

Ernest Bloch Society



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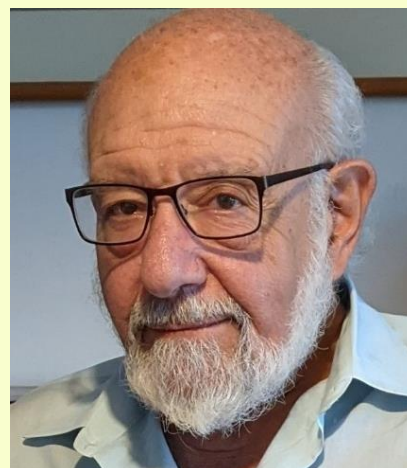
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Newsletter No 8 – September 2022

Editor, Walter Simmons

In this issue:

- Page 1 – Message from Chairman Alexander Knapp
- Page 2 – A new 'Hit' by Bloch – *Prayer*
- Page 5 – BBC Music Magazine's Top 7 Bloch works
- Page 5 – Bloch Performances and News
- Page 8 – Bloch's Piano Quintet No 1 in Copenhagen
- Page 10 – New Bloch website www.ernestbloch.org
- Page 10 – Bloch Study Group recent presentations
- Page 12 – Bloch Study Group previous presentations
- Page 13 – 2030: plans for Bloch's 150th Anniversary
- Page 14 – How to keep in touch



A Message from Ernest Bloch Society Chairman, Alex Knapp

Dear Friends

I hope everyone has enjoyed a fruitful summer season, despite the extreme weather conditions in various locations around the world. July is a significant month in the Bloch calendar: on the 15th we commemorated the 63rd anniversary of the composer's death, and on the 24th his 142nd birthday! There are already many plans afoot to organize special events each year in the lead-up to his



150th birthday celebrations in eight years' time! Walter, our Newsletter Editor, has brought to our notice many of the salient activities over the recent past. The Bloch Study

Group (BSG) will continue to present Zoom sessions each month. Our BSG Convenor, Jesse Rosenberg, will, in due course, be circulating details of the provisional programme of talks for the remainder of 2022 (see page 11). We look forward to all of these with much anticipation! Please do contact Jesse if you would like to offer a presentation or suggest a topic or speaker during the 2023 season. In conclusion, may I thank Walter for producing the Newsletters, and give my thanks to all members of the Ernest Bloch Society Committee for their consistent hard work and enthusiasm in bringing to fruition both the short-term and the long-term aspirations of the Society.

Warmest greetings as ever, Alex Knapp

A new 'Hit' by Bloch – *Prayer*

As I look back on many years of involvement with the music of Ernest Bloch, my impression has been that his most frequently performed works have been *Schelomo*, the *Baal Shem Suite* (especially 'Nigun'), and the *Concerto Grosso No 1*. But their primacy seems to be challenged by another piece that has only gradually been attracting attention. I am referring to the short, three-movement suite for cello and piano entitled ***From Jewish Life***—especially its first movement, '**Prayer.**'

From Jewish Life dates from 1924, around the same time that Bloch composed the Violin Sonata No. 2, 'Poème Mystique,' which it resembles in many ways. The work was dedicated to the cellist and conductor Hans Kindler, who had given the world premiere of *Schelomo* in New York.

Only since taking on the responsibility of editor of this newsletter have I done anything like a systematic survey, so I can't say when this shift began, but it is certainly apparent from Alexander Knapp and other sources to which I have turned that *From Jewish Life* has attracted a new generation of musicians. In addition to its original cello-and-piano version, it is appearing in transcription—for string orchestra instead of piano accompaniment and even, as you will note below, a version for cello and violin! How might this new development be explained?

One possibility is that the emotional state of the work—and of 'Prayer' especially—is one of relatively subdued intensity, in contrast to the more histrionic expression that characterizes both *Schelomo* and *Nigun*. Perhaps this more introverted—but no less solemn—quality is more in keeping with today's greater tendency toward emotional restraint, especially in spiritual matters. In addition, the impact of the 'Prayer' movement, often played by itself, seems less explicitly 'Jewish,' so that its soulfulness can be applied in more general contexts.



Distinguished artists across the world often perform this work, sometimes as an encore such as **Steven Isserlis** (left, President of the Ernest Bloch Society) did at his **Wigmore Hall** recital in June 2021.

