classical Western music results in a warm, soulful prayer that succeeds in harmonizing two different and diverse musical traditions.

\textsuperscript{138} Riemann 1916 as quoted in Avenary (1978) 69.
\textsuperscript{139} Ibid., 64.
\textsuperscript{140} Ibid., 70-71.
This section (measures 1-60), in addition to introducing new ideas and motives, recalls material presented earlier in the Old Toronto Klezmer Suite. The practice of restating earlier motives towards the end of a suite is common in Western art music as it serves to draw together the diversity of the composition into a unified whole. This is seen most clearly in the waltz section of the movement which reintroduces the material from both Kensington Market and The Roselawn Cemetery (Figure 3.7). This is a thematic motive which recurs in several forms throughout the suite, with the exception of The United Baker’s Dairy Restaurant movement.

The celebratory section (measures 61-172) of The Rabbi’s Wedding at the Palmerston Shul appears to have been influenced by the popular Jewish dance, the bulgar. Derived from the bulgaresti or bulgareasca, the bulgar is a moderate to lively paced circle dance. It derives its rhythmic uniqueness through the subdivision of beats in its 8/8 meter. The melody is lifted and driven when two groups of three beats followed by one group of two beats is played against a steady “oom-pah” in the bass. The pattern 123-456-78 with the emphasis on the underscored beat is implied in every bar of a bulgar even if it isn’t actually played throughout the piece.\textsuperscript{141}

Although the second section of Glick’s The Rabbi’s Wedding at the Palmerston Shul is in 4/4 time, not 8/8,\textsuperscript{142} at the beginning of the initial transition (measure 61), there is a strong 8/8 feel in this section. In Figure 3.8, the initial statement of the bass line is seen. Alternating between the double bass and the violin/viola, the steady “oom-pah” beat is initialized. This bass line is seen in various forms throughout this section providing drive to the melody. The most blatant statement of the 3-3-2 bulgar pattern

\textsuperscript{141} Sapoznik, 300-301.
\textsuperscript{142} In this case, 4/4 time means four quarter-notes per measure. Mathematically, this is equivalent to 8/8 meter as there are two eighth-notes per quarter-note.
Figure 3.7
Recurring thematic motive present in three of the four movements in Glick's Suite.
Figure 3.8
The "Oom Pah" pattern, used to drive the bulgar, is continued throughout most of the second section (mm. 61-172) of Glick's fourth movement.

Figure 3.9
Subverted bulgar rhythm in Glick's fourth movement. The accents are grouped such that the rhythm is suggested though altered.
is initially seen two-thirds of the way through the celebratory section. At measure 140, the solid, full chord motive, as seen in Figure 3.9, seems to be a subverted representation of the bulgar rhythm. In the bulgar’s use of this rhythm, emphasis is placed on the first, fourth and seventh beats of each measure. Conversely, in Glick’s pattern the accents, which are altered slightly, fall on the first, third and seventh beats. While this seems incongruous with the bulgar, Glick’s accents serve to group the rhythmic sections together so that the beat groupings fall into three sections similar to the bulgar’s 8/8 meter. Thus, it seems that this section is a reflection of the lively dance derived from Moldavian-Bessarabia; yet, by altering the accents, Glick works against the expectations of an audience that is knowledgeable about this folk dance.

The rhythmic pattern of the bulgar is also seen in the bass of the piano parts of Kensington Market (measures 68-73) and The United Baker’s Dairy Restaurant (measures 65-68). As in the final movement of this suite, this rhythm is seen during a common time section, not in the 8/8 meter of the traditional bulgar form. While the idea of the bulgar is only truly felt in the fourth movement, it is foreshadowed in these earlier segments. This also serves to unify the Jewish themes in the suite.

Srul Irving Glick’s use of Jewish modes and rhythmic patterns has also been clearly established in George Evelyn’s DMA dissertation on i never saw another butterfly. i never saw another butterfly is a six-song song-cycle with Jewish elements in four of the songs. In addition to chant-like motives and the use of rhythms from the sanctification chant, Yisgalad vyiskadash shimeh raba, both the Prophetic and the

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143 The pattern in Kensington Market shows Glick’s altered accents, while The United Baker’s Dairy Restaurant example shows the true bulgar rhythm with the first, fourth and seventh beats accented.
144 Evelyn, 10. These rhythms are used in Yes, That’s the Way Things Are.
145 Ibid., 15. This mode is used in Narrative.
Pentateuch\textsuperscript{146} modes are employed. Yet, the importance of Evelyn’s text is that it illustrates the deliberateness with which Glick utilized these musical idioms in a piece written twenty years before the composition currently under investigation.

