

NARRATIVES IN MUSIC: *SCHELMO, HEBRAIC RHAPSODY FOR CELLO AND  
ORCHESTRA*

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## ABSTRACT

Born in July 1880, in Geneva, Switzerland, Ernest Bloch became one of the leading composers of the 20th century. He wrote series of works, which he called “The Jewish Cycle.” They represented a new, distinctive musical language, in which Bloch combined eastern and western music traits. *Schelomo, Hebraic Rhapsody for Cello and Orchestra* (1915-16) was the last composition from the cycle. It showed mastery of a style Bloch had been developing since his earlier compositions. This project will show *Schelomo*’s place in “The Jewish Cycle” and its importance on Bloch’s departure from the popular trends of the early 20<sup>th</sup> century. It will discuss Jewish music culture characteristics as they relate to the piece’s strong narrative power and Bloch’s own musical language in retelling the story of King Solomon.

The project is going to be organized as follows: Chapter 1 will provide information about Ernest Bloch’s biography and works. Chapter 2 will discuss Bloch’s influences as they relate to his compositions. Chapter 3 will introduce the common stylistic features of the compositions from “The Jewish Cycle.” Chapter 4 will discuss the musical language Bloch used in *Schelomo*, in retelling the story of King Solomon.

## INTRODUCTION

Between 1911 and 1916, Ernest Bloch composed series of pieces, which he called “The Jewish Cycle.” They gained Bloch fame as an eminent representative of the Jewish national music movement, which was similar in temperament to the other nationalist music movements in the 20<sup>th</sup> century. *Schelomo*, *Hebraic Rhapsody for Cello and Orchestra* became a well known voice of the Jewish national music movement.

In *Schelomo*, Ernest Bloch tried to describe the life of King Solomon, his surrounding world, and his interaction with it. Bloch used musical symbols, such as fierce climaxes, nervous tremolos, shofar-like calls, chromatic scales, melodies built with fourths and fifths, and rhythmic patterns taken from psalms. They are associated with King Solomon’s personality, life, and the music of his time as the composer stated in his program notes.

This project will show *Schelomo*’s place in “The Jewish Cycle” and its importance on Bloch’s departure from the popular trends of the early 20<sup>th</sup> century. It will discuss Jewish music culture characteristics as they relate to this piece’s strong narrative power and Bloch’s own musical language in retelling the story of King Solomon.

## CHAPTER 1

### BIOGRAPHY AND WORKS

Born in July 1880, Geneva Switzerland, into a Jewish family that barely showed interest in music and religion, Ernest Bloch became one of the leading composers of the Jewish national music in the first half of the 20<sup>th</sup> century. Bloch's father, Maurice, was an official of the small Jewish community in Lengnau, in the Swiss Canton of Aargau and sold Swiss tourist goods. His mother's role was that of a traditional wife in the community. Ernest Bloch was the last of three children.

Bloch was the first professional musician in his family. According to Suzanne Bloch Smith, his interest in music grew when he was a child because his father sang Jewish tunes in the presence of his children, and his older sister Loulette played a variety of music such as Swiss folk songs and salon music on the piano for young Ernest.<sup>1</sup> Bloch's first instruments were flute and violin, which helped him develop his enthusiasm for both playing and composing music at a very early age. It is said that he went to the country side, wrote his intentions of becoming a musician on a piece of paper and burned it on a pile of rocks. Bloch had made the decision of his occupation by the time he was a teenager: he was to become a musician.

"I don't believe I was more than nine or ten when I made up my mind about what I would do. Certain professions were close to me. Neither of my parents was musical. Yet, music it was to be. I would compose music that would bring peace and happiness to mankind."<sup>2</sup> By the age of fourteen, Bloch started to study violin with Louis Etienne-Reyer and composition with Emilie Jaques-Dalcroze, who were members of the faculty at

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<sup>1</sup> David Z, Kushner, *Bloch Companion* (Westport: United States, 2002), 1.

<sup>2</sup> Ernst Bloch, *At Home with Ernest Bloch*, by Norma Ryland Graves, *Etude* (October 1952), 45.

the Geneva Conservatory. In that same year, 1896, Bloch moved to Brussels to study violin with Eugene Ysaye and composition with Francois Rasse. Ysaye recognized Bloch's talent for composing and encouraged him in this field. He also introduced Bloch to Franz Schorg, from whom Bloch had chamber music and violin lessons during his stay in Brussels. At this time, Bloch started to focus on composing.