Yo-Yo Ma uploaded a video of himself playing 'Prayer' on April 26, 2020, as part of his 'Songs of Comfort' project, which was launched at the beginning of the COVID-19 pandemic to provide comfort in a time of anxiety and fear. The Swiss based **Galatea Quartet**

has uploaded a version for cello and string quartet to YouTube.

BBC Young Musician of the Year (2004) and Grammy award-winning violinist, **Nicola Benedetti** and friends perform Ernest Bloch's 'Prayer' for violin and string quartet in the showroom of a British luxury sofa manufacturer Maker&Son (The firm commissioned the



arrangement!) Somebody commented: 'Wow, I did not expect that in looking at sofas I would be moved to tears!' (See Nicola, above, and violin luxuriating on a Maker&Son sofa)

Another BBC Young Musician of the Year, cellist **Natalie Clein** (1994) a champion of the music of Ernest Bloch and an Associate Artist of the Ernest Bloch Society, with pianist

Katya Apekisheva, performed the whole beautiful and very popular suite **From Jewish Life** at the King's Hall in **Ilkley, England** in February 2022.

Reviewer Chris Skidmore wrote, '*Natalie (pictured left) is a consummate artist with a ferocious technique whose playing is characterised by its emotional intensity. She is also proud of her Jewish ancestry, and this was brought to the fore in her performance of Ernest Bloch's three scenes 'From Jewish Life'. Natalie's beautiful singing tone brought out the mournful aspects of the modal melodies particularly in the final 'Jewish song' with its exotic quartertones.*



In March 2022, *Prayer* was presented on a video, intended as a prayer for peace in Ukraine, by **12-year-old cellist Anouk-Minou** and her sister, 15-year-old pianist

Manoush Ruken Toth. The two girls were born in La Palma, Canary Islands, to a German-Swiss-Hungarian family. Their moving performance can be viewed on YouTube: [Prayer for Ukraine - Toth siblings](#)

Alexander Knapp, Chairman of the Ernest Bloch Society, attended a packed concert in **London's Cadogan Hall**. Entitled *Sublime Strings*, the program included the ubiquitous 'Prayer' in an arrangement for cello and violin(!) The cellist was the hottest young ticket in town, yet another BBC Young Musician of the Year (2016) **Sheku Kanneh-Mason**. The violinist was his brother **Braimah Kanneh-Mason** who made the arrangement. Alex reports that the piece was 'most sensitively performed.'

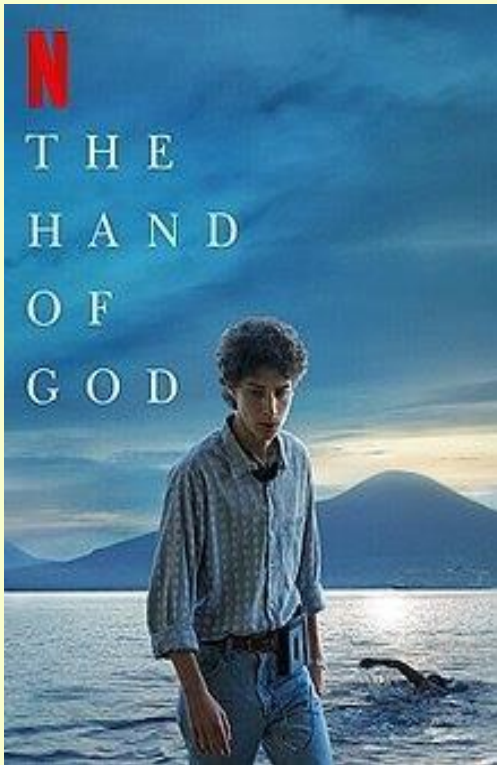
About a week later **Sheku** performed 'Prayer' again, this time in an arrangement with full orchestral accompaniment. The free, openair performance took place in **London's Trafalgar Square**. The **London Symphony Orchestra** was conducted by Sir **Simon Rattle**. (Sheku together with Simon Rattle at that concert in Trafalgar Square on the right) Thousands attended the concert, which was also live streamed on YouTube.