The second song in the cycle, \textit{Yes, That’s the Way Things Are}, utilizes both the chant rhythms of a sanctification chant and modal writing in a transposed form of the Pentateuch mode. The key point to this piece is when the two elements come together at the same time that “The authors of the text were obviously taken by the ‘queer old granddad’ as he sat in the ‘park’ praying.”\textsuperscript{147} By bringing these musical elements together with the text of the song, Glick powerfully reinforces the meaning of the words. This pattern is repeated in the third verse of the cycle’s sixth song, \textit{Butterfly}, when textual reference to the Jewish people is heightened by concurrent musical motives that suggest Hebrew chant.\textsuperscript{148} The deliberate manner in which Glick overlaps musical and literary ideas indicates that he is a composer for whom no compositional elements may be left to chance, a trait that continued throughout his composing career.

The historic, ethnic and musical strata present in Srul Irving Glick’s \textit{Old Toronto Klezmer Suite} are varied and complex. The basic foundation of the composition centers around the Toronto Jewish community of the 1940s Kensington district. Through the use of title and subtitle, Glick evokes the urban community of his youth, while his layers of rhythmic and melodic idioms create a unique blend of musical traditions. Thus, the score’s text and music reflect both his personal and cultural heritage.

The presence of such diverse and complex thematic content lends itself to deeper analysis. As shown above, it is apparent that Glick left little unexamined in the creation

\textsuperscript{146} Ibid., 9, 14. This mode is used in both \textit{Yes, That’s the Way Things Are}, and \textit{The Little Mouse}.

\textsuperscript{147} Ibid., 10.

\textsuperscript{148} Ibid., 17-18.
of his compositions. Due to the personal significance of these themes to the composer, and the perceptible connections to his youth, autobiography theory seems a useful analytical tool. In the following chapter, the initial steps of this investigation, as already laid out, will be expanded to include questions of autobiography and the deeper meanings which might be revealed through such inquiry.
Chapter IV

Finding Autobiography in Musical Terms

Autobiography, as defined by the Concise Oxford Dictionary, is “1) a personal account of one’s own life, especially for publication, 2) this a process or literary form.” Despite this broad definition, this form of literary narrative has long been viewed as the purview of middle to upper class, Western European men; the men who, in the eyes of history, had something important to say. Within this model, the stories of minority racial or religious groups, homosexuals, members of the lower classes and women held no interest, let alone sway. Moreover, these stories were to be told in a particular, acceptable fashion: a linear narrative, generally starting at birth, with the inclusion of important people and/or historic events which added to the stature of the author.

Over the past forty years, these views regarding autobiography have been shifting. As North American society has become more in tune to ideas of religious, sexual and racial equality, so too have the definitions of autobiography begun to change. No longer is the story of the victor the only tale of import, nor is the victor’s method of relating his experiences the only acceptable form of narrative.\textsuperscript{149} For example, women’s diaries, long considered too insignificant to engage interest, are now being published and studied with great sincerity.

The term ‘autobiography’ itself has become problematic as many still bind it within the confines of a narrow definition. Many publishers have begun using the phrase ‘life writing’ in connection with personal stories which do not fit comfortably within the older, limited boundaries of autobiography. It is this category into which, I believe, Srul 149 Many of these changes in autobiography theory are well laid out in Diane Bjorklund’s introduction, 1-12.
Irving Glick’s Old Toronto Klezmer Suite falls. A traditional definition of autobiography would never admit a musical composition, even one with such personal elements as this suite, if only because music was not deemed to fit within the realm of literature. Conversely, life writing is a more fluid concept. It is less bound by literary conventions, defined instead by the question of whether or not a composition is telling stories, in any way, about a life.

In Old Toronto Klezmer Suite, Srul Irving Glick presents the tapestry of his childhood. Through song and text, he presents the flavor and character(s) of the community of his youth. With this composition, Glick has written about his life, even if the method he has utilized is comprised of notes rather than words. Consequently, it is possible to use some aspects of current autobiography theory to investigate the possibility of deeper meanings in this text. For, as James Olney notes:

> We shall never have the experience in consciousness that the autobiographer had, and consequently we shall never know what, in his deepest and inaccessible self, he was. But we might, from autobiography, as from drama or poetry, know what man has been, or what forms have proved possible to humanity, which is a knowledge that one seeks with the intention more particularly of knowing what man is.  