In 1899, at the age of nineteen, Bloch moved to Frankfurt to study with Ivan Knorr (1853-1916), a well-known German composition teacher and composer. As Bloch acknowledged later in his life, Knorr was a great and profound teacher; who taught him to develop his hidden personality as a composer and to be his own master. *Vivre-Aimer (To Live-to Love)*, a symphonic poem, is from this period.

During 1901-03, the composer lived in Munich. Although he had lessons from Ludwig Thullie and Max von Schillings, Bloch was by now his own teacher.<sup>3</sup> *The Symphony in C Sharp Minor*, his first major work, was composed in this time.

In 1904, Bloch moved to Paris, where he absorbed the impressionistic style. He stayed there for only a year and composed *Historiettes au Crepuscule (Twilight Tales)*, songs for voice and piano based on the poems of Camille Mauclair. In the same year, Bloch returned to Geneva and married Margarethe Augusta Schneider. He went back to his father's business, but continued to compose. The composer's next major work was music drama *Macbeth*. It was a French adaptation of the Shakespearean play by Edmond Fleg. *Poemes d'automne (Poems of Autumn)*, a cycle of four songs based on texts by Beatrix Rodes, and *Hiver-Printemps (Winter-Spring)* are other works from this period.

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<sup>3</sup> David Z. Kushner, *Ernst Bloch and his music: a monograph catalogue of works & bibliography* (Glasgow, Scotland: McClellan, 1973), 11.

Between 1911 and 1916, Bloch gave lectures on aesthetics at Geneva Conservatory and composed a series of works, which he called “The Jewish Cycle.” The compositions from this period are *Three Jewish Poems for Orchestra* (1913), *Prelude and Psalms 114 and 137 for Soprano and Orchestra* (1912-1914), *Psalm 22 for Baritone and Orchestra* (1914), *Symphony Israel*, which includes chorus and vocal soloists (1912-1916), and *Schelomo, Hebraic Rhapsody for Cello and Orchestra*.

Because of the financial difficulties Bloch went through during the First World War, he agreed to accept a position as a conductor for a dancer, Maud Allen, whose cast was planning on a tour to the United States. In 1916, shortly after his arrival to New York, Bloch completed his first string quartet and started to compose *Schelomo, Hebraic Rhapsody for Cello and Orchestra*. He eventually settled in U.S. and became an American citizen in 1924.

Between 1917-1920, Bloch worked as a theory and composition teacher at the David Mannes School of Music in New York. He also worked at the Hartt School of Music at Hartford between 1919 and 1920. From these positions, his fame started to spread, earning performances and awards around the world. In 1919, his suite for viola and piano received the Coolidge Prize, his first major award, at a chamber music competition sponsored by the philanthropist Elizabeth Coolidge.

Bloch founded and directed the Institute of Music in Cleveland between 1920 and 1925. Here, he conducted the school orchestra, taught composition, and gave master classes for the public. His large scale works from this period are the *Violin Sonata No. 1*; a one-movement opus known as *Poeme Mystique (Sonata No.2 For Violin and Piano)*; *Baal Shem*, a suite for violin and piano (orchestrated in 1939), which basically are *Three*

*Pictures of Hassidic Life*; *Quintet No.1* for piano and string quartet; *Three Nocturnes*, a trio for piano, violin, and violoncello; and *Concerto Grosso No.1*. His shorter works during these years are *In the Mountains*, *Night*, *Payasages*, and *Prelude (Recueillement)*, each for string quartet; *Enfantines*, *Poems of the Sea* (also in orchestral setting), *Four Circus Pieces*, *In the Night*, *Nirvana*, and *Five Sketches in Sepia*, all for solo piano. His Jewish music influenced works from Cleveland years are the three-movement suite *From Jewish Life: Prayer, Supplication, and Jewish Dance* for solo cello and *Meditation Hebraique* for cello and piano, which is dedicated to Pablo Casals.

Bloch's approach to music education was different from his colleagues at the Institute of Music in Cleveland. He taught without textbooks and exams and advocated the study of scores for "direct musical experience."<sup>4</sup> He taught his students to observe what had been done by great masters by studying the actual scores, not by merely reading history books. "Bloch was constantly confronting his pupils with hypothetical questions, such as "Why did Beethoven do this and not that?"<sup>5</sup> He also placed emphasis on aural training and eurhythmic studies.