Prestigiously, on Holocaust Memorial Day 2018, when the cellist and Auschwitz Orchestra survivor, **Anita Lasker-Wallfisch's** was invited to address the **German Parliament**, her son the cellist **Raphael Wallfisch**, with his regular pianist partner **John York**, performed none other than Ernest Bloch's 'Prayer' to a full Bundestag including Angela Merkel and all the German national leaders.



Very significantly for the popularity of the piece is the fact that Paolo Sorrentino's latest film **'The Hand of God'** features **Sol Gabetta** playing Bloch's 'Prayer' throughout. This glorious music functions as an *idée fixe*. The film came out in December last year to great acclaim



and has won several awards in the Venice and other Film Festivals. Our Associate Artist, Malcolm Singer says, 'This is a truly wonderful film!!! Go see it.'

Inbal Segev provides a well-received **masterclass** on 'Prayer' on **YouTube**. By 'Googling' 'Prayer by Ernest Bloch', you can see most of these and many, many more performances of this work (including settings for solo clarinet; for guitar and cello; for double bass and guitar; for trombone and piano; and even for theremin and piano.

It is gratifying also to know that 'Prayer' is on the **current examination repertoire lists for Grade 8 Cello** of both Trinity and the Associated Board (ABRSM) thus introducing a whole new generation to this powerfully moving and now very popular work.

BBC Music Magazine's Bloch's Top 7!



In the **BBC Music Magazine's Classical Music** issue of December 2021, critic Alec Evans selects the **Seven Greatest Works by Ernest Bloch**. We may not agree with his choices, but he's entitled to them, nevertheless. If the list stimulates listeners to pursue pieces they may not otherwise be aware of, it's a good thing. His choices (in chronological order) are: **Hiver-Printemps, Macbeth, Israel Symphony, Schelomo, Baal Shem Suite, From Jewish Life, Two Last Poems.**

We invite readers to post your own top 7 choices on the Bloch interactive email list. (See the last page about how to join if you are not already a member of the list)

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## **Bloch Performances and News**

Today Bloch's music is performed by musicians and ensembles from the Canary Islands to Azerbaijan. The following are just a few of the latest examples:

**Cleveland Institute of Music (CIM) – Macbeth:** CIM Opera Theater turned their Kulas

Hall into a television studio for three operatic incarnations of plays by William Shakespeare in February 2022. Guest artists **Andrew Manea** and **Alex Soare** join the cast in extended excerpts from Verdian favorites *Falstaff* and *Otello*, as well as the **rarely performed *Macbeth* by Ernest Bloch**. You can [Explore the digital program](#) here and also [Watch the performance live](#) here. This performance is especially appropriate as **Bloch was the founding director of the Cleveland Institute** (from 1920 to 1925).

Bloch's stated mission, which has guided the Institute for more than 100 years, was that 'Musical education, in addition to the thorough study of technique, ought, above all else, to develop qualities of appreciation, judgment and taste, and to stimulate understanding and love of music.'

Other performances of Bloch's music (that we know of) were featured this past February. The **Eugene (Oregon) Ballet** presented *Concerto Grosso*, a non-narrative dance work choreographed by Toni Pimble, and set to Bloch's ***Concerto Grosso No. 1***. This was the third performance of Pimble's work since its premiere in 2010.

Also in February 2022, violinist **Kevin Lawrence** and pianist **Dmitri Shteinberg** presented Bloch's ***Violin Sonata No. 2, 'Poème Mystique'*** at the Weymouth Center for the Arts and Humanities in Southern Pines, **North Carolina**. Center director Katie Wyatt described the interaction of the two instruments as resembling 'a bird floating over a still pond, evoking nature again, yet dipping a toe into the period of experimental music to come in the early 20th century.'

In April 2022, Brock University in **St. Catherines, Ontario**, Canada, presented a concert entitled *Hope and Remembrance*. The concert featured the University String Orchestra, conducted by George Cleland, in Bloch's vigorous ***Concerto Grosso No. 1***. The program also included the inspirational *Alleluia and Fugue*, by Alan Hovhaness.

The **Newport (Oregon) Symphony Orchestra** has recently named Lisa Lipton as its new Executive Director. The orchestra evolved from the former **Ernest Bloch Music Festival**. Hopefully, Lipton will program music by Ernest Bloch in future programmes.