It is accepted that, in the act of writing an autobiography, writers are consciously communicating with a future audience of readers. So too do composers write with the intention of communicating with an audience of readers, the musicians who will perform the work. Their music then reaches further to an audience of listeners who gain their

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150 James Olney, *Metaphors of Self: The Meaning of Autobiography* (New Jersey: Princeton University Press, 1972) xi. James Olney has been in and out of favor with the academic community for much of his career. Shortly after his work emerged, it was greatly disputed by other academics. At present, he is looked on more kindly, if still not fully accepted. My interest in Olney lies in his belief that other forms of literature, such as poetry, as well as art, may be seen as autobiographical in nature. While I am not arguing that this composition is an autobiography, I am attempting to show that it possesses some autobiographical elements.

151 Bjorklund, 16-17.
experience of the composer through the presentation of the musicians. This, in many ways, is analogous to an individual reading a book aloud to a group. The group does not, in fact, see the words on the page, but is presented with an interpretation of those words, colored by the shading, inflections, pauses, and overall delivery of the reader. This may seem to be a large divide between autobiographies and musical compositions, but there are commonalities.

Inherent within the publication process of an autobiography is the mediation and interpretation of the editor and publisher. These figures make decisions regarding the packaging and presentation of the text. For example, they determine the style of the book jacket, the illustrations that will be included and excluded, where such illustrations will be placed in the book and so on. These are decisions, or interpretations, that the reader might overlook during his own investigation of the text. In this way, the decisions of the editors and publishers are analogous to those of the musicians when they perform a piece of music. The audience at a concert is not reading the score while listening to the performance and, thus, is likely to be unaware of editorial decisions the performers make about articulation, trill length, speed and the numerous other details that make up the creation of music. All of these decisions, whether made by a musician or an editor, influence the way a musical or literary composition is received by an audience.

Additionally, just as an autobiographer composes his narrative through the selection of “facts” or “events” from their life, Glick has also shaped his presentation. Places and events were chosen or discarded in a conscious act of creating scenes and telling a story. One question that arises regards the composer’s motivations for choosing these specific places for his representation of the Toronto Jewish community. It must

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152 Bjorklund, 17.
firstly be noted that, with the exception of his final movement, Glick chose places for his representation, not events or people. By doing so, Glick places this composition into a firm historical context. As this piece is clearly intended to be associated with the Toronto Jewish community, the composition may be firmly placed in the context of 1930s and 1940s Toronto. It is at this time that Kensington market was central to the Jewish community. The Palmerston shul, while outside the Kensington district, was within walking distance and still a central part of community life. Roselawn cemetery was well outside the area, set apart from the community as is common with cemeteries. Yet, the importance of this cemetery both to Glick and the community is well established, placing it into the framework of the Jewish Toronto of the 1930s and 1940s.

In terms of musical framing, these places allowed Glick a wider scope of presentation than would have been available if he had chosen specific people. If he had chosen four people instead of four places, he would only have been able to present stories relating to five individuals, himself and his four subjects. By choosing places instead, Glick was able to represent dozens, if not hundreds, of stories. He could create a picture of business owners, customers, mourners, waiters, philosophers, parents, worshippers, celebrants, and so on, all within a context of places rather than of people.

This brings to light the issue of the 'self', a key component to autobiography. John Sturrock puts forth that it is an intrinsic quality of an autobiographer that he already has a "...proper name that is known to others as a result of the public achievements that entitle him to come forward as an autobiographer; he is singular to start with. The function of the account he will give is to reaffirm his singularity from within, by
justifying it not as an original given but as a lived process." This necessary quality seems to be a remnant of older philosophies that only certain people will have something worthwhile to say. Glick, however, does fit well into this category. By the time he wrote this suite, Glick was at the zenith of his career. At the age of 64, he had long since gained prominence within the Canadian music world, been made composer-in-residence of his shul, and completed several hundred compositions. Therefore, the singularity of this composer was well established.