In 1925, Bloch was offered a position as a director at San Francisco Conservatory of Music, where he stayed until 1930. During these five years, he composed *Abodah* for violin and piano (dedicated to Yehudi Menuhin); *Four Episodes* for chamber orchestra (1926), which was awarded the Carolyn Beebe Prize of the New York Chamber Music Society; *America: An Epic Rhapsody in Three Parts* (1926), which was awarded the first

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<sup>4</sup> Jann Pasler, "Ernest Bloch," *Grove Music Online* ed. L. Macy (Accessed 8 February 2007), <http://www.grovemusic.com>.

<sup>5</sup> Suzanne Bloch and Irene Heskes, *Ernest Bloch: Creative Spirit* (New York: Jewish Music Council of the National Jewish Welfare Board), 24.

prize in a contest sponsored by *Musical America*; and *Helvetia "The Land of Mountains and Its People"* (1929), which won the RCA Victor Award.

In 1930, Bloch returned to Europe and settled in Roveredo-Capriasca in the Italianate Swiss canton of Ticino, where he wrote *Avodath Hakodesh (Sacred Service)* (1930-33) for baritone (cantor), chorus and orchestra. Between 1934 and 1938, Bloch composed a *Piano Sonata*, *Voice in the Wilderness* for cello and orchestra, *Symphonic Suite: Evocations* for orchestra, and a *Violin Concerto*. Because of the rise of Nazism and the fear of losing his American citizenship, he went back to the U.S. and this time settled in Agate Beach, Oregon.

In the spring of 1941, he moved to California and secured a teaching position at the University of California at Berkeley, where he stayed until his retirement in 1952. The classes Bloch taught were seminars in Bach's *Well Tempered Clavier Fugues*, Beethoven Symphonies, "Toward an Understanding of Music," and "The Musical Language." There, Bloch was able to practice the teaching methods he had advocated in Cleveland. The compositions from this phase are *Two Pieces* for string quartet, *Concerto* for violin, *Suite Symphonique* for Orchestra, *Quartet No. 2*, *Concerto* for flute, viola and string orchestra, *Concerto Symphonique* for piano and orchestra, *Scherzo Fantasque* for piano and orchestra, *Six preludes and Four Wedding Marches* for organ, *Suite Hebraique* for Viola or violin and piano (also with orchestra).

He spent most of his retirement years in Agate Beach, Oregon. They were his prolific years as a composer. He composed *Sinfonia Breve* for orchestra, *Concerto Grosso No. 2* for string orchestra, *Quartet No 3*, *Symphony for Trombone and Orchestra*, *Proclamation* for trumpet and orchestra, *Symphony in E Flat Major*, *Suite Modale* for

flute and piano (orchestrated for strings), *Quartet No.5*, *Quintet No. 2* for piano and strings, *Three Suites For Unaccompanied Cello*, *Two Last Poems* for flute and orchestra, *Two Suites for Unaccompanied Violin*, *Suite* for unaccompanied viola.

He received many awards, including the first Gold Medal in Music for his *String Quartet No.2* from the American Academy of Arts and Sciences (1947) and the Henry Hadley Medal of the National Association for American Composers and Conductors (1957). In 1958, suffering from cancer, he underwent an unsuccessful surgery and died a year later.

## CHAPTER 2

### BLOCH'S INFLUENCES AS THEY RELATE TO HIS COMPOSITIONS

Bloch used diverse stylistic elements because of the variety of influences, to which he was exposed since his early compositional period. He combined them in his unique way and eventually created his own style. Bloch's attempt to unite eastern-oriental qualities with western music traits was epitomized in *Schelomo*. This chapter will show the importance of Bloch's stylistic influences on his development as a composer as they relate to his compositions.

Bloch's early compositional period is characterized by the influences of his first teachers and the popular trends of his time. *Andante* for string quartet (1895) illustrated Bloch's early mastery of the influences, to which he had been exposed. It showed Bloch's maturity writing in classical forms and adapting them to his style. One of Bloch's first teachers, Jacques Dalcroze, was known for his affection for Swiss folk music. Accordingly, Bloch used Swiss folk tunes in the *Andante*.