British Cellist (and conductor) **Robert Max** informs us that he and fellow cellist **Raphael Wallfisch** were involved in a program presented by the **London Cello Society** entitled *Soul Music* at London's **Royal Academy of Music** in May 2022. The program featured works for cello inspired by Hebraic themes, including Bloch's ***From Jewish Life, Méditation Hébraïque, Schelomo***, as well as Max Bruch's *Kol Nidrei* and works by Ben-Haim and Stutchewsky.







In June 2022 the **New Haven (Connecticut) Chorale**, under the direction of **Edward Bolkovac**, performed Bloch's magnificent **Sacred Service**. The baritone soloist was Cantor **Raphael Frieder** (pictured). When conductor Bolkovac, who is not Jewish, discovered the work fifteen years ago, he reports that he felt 'a great affinity' for it. After enduring the pandemic, the *Sacred Service*

attracted his attention again. 'I didn't want to do another mass setting,' Bolkovac said. 'I didn't want to do another thing that we've done in the more recent past. And somehow, I took out this piece, and as I kept ruminating, all the other pieces that I had been looking at kept coming and going and the Bloch just kept staying on my desk. I just thought to myself, "I wonder if we can pull this off." The survival mentality, and then having the will not just to survive but to thrive, is instilled in this piece. It's a statement about never giving up, always being resilient, always looking for the positive. What can we learn? How can we not get bogged down? To me, it's a real powerful statement about survival and triumph through difficulties.'

The **Fredonia (NY) Opera House** Performing Arts Center presented the 25<sup>th</sup> year of its Bach & Beyond Baroque Music Festival in June. The three-day festival concluded with a performance of Bloch's **Concerto Grosso No. 1**, under the direction of **Grant Cooper**. The *Observer* reported that '**Alan Giambattista's** adept performance of the indispensable piano layer was a jewel atop the most expressive work on the festival's program. The **International Baroque Soloists** brought an energy to the performance of this four-movement composition that was, in this reviewer's opinion, unparalleled when compared with the previous works.'

Violinist **Aviva Chertok** has created *Meet Me in a Moment*, a theatrical concert of Jewish classical music, presented in June at the **Art Center of Highland Park, Illinois**. The program featured music by **Bloch**, Ben-Haim, Saminsky, and the gifted American composer Jonathan Leshnoff. Each musical selection was followed by a theatrical scene from the composer's life. For example, Bloch's music was followed by an imaginary hypothetical visit to the composer's living room. The other participants in the program, in addition to Chertok, were Monika Miodragovic, pianist, and the actor Richard Shavzin.

In June, the **Cadenza Chamber Orchestra of Baku, Azerbaijan**, included on its program Bloch's '**Nigun**' from the **Baal Shem Suite**, in an arrangement with orchestral accompaniment. The orchestra was conducted by **Turkar Gasimzada**. In July 2022, **Indesens** released a recording of several works for trumpet and orchestra, including Bloch's **Proclamation**. The trumpet soloist is **Marc Geujon**, and the **Orchestre Symphonique de Mulhouse** is conducted by **Jacques Lacombe**. Members are reminded

that, last year, trumpeter **Aaron Klaus** gave a presentation to the Bloch Study Group on the *Proclamation*. This talk may be viewed here [Aaron Klaus on Proclamation](#).

The Maverick Concerts near **Woodstock, NY**, featured a fascinating program in August. **The Caroga Arts Ensemble**, under the direction of **Alexander Platt**, featured Bloch's ever-popular Concerto Grosso No. 1. Also on the program were works by Shostakovich, Alan Shulman, and Mahler.

Performances planned for next year are already showing up. On March 22, 2023, the choir **MasterVoices** will be performing the **Sacred Service** at New York's Central Synagogue. A spokesman for the chorus wrote, 'Ernest Bloch's *Sacred Service* ... is one of the 20th century's great expressions of devotion which reached beyond the confines of any one faith. ... [I]t is written in a lush romantic style with melodies that hint at Hebraic chant but were actually inspired by Bloch's cosmic vision ... Bloch wrote it for Cantor Reuben Rinder, who served the pulpit of San Francisco's prestigious classical reform synagogue, Congregation Emanu-El. It was commissioned by Gerald F Warburg, cellist and patron of the arts and the work is dedicated to him.'