Current autobiography theory dictates that the study of how people use the idea of 'self' in day to day life is an important factor in determining how historical and cultural variants have influenced understandings of the self. Diane Bjorklund notes that theorists are now attempting to determine the ways in which different groups understand the self. To this end, we must understand that for many, but not all, Jews, the expression of self is often subordinate to the needs of the community, as in matters of spirituality. Idelsohn suggests that:

...Israel’s prayers are not exclusively in the singular form; they are not prayers for individuals only, but prayers for the household of Israel. The same needs, hopes, wishes, and ideals motivate the entire community. The individual is a part of the community. He does not stand by himself; he could not exist by himself. He is incorporated into the community, and is influenced by the moral strength of the community. At the same time – although in the plural – Israel’s prayers interpret the life of the individual. To be aware that a whole community has the same wishes and hopes as he has and shares the same troubles and distress, is in itself a consolation for the individual.

154 Bjorklund, 5.
155 Thus, the Selicha (intercession for pardon), Techimna (outbursts of repentance), Kina (lamentations), and Bakkasha (pleading for a boon) are all taken on individual and community levels, especially since the destruction of the Second Temple and the subsequent increase in persecution of the Jewish people. Idelsohn (1944) 74. Idelsohn makes this statement having studied the Jewish liturgical and folk music of Ashkenazic, Sephardic and Oriental Jewish patterns. Despite his extensive research, this statement is very generalized and is unlikely to be reflective of all individuals and communities. In many cases, tension is created between the needs of the individual and the expectations of the community.
The individual self thus may, in certain cases, be interconnected with the community in all aspects of life.

This conception of the self is quite different from most models which attempt to place the individual on a pedestal beyond and completely separated from the problems and concerns of other members of his commune. While this concept of self is not universal within Judaism, a separation of Glick from his community does not seem to be present in his composition. It is not a “...record of singularization” where one attempts to rise above the masses. Instead, Glick appears to revel in the churning, lively, immigrant masses of the Kensington district presenting it in a cheerful, idyllic setting. Moreover, the early importance of congregational life in his father’s work and his experiences in Habonim where national unity and rebuilding were emphasized likely resulted in an extremely developed sense of community. Yet, this collective concept of self in Glick’s experiences of the Jewish community also allows him the opportunity to reinforce certain ideas in this community through his music.

The Old Toronto Klezmer Suite reaches out to a potentially wide audience. At the core of this composition are themes and musical motifs which are solidly, unmistakably Jewish in nature. This serves a very important purpose both internal and external to the Toronto Jewish community. Firstly, by incorporating Jewish folk and liturgical idioms into an art music composition, Glick clearly denounces the concepts of high and low music. By placing the varying motives on an equal level, he is emphasizing the importance and musical complexities of musical forms some still consider unworthy of attention.

\[\text{Sturrock, 27.}\]
Additionally, the centrality of these themes, and the skill with which they are woven together with other styles, refutes the idea that Jewish people are culturally or creatively inferior. The power of this composition celebrates Jewish heritage and encourages listeners to embrace identity. The fact that it was a commissioned work, publicly performed and subsequently recorded shows that acceptance of Jewish faith and identity can occur without jeopardizing an artistic career. Moreover, that identity may be brought forth into one's work and still have that work flourish. Thus, by celebrating his musical legacy and sharing it with others through his composition, Glick is reinforcing a positive cultural identity and outlook within the Toronto Jewish community.

Just as the import of conceptions of self has been shown, the 'vocabulary of the self' also becomes very important in autobiography as it allows theorists to study changing perceptions of self-understanding. However, for a composer, this vocabulary is unlikely to occur in terms of accepted language; instead, it is likely to revolve around the musical currency of his life. This currency would be, not only the styles in which he composed, but also in those media which had influenced his life for years. In the case of liturgical music, this would be a currency shared, in part, with the religious community in which it occurred.

As Bjorklund notes, if the intention of autobiographers is to make sense to a general audience, then the vocabulary that is used must contain shared ideas. It could, therefore, be argued that Jewish liturgical music is not a shared vocabulary when dealing with a non-Jewish audience. However, as previously noted, the liturgical music of Ashkenaz has intermixed with Western European musical traditions for centuries such

\[157\] Bjorklund, 8.
\[158\] Bjorklund, 10.
that the vocabulary of this music is not foreign to a Western, gentile audience. There
would be cultural keys that a non-Jewish audience would be unlikely to decode, but the
overall form would be familiar in its content. Moreover, the many Western art music
elements present in Old Toronto Klezmer Suite, including the overall instrumental
composition of the suite, would make this piece comfortably recognizable for a gentile
audience.