In Brussels, Bloch met composers from the Franco-Belgian school. Among these composers were Cesar Franck, Camille Saint-Saëns, and Gabriel Fauré. His compositions from this period reflected the influence of the Franco-Belgian style. One of the most important aspects of his style from this episode is transparency of texture in spite of a big orchestral size, a characteristic of Bloch's music for which he is noted. He preferred extensive solo passages with minimal accompaniment, in extreme contrast to enormous orchestral passages.

His violin works, *Poeme Concertante* and *Concerto*, are important compositions that show the effects of the period spent in Brussels. Certain French characteristics in

these pieces are the tranquil atmosphere created by expanded melodic lines, use of chorale-like texture, highly chromatic structure, the cyclical treatment of themes, and transparency of texture with many instrumental solos contrasted and alternated with the large blocks of sound in the orchestral writings.

Bloch's Jewish ethnical background first appeared in his compositions in his early years as a composer in Geneva with *The Symphonie Orientale* (1896) and *Orientale* (1898). They display the characteristics of Middle-Eastern and Hebraic melodies with their constantly changing meter, coloristic orchestration, repeated note patterns imitating speech, and an irregular rhythmic structure, all of which became important characteristics of Bloch's music.

*Vivre-Aimer* and *Poeme Symphonique*, dedicated to Jaques-Dalcroze, are considered to be the first step towards Bloch's independent creative enterprise and implication of different traditions. He composed these works for a large German romantic orchestra, but retained certain characteristics of the Franco-Belgian school influence in his use of broad coloristic instrumentation and continued to aim for transparency of texture.

*Symphony in C Sharp Minor* (1901-02) is one of Bloch's first major symphonic works that featured his influence of diverse styles. It is in four movements. The manuscript copy has descriptive titles, which were omitted from the published version. Its large orchestration, melodic and harmonic structure show Bloch's early influences of Romanticism.

Following is the program note written by Bloch:

The work represents me as I was at twenty-one, with my struggle—already—my hopes, my joys, my despairs. I only tried to express myself simply, sincerely,

without looking for originality, harmonically and orchestrally. I thought—and I am of the same opinion today (1927)—that music is a means of expression: a man has something to communicate to other men, something that cannot be expressed in any other way, either by words or colors—feelings deeper than language can express. The work probably has the qualities and defects of youth. I am neither completely myself, nor completely alone in it. I had just finished my preparatory musical studies and was ready in words, but in my early sketches are found a few indications that may be able to furnish a point for orientation to the listener:

First Part –Doubts, Struggles, Hopes (The Tragedy of Life)

Second Part- Happiness, Faith

Third Part- Struggle (The Irony and Sarcasms of Life)

Fourth Part-Will, Happiness.<sup>6</sup>

Two early symphonic tone poems, *Hiver-Printemps (Winter-Spring)* (1904-1905) are examples of the Franco-Belgian School style, in which Bloch showed the influence of impressionism, specifically Debussy, integrating the style into his unique approach. Differing from Debussy, Bloch's melodies are more clearly defined. The Debussian treatment of color per se is observable in these works, particularly in the woodwind and harp solos. Seventh and ninth chords are frequently employed, and planing is generally eschewed.<sup>7</sup>

Another major work that shows Bloch's unique interpretation of impressionism and Debussy is the music drama *Macbeth*, his only published operatic work. "Macbeth exemplified a stunning synthesis of seemingly antiphonal elements ranging from Wagnerian leitmotifs and Debussyan color."<sup>8</sup> Bloch's integration of Debussy's impressionism into his compositions is audible in the similarities and differences between Bloch's music drama *Macbeth* and Debussy's opera *Pelleas and Melisande*. They both feature whole tone scales, augmented chords and planing. In Debussy's *Pelleas and*

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<sup>6</sup> Suzanne Bloch and Irene Heskes, *Ernest Bloch: Creative Spirit* (New York: Jewish Music Council of the National Jewish Welfare Board), 39.

<sup>7</sup> David Z. Kushner, *Ernst Bloch and his Music: a monograph catalogue of works & bibliography* (Glasgow: William McCellan, 1973), 28.

<sup>8</sup> David Z. Kushner, *Bloch Companion* (Westport: United States, 2002), 4.

*Melissande*, the absence of a tonal center, non-diatonic scales and dissonances create an unclear atmosphere. In Bloch's *Macbeth*, the use of nervous tremolos and frequent bass movements create the ferocious drama.