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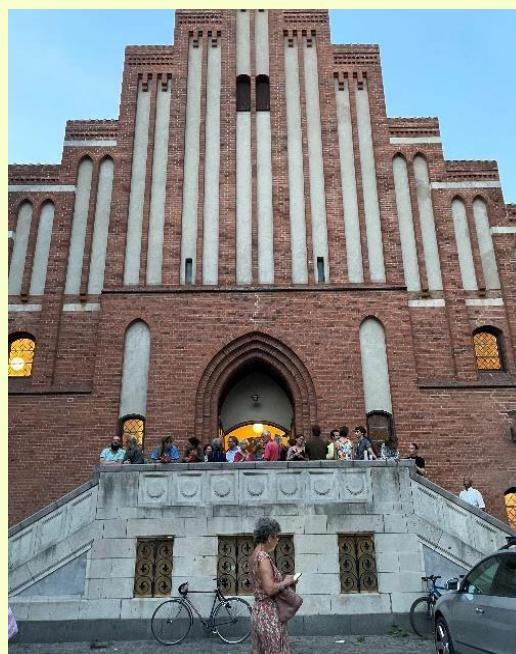
## 'Bloch's Piano Quintet was a revelation to me!'

Bloch Society Committee member Judy Obrart writes about her visit to the **Equinox Chamber Music Festival in Copenhagen** in August this year

A note circulated on the **Ernest Bloch Society email list** about the **Equinox Chamber and Dance Festival** prompted my husband Roger and me to organise a trip to Copenhagen, a city we had long wanted to visit.

The concert that had attracted our attention was entitled 'Jewish Voices' which included **Bloch's Piano Quintet no 1**. Other works were by Osvaldo Golijov, *Lullaby and Doina* (which was choreographed), Erwin

Schulhoff's *Five Pieces for String Quartet*, Yehudi Wyner's *Quartet for Oboe and String Trio* and *Achat Sha'alti* by Paul Schoenfield (also choreographed).





To quote Equinox Festival producer, the dancer and choreographer Samuel Rees (pictured with me on the right) who is one of the dynamic forces making sure this Festival happens: 'We are a festival with our own ensemble comprised mostly of **musicians** from the Royal Danish Orchestra, friends and also special guests from abroad, as well as **ballet dancers** from the Royal Danish Ballet. We aim to present informal and relaxed concerts of the highest musical standard focussing partly on lesser programmed works. Many of our concerts also include dance pieces, workshopped especially for the festival by dancers together with musicians, to try to broaden and challenge our own and the audience's understanding of the individual compositions.'



There was a full house even though it was an incredibly hot evening (fortunately there was a bar!) The musicians (left) and dancers were fantastic. Playing was of a superb standard. The programme was engaging and the choreographed works, intense and highly expressive. The string players, Emma Steele and Alfonso Fesch violins, Kei Tojo viola, and Joel Laakso cello, all play with the Royal Danish Orchestra.

Yannick Rafalimanana, the pianist, is hoping to perform Bloch in Poland and said he would let me know about it.

Bloch's Piano Quintet No 1 was a revelation to me. I have to confess to only being familiar with the more popular and regularly performed pieces. The work is powerful and expressive. The musicians gave a performance that immediately engaged and held my attention throughout. They totally did it justice, communicating wonderfully with each other as well as with us, the audience.

Talking to the musicians afterwards they also loved the music and want to explore more of Bloch's works. This is definitely the younger generation we need to engage with, to bring Bloch's music back to the wider public. **Judy Obrart**



**Newly refurbished Ernest Bloch Society website:**  
[www.ernestbloch.org](http://www.ernestbloch.org)

The new website uses as a strapline: ‘Ernest Bloch – composer in nature’s university’.

In presenting Bloch on the internet for the twenty-first century, the Society is emphasizing his abiding love of nature, of the mountains and oceans as well as his diverse musical interests and influences. Although continuing to be an ‘international’ body, we will be known henceforth simply as the ‘Ernest Bloch Society’.