The issue of audience is one of interest in music as well as literature. Authors and
composers alike take into account the expected reactions of their audience, and the
presentation of a composition will depend, in part, on the author’s assumed audience. In
autobiography, this is layered with the knowledge that once the self-portrait is completed
it cannot be “altered, enriched, impoverished, beclouded, and qualified.”¹⁵⁹ I would add
that the audience is likely to do all of these things based on their own background and
experiences, but that the author has little control over those aspects of perception. In the
same vein, a musical composition, once completed by the composer, is set; yet, the
musicians and audience will add their own interpretations to the foundation set by the
composer.

Glick’s Old Toronto Klezmer Suite was commissioned for performance in
Toronto; it, therefore, seems likely that his intended audience was three-fold. Firstly, it
was written with the current (1997-98) Toronto Jewish community in mind. This is
supported by the dedication to his mother and the overall subject matter of the
composition. The Toronto Jewish community, as with many Canadian Jewish
communities, has a common base of knowledge, understanding and familiarity. As
mentioned in Chapter III, it is often a case of ‘Jewish geography’, resulting in a closely

knit community. Consequently, Glick was able to use a community-shorthand with this implied audience. As with autobiography where an audience of friends and family requires less elaboration for comprehension,\textsuperscript{160} Glick was able to assume that there would be an underlying knowledge of community history and recognition of common musical motifs which would not require explanation.

The second intended audience, again determined by the fact that this suite was to be performed in Toronto, was the greater Toronto community comprised of multiple socio-economic, racial and religious elements. In this larger audience, autobiographers would provide further description in order to ensure that the readers understand the references, at least in part.\textsuperscript{161} It appears that Glick has fulfilled this requirement for wider understanding through his choice of movements. With the exception of his final movement, all of the places chosen are still in existence today. They may have moved, as is the case with the United Baker's Dairy Restaurant, or taken on more diverse cultural influences, such as Kensington market, but they still exist as highly visible and recognizable sites within the larger Toronto community. Moreover, although the Palmerston Shul is no longer standing, the concept of a rabbi and a wedding would be recognizable for this wider audience.

Finally, the greater community of musicians and music lovers would have been considered as a probable audience. While no initial plans for recording were made at the time of composition, composers work with the intention of being heard. Within such a scenario, composers, as well as authors, must “...consider general standards of taste...”

\textsuperscript{160} Bjorklund, 18.
\textsuperscript{161} Bjorklund, 18.
in a diverse audience. As such, Glick has created a beautiful, lyrically moving work which is likely to appeal to the majority of art music performers and listeners.

If it is possible to accept the assumption that there are similarities between the process of creating literature and the process of composing a musical composition, then it is reasonable to believe that there are also psychological similarities between these two processes. Susanna Egan, in the introduction to her book “Patterns of Experience in Autobiography,” notes that:

Whether persuaded by...the simplifying effect of a personal memory or by the constraints that language imposes on any attempt to relate experience, we learn to summarize crucial and multiform activities and happenings under headings like “childhood”, “adolescence”, and “mid-life crisis”.

Such verbal reductionism also affects the autobiographer, who approaches the more formidable task of writing his life as a narrative. He, too, describes his life in terms of certain distinct stages... The autobiographer, furthermore, describes these stages according to more elaborate literary conventions than the conversationalist, not only in terms of summary titles but also in terms of certain narrative patterns.

Thus Egan notes that this habit of categorizing a life in terms of stages is a common pattern among people. While composers are not able to use ‘elaborate literary conventions’ to represent these life stages, the central themes of their musical narratives are discernable in their compositions.

As already noted, this composition is a reflection of the Toronto Jewish community of Srul Irving Glick’s childhood. Through his use of title and sub-title, the composition is firmly placed in this period. Therefore, during the composition of this piece, Glick was already contemplating these vignettes in terms of his early memories.

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162 Bjorklund, 19.
Realizing this, the question arises as to how this process of creation might have affected the overall completed composition.