*Macbeth* is also important in revealing certain characteristics of Bloch's later music:

...the frequent changes of meter, tempo and tonality, melodic use of perfect fourth and augmented seconds at crucial moments, modal flavoring, dark instrumentation, repeated-note patterns, ostinatos and pedal points, and ever-present cyclic formal procedures (the last refined through study with Rasse, a pupil of Franck).<sup>9</sup>

Bloch's early compositions now were to head in a new direction. Bloch's growing awareness of his Jewish identity became his musical motivation. Although Bloch was not raised in a traditionally Jewish way, he became aware of his cultural identity in the 1890s and later on used it to create his unique musical style.

Racial conciseness is absolutely necessary in music even though nationalism is not. I am a Jew. I aspire to write Jewish music not for the sake of self-advertisement, but because it is the only way which I can produce music of vitality—If I can do such a thing at all... It is the Jewish soul that interests me, the complex, glowing, agitated soul that I feel vibrating through Bible, the freshness and naïveté of the Patriarchs, the violence of the prophetic books; the Jew savage love of justice; the despair of *Ecclesiastes*; the sorrow and immensity of the *Book of Job*; the sensuality of the *Song of the Songs*. All this is in us, all this is in me, and it is the better part of me. It is all this that I endeavor to hear in myself, and to translate in my music; the sacred emotion of the race that slumbers in our soul.<sup>10</sup>

"The Jewish Cycle" is an important point at Bloch's development as a composer. He combined Jewish music characteristics with the style he had already developed, yet creating a new style. *Schelomo, Hebraic Rhapsody for Cello and Orchestra* is the last and the most widely known composition from the cycle. In this composition, Bloch used a

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<sup>9</sup>Jann Pasler, "Ernest Bloch," *Grove Music Online* ed. L. Macy (Accessed 30 January 2007), <http://www.grovemusic.com>.

<sup>10</sup>Oscar Thompson, ed., *International Encyclopedia of Music and Musicians*, 9<sup>th</sup> Ed. (New York: Dodd, Mead & Co., 1964), s.v. "Ernst Bloch" by Maria Bauer.

wide range of orchestral colors, frequent meter and tempo changes, strong rhythmic propulsion through the use of the “Bloch Rhythm,” sixteenth-note and dotted eighth-note pattern, repetitions of single notes, unusual scale constructions, augmented seconds and fourths, and perfect fourths and fifths, which were synthesized to become Bloch’s new style.

Bloch’s compositions after 1916 featured similar characteristics. One of the most widely known and awarded compositions from this period is his *Viola Suite*. The manuscript included descriptive titles, which were omitted from the published score. The absent titles of the four movements are: *In the Jungle*, *Grotesques*, *Nocturne*, and *The Land of The Sun*. Although the composer omitted the descriptive titles, he published program notes to explain the story of the music, which he also did for *Schelomo*. The following is the outline of the program note by Bloch for the *Viola Suite*.

1. *Lento-Allegro-Moderato*

The first movement, the most complicated in inspiration and in form, aims to give the impression of a very wild and primitive nature. The Introduction *Lento* begins with a kind of savage cry, like that of a fierce bird of prey, followed immediately by a deep silence, *misterioso*, and the meditation of the viola. Other motives follow, as well as a small embryonic theme that later assumes very great importance. All these motives will be recalled further, either in the first movement or in the following ones, in varying degrees of transformation.

The following *Allegro* brings a motive of joyful and perhaps exotic character which is answered by the viola. There is a new motive for the viola, and there are transformations of earlier material. The second part of *Allegro* begins with a new idea—perhaps a little Jewish, in my sense. There is a climax worked out from the most important themes. Then follows a *decrescendo* that leads to the conclusion of the *Allegro* again in silence and in slumbering mood. Like a sun rising out of clouds in the mystery of primitive nature, one of the earlier viola motives arises in broader shape, *Largamente*, and the movement ends, as it began, with the meditation of the viola.

The movement is an *Allegro*, in—roughly speaking—three divisions, preceded by an introduction and followed by a conclusion; these are the chief features of the form.

## 2. *Allegro Ironico*

Rather difficult to define is the second movement. It is a curious mixture of grotesque and fantastic characters of sardonic and mysterious moods. Are