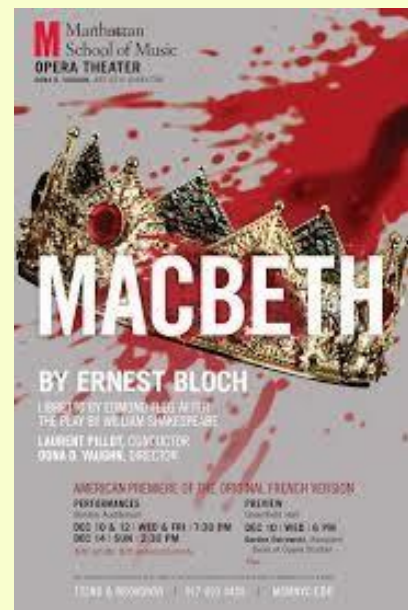
The website is not yet quite complete, but you can see at [www.ernestbloch.org](http://www.ernestbloch.org) how all the materials previously assembled on the old websites have been carefully organised and are easy to find. You can search Bloch’s compositions by instrument, chronologically and alphabetically. You can see publications about him. There is a new section on Bloch as a photographer. There is a biography that people can take to print in their concert programmes – and much more. Do have a look at the website and your comments would be valuable. This has been lovingly created by Ernest Bloch’s great granddaughter Lucienne Allen and her son Aaron Allen as well as her daughter Davina, who were pleased to get to know their great-great grandfather in this way. Many thanks to all the Allen family.

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Recent Presentations from the Bloch Study Group on Zoom

Members and friends of the Ernest Bloch Society have been treated to some more illuminating presentations on a surprising variety of aspects of Bloch’s life and work. Throughout 2022, usually on the second Wednesday of the month, we have been rewarded with enthusiastic illustrated talks by scholars and musicians on Bloch’s only opera *Macbeth*, on his Jewish identity, his photography and about the String Quartet No 2, See below for the details; and you can look at and enjoy these again on the Bloch Society YouTube channel. (video links included)

February 2022—Charles Peebles who conducted the University College (London) Opera Company in four performances of Bloch's *Macbeth* in 2009, shared his thoughts on what he considers a neglected masterpiece and the reasons behind its equivocal status within the operatic world today. [Peebles, Macbeth](#)

March 2022—Norman Solomon rabbi and scholar in the field of Jewish studies, gave a talk entitled ‘Bloch, Jewish Angst, and Me: Reflections on Music and Jewish Identity.’ In it he discussed the ambiguities



and complexities involved in determining what is ‘authentic Jewish music.’ [Solomon Reflections](#)

April 2022—Walter Simmons, musicologist, critic, and record producer (and Editor of this Newsletter) discussed Bloch’s String Quartet No. 2, providing his reasons for citing this work as a consummate masterpiece, focusing especially on the brilliant structure of the last movement. [Simmons, String Quartet no2](#)

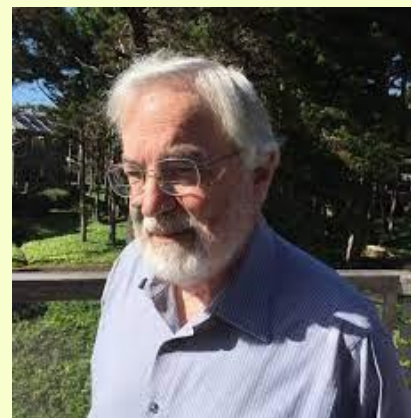
May 2022—Eric Johnson, photographer and photography professor, discussed the 1922 meeting between Bloch and the master photographer Alfred Stieglitz, delving into the confluence of these two important creative personalities and their mutual exchange of ideas on the commonalities between their respective arts. [Bloch and Stieglitz](#)

And What’s Ahead?

Jesse Rosenberg informs us that the following speakers have been scheduled for the upcoming season: He says, ‘We very much look forward to welcoming you and your friends to the following Bloch presentations on Zoom.’

October 19: Pianist Zecharia Plavin shares his insights into Bloch's *Visions and Prophecies* for piano solo, with particular attention to the connections between this work, the geography of the Negev desert, and Bloch's reading of the book of Isaiah. A brief comparison to Hans Sachs' workshop scene in Act 3 from *Die Meistersinger von Nürnberg* will highlight the profound difference between the approaches of Bloch and Wagner, and why these affect different plateaus of human psyche.