Firstly, it is important to note that the composer presents a cheerful, idyllic picture of the Toronto Jewish community, both in the style of music and in the choice of sites to be depicted. True, Glick does present a mournful scene for his second movement, *The Roselawn Cemetery*, but this does not detract from the general picture of happy cohesion. Death is accepted as a natural part of life within the Jewish community and the presence of a consecrated cemetery is often one of the first steps in establishing a Jewish community. Thus, despite the mournful cry of strings in this section, there is no indication of deeper pain or discord in this segment. In this way, Glick is utilizing the much used metaphor of the Edenic paradise of childhood which has been seen throughout modern autobiographies. Within this metaphor, a paradise is created in which the world is a static, and perfect, place. “Wilderness and garden represent the final polar opposites of a paradigm; wilderness belongs to adults. Only children, green and golden, inhabit the garden; when they leave the garden, they leave their childhood behind.”

For Glick, this place of perfection is the Kensington district of the 1930s and 40s, forever unchanging in his memory. Little discord mars this reflection and, unlike most autobiographies, this composition also lives eternally in the paradise as it does not continue on into the wilderness of adulthood. It is a framed presentation of a snapshot both in time and in Glick’s life. As Egan notes, “All aspects of Eden are single, timeless, perfect, and unchanging,” and this is certainly true of *Old Toronto Klezmer Suite*.

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164 Egan, 70.
165 Egan, 72.
Throughout the suite, Glick presents reflections of those people who meant most to him at that time. His father is invoked through his use of long, lyrical strands representative in mood and mode of a cantor’s chant. He also depicts the shul, an institution in which he spent much of his childhood shadowing his father’s work. Through the dedication to this composition, his mother is remembered and her life, as well as the life of the Toronto Jewish community, is celebrated. In a less tangible fashion, she is also invoked through the use of musical characteristics of the bulgar. Derived from the Moldavian-Bessarabian bulgareasca, Glick harkens back to his mother’s homeland in tribute. As previously mentioned, Glick’s second movement acts as an elegy for the brother he never knew; while the composition as a whole, with its art music structure and presentation, reflects the influence of the brother with whom he was raised.

This presentation of perfection also plays into Glick’s desire as a young man to be a universal composer. It was only after many years of study and searching that Glick decided he needed to be true to his heritage; yet, he is still attempting to reach all people. Just as occurs with other autobiographers, he is “assuming with some justification a sensible equation between the story of his life and that of humankind.”¹⁶⁶ That is to say that, in some way, all people will relate to his life and, by extension, his composition.

Moreover, this composition reflects the psychological dichotomy which often exists in childhood. In his work, Claude Levi-Strauss illustrates how the child-like mind conceptualizes the world and everything in it in terms of opposites. Children first learn the extremes and then slowly build a continuum of experience between the extremes.¹⁶⁷

¹⁶⁶ Egan, 68.
¹⁶⁷ As shown in Egan, 19.
Glick’s suite reflects these extremes in the presentation and placement of *The Roselawn Cemetery* movement. The majority of the composition reflects the happy perfection of the community as seen by a child. However, sandwiched between the playful bustle of *Kensington Market* and the joyful waltz of *The United Baker’s Dairy Restaurant* is the mournfulness of the community cemetery. This movement is at once peaceful and melancholy; yet the sadness is not the deep pain of personally-felt loss, but the reflection of someone else’s grief. In this case, the reflection is of his parents’ loss of a child. Glick, therefore, placed the disquiet of this discovery between the joyful memories of the market and the restaurant thereby reinforcing the polarities of the three movements.

On opposing sides of autobiography theory are Linda Anderson, who believes that autobiography must be controlled and contained within strict disciplinary boundaries,\(^\text{168}\) and Candace Lang, who purports the idea that autobiography may be implicated in any work depending on the way it is read.\(^\text{169}\) In the context of this chapter, I have attempted to illustrate the diverse potential of autobiography theory. Those questions and debates which form the core of the autobiography genre may also inform other creative disciplines such as composition. Though Srul Irving Glick’s *Old Toronto Klezmer Suite* is not an autobiography, there is little doubt that it is a form of life writing presenting specific vignettes of his childhood. Through the use of autobiography theory, new layers of interpretation have been gained, uncovering a composer in possession of great personal, cultural and societal conscience.


Chapter V

Conclusion: The Synthesis of Srul Irving Glick

It is important that Canada be mindful of her composers. They are representative of the great ethnic diversity of the country and may well be reflective of deeper social, political and cultural issues which exist here. It would be easiest to accept that research which has gone before in the United States, buying into the idea that North America is a homogenous entity; however, the social and political histories of the two countries have been distinct suggesting that the cultural and artistic outcome may also be distinct. It is important that Canadian scholars take time to determine where the similarities end and Canadian distinctiveness begins.

In 1998, Srul Irving Glick completed the composition Old Toronto Klezmer Suite. After more than forty years working as a composer, Glick created this suite which shows itself to be deep with meaning and a well balanced blend of Jewish and Western art music traditions.

As was shown in Chapter II, Srul Irving Glick did not have an easy path as he attempted to become established as a composer. The Canadian art music world was small and insular. It possessed little interest in expanding its walls to include and mentor young talent, so Glick found it necessary to travel to the United States and Europe in order to gain the validation and additional training he required. Frustrated with the Canadian music world’s deficiencies, this time away allowed Glick to learn the importance of identity in work as creative and personal as composition. Thus, when he
was asked to return to his homeland, he was steadfast in his commitment not to trade his Jewish legacy for professional acceptance.

While Glick struggled to find work in his first year home, he would soon begin reshaping the landscape of Canadian music. With the help of friend and fellow composer Louis Applebaum, Glick began working for the Canadian Broadcasting Company as a producer making decisions about what music would reach the Canadian listeners. Moreover, he became extremely active in the Canadian League of Composers acting as president from 1966 to 1969 and furthering the cause of up and coming composers. In these ways, Glick began breaking down the boundaries he had found so stifling and unproductive.

Determined now to find balance between his life in the Toronto Jewish community and his existence in the largely non-Jewish art music community, Glick began looking for ways to meld his diverse musical background into his own style. In Old Toronto Klezmer Suite these varied threads have been intricately woven into a rich musical tapestry. Both in his use of titles and subtitles, and with his mixture of liturgical, folk and classical motives, Glick depicts an almost seamless blending of cultural traditions.

Through his choice of subject matter, Glick also draws his audience back to the Toronto Jewish community of his youth. The suite is presented in an idealized fashion filled with beauty, joy and playfulness. Only an echo of his parents’ grief at the loss of their child disrupts his urban garden, and even that pain is filled with beauty.

Old Toronto Klezmer Suite is a deeply personal creation for Srul Irving Glick. Written in tribute to his mother, Ida Glick, and completed on the first anniversary of her
death, there is little separation between the composer and his composition. Reflective of the Toronto Jewish community of his boyhood, it seems apparent that this suite possesses an autobiographical quality that should not be ignored. By utilizing current autobiography theory it has been possible to discover additional layers of meaning in this composition. It has also been discovered that questions of compositional process and that of literary process are not necessarily far removed from one another.

By investigating questions of personal identity and conceptions of self, Glick’s sense of community responsibility has been uncovered. Through his composition, he was able to address issues of inferiority, Jewish identity and cultural creativity presenting a strong message to those following in his wake. As he remarked in an interview (1975), “I’m a Canadian composer who is a Jew – and proud of it.” He was also able to speak to the musical community and attempt to dissolve the still existing mental barriers regarding musical complexity and significance.

Through great effort and perseverance, Srul Irving Glick gained a prominent place in the Canadian art music world while working with great renown and dedication in the world of Jewish liturgical music. His career and compositional contributions have been honoured on the local, national and international stages. Moreover, his music had been widely performed and recorded allowing him to speak to an immense audience of musicians and music lovers worldwide.

This thesis has focused its investigation on Srul Glick’s life and one of his compositions. In both areas there is much more work which could be completed. Old Toronto Klezmer Suite is a highly complex piece of music. This thesis has only scratched the surface of what exists here musically. Moreover, I believe that there is a

need for greater research into the life of Srul Irving Glick. Throughout his lifetime, Glick composed hundreds of compositions in a wide range of media. His liturgical compositions alone number over two hundred. Within his sacred music, he was most well known for the choral works he completed for his choir at Beth Tikvah synagogue. This vast body of work has undoubtedly influenced the course of Jewish liturgical music in Canada and would provide an interesting area of investigation. This Canadian composer was instrumental in the development of music in Canada for decades. Only through additional research will Srul Irving Glick’s contributions be fully understood.


Schoenberg, J. *Die traditionellen Gesange des israelitischen Gottesdienstes in Deutschland.* Furth, ca. 1927.


Srul Irving Glick – Biography. Online