November 9: Conductor and composer Greg Steinke, who directed the Ernest Bloch Music Festival in the 1990s and early 2000s, provides a personal and professional overview of this annual festival as well as the Bloch Composers Symposium in Oregon. Steinke's extensive experience with the music of Bloch has had a direct impact on his own compositions. He will share brief portions of two of these with Bloch-influenced or quoted elements.



Sessions will resume after a seasonal break on 8 February with Robert Max

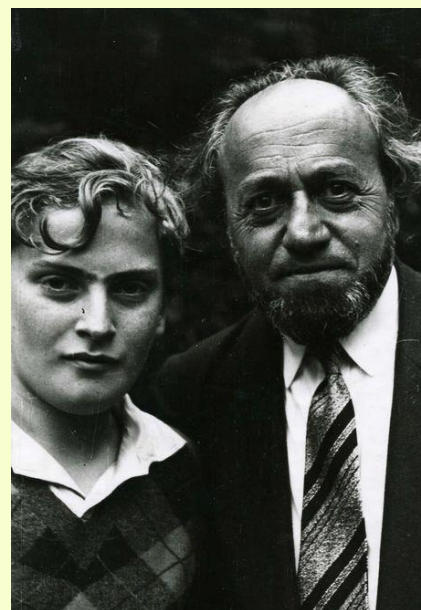
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## Previous Presentations

If you missed any of the previous presentations, here is a reminder of what they were and links to where you can see and hear them.



1. **Evan Pardi, a double-bassist** a doctoral student at Arizona State University, presented a discussion and analysis of the Suite No. 1 for Cello Solo. His discussion included reference to cellist Zara Nelsova, who played an important role in the performance of Bloch's works featuring the cello. Listen again at this Video link <https://youtu.be/IT5HYJ9FtSg>
2. **Aaron Klaus, trumpeter**, presented a discussion of the *Proclamation* for Trumpet and Orchestra, with special reference to the musical elements that appear to suggest Jewish inflections in the work's musical language.  
Video link [https://youtu.be/A\\_QRoPjq8WY](https://youtu.be/A_QRoPjq8WY)
3. **Joshua Friedlander, violinist** and music director of the Pacific Northwest Chamber Orchestra, earned his doctorate with a treatise on Bloch's Violin Concerto. His presentation focused on Native American musical elements that infused the thematic material of the concerto.  
Video link <https://youtu.be/34x6K7pde5E>
4. **Jesse Rosenberg, musicologist** on the faculty of Northwestern University, has done considerable research on the musical role played by Jews in Italy. His presentation focused on the way Bloch was regarded in Italy during the period of Italian fascism. Video link <https://youtu.be/WRq9hZcf5j4>
5. **Malcolm Singer, composer, conductor, and educator**, discussed the long and fruitful relationship between Bloch and violinist Yehudi Menuhin, which dated back to the latter's childhood. (See picture on the right of the teenage Menuhin with composer Bloch in San Francisco.)  
Video link <https://youtu.be/bxX7WJ0EDAg>
6. **Rivka Golani, pre-eminent violist**, and the renowned scholar **Alexander Knapp**, discussed various aspects of Bloch's works for viola. Excerpts from Golani's live and recorded performances were played. Video link <https://youtu.be/88cCs1-8MIY>
7. **Myron Silberstein**, pianist and composer, presented an analysis and discussion of Bloch's Piano Sonata. Silberstein made a widely-praised recording of the sonata when he was 18! Video link <https://youtu.be/oOjFW8NvGt8>
8. **Edison Verbisck, Portuguese violinist**, discussed one of Bloch's most frequently performed works: the 'Nigun' movement from the *Baal Shem Suite*. (Unfortunately there is no video recording of this session)
9. **Eric Johnson** has been studying Bloch's photography for some five decades, and he provided an in-depth presentation on this side of the composer's creative work. Video link <https://youtu.be/R4PAPahQuQg>
10. **Sita Milchev and Lucienne Allen**, Bloch's great-grand-daughter, offered us an interview with her mother Sita Milchev. Ms. Milchev shared illuminating memories of her grandfather. Video link part 1 <https://youtu.be/iZ3CGbf2faM>  
Video link Part 2 [https://youtu.be/Tx\\_sMjKYy3o](https://youtu.be/Tx_sMjKYy3o)



**11 Matthias Brack**, a Swiss physicist with advanced musical training, gave a presentation sharing his insights into Ernest Bloch's *Poème Mystique* for violin and piano, covering the background of its creation and the discrepancies between different versions, and putting forth an interpretation of a central episode in the context of Bloch's religious identity. Video link <https://youtu.be/zfrsrgb3XaSA> Matthias says: have presented my hypothesis that Bloch in the *Poème Mystique* describes a vision of his encounter with God, expressed both musically and through explicitly written quotations in the score (above the musical quotations of the Gregorian chant). In the discussion after my presentation, this hypothesis was supported in statements by Alexander Knapp and Lucienne Bloch.

The Bloch Study Group sessions take place usually on the second Wednesday of every month. They are held via Zoom at **09:00 Pacific time / 12.00 Eastern USA / 17:00 UK / 18:00 Western Europe / 19:00 Israel** (NB Due to summer-time changes in the USA, the times in March and October need special attention! The link to join the sessions is <https://northwestern.zoom.us/j/98715929073?pwd=Wmo2ZjVMMeE5MM2x6NVIWNmF2aXM0UT09>

Jesse Rosenberg, who organises and runs these presentations, says: 'We very much look forward to your joining in for these sessions, wherever in the world you may be. Together we will illuminate further aspects of Ernest Bloch's life and music.' If you want to be kept informed, please join the interactive email list. (See instructions on page 14)

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The 150th Anniversary of Bloch's birth in 2030

2030 will mark the 150th anniversary of Bloch's birth. Musicians and organisations world-wide, professional, and amateur, are gearing up to perform Bloch's music, especially the lesser-known works. Many will be putting on performances and creating mini-festivals along the way – in 'Building Blochs' up to the anniversary.

In London, Bloch's sadly under-played Violin Concerto, will be performed in March 2023. Distinguished conductor and cellist Robert Max says: 'A date for your diaries: Saturday 25th March 2023. I will conduct the North London Symphony Orchestra in Bloch's Violin Concerto. Our excellent young soloist is Hana Mizuta-Spencer <https://www.hanamizutaspencer.com/>. If you live within striking distance of northwest London, you will be more than welcome to come and hear it. I can say that it's because of all our discussions and the information that has been shared over the past months that I explored this possibility - it wouldn't have been on my radar otherwise. I'm very excited, so is Hana.'

Let us hope that many more conductors, soloists, orchestras and chamber groups will be equally excited to discover the many wonderful and seldom heard works, just waiting to be performed. You can peruse Bloch's works by instrument here [Ernest Bloch's music, by instrument](#)

All are invited to participate in this anniversary year. Please contact enquiries@ernestblochsociety.org with information about what you are planning, so we can publicise it. For information about how to source Bloch scores, contact music@ernestblochsociety.org

How to keep in touch:

Ernest Bloch Society Mailing List: There is an interactive mailing list of people involved and with and interested in Bloch. If you become a subscriber to this list (which is free of charge) you can be informed about activity, post questions and announce your Bloch programmes. To join this mailing list, send an email to listserv@jiscmail.ac.uk. Leave the 'subject' line BLANK and in the 'Message' say: SUBSCRIBE ERNESTBLOCHSOCIETY followed by your First name and your Last name only (please delete any automatic signatures). (Or you can contact info@ernestblochsociety.org for assistance)

Ernest Bloch Society Facebook Group

<https://www.facebook.com/groups/2810320052621256>

For those who like Facebook we have a new Facebook group for the Ernest Bloch Society. You may like to join to see what is going on and post your own ideas.

Ernest Bloch Society YouTube Channel [Bloch Playlist](#) stores the study session presentations.

Lewinski-Dijon books available free Alex Knapp reminds us that he has several sets of the substantial **four-volume Lewinski-Dijon Compendium in French** entitled: *Ernest Bloch: sa vie et sa pensée* ('his life and his thought'). Alex is happy to send them to whomever would like one, for the cost of just the packaging and postage. We will invoice you for postage and packing to be paid to Ernest Bloch Society bank account details here: **HSBC Bank:** Sort Code: 400321 A/C number: 62240548 **International Bank Account Number:** GB73HBUK40032162240548 **Branch Identifier Code:** HBUKGB4106P. identify your payment with your name, followed by 'books'. Email info@ernestblochsociety.org to request a set.

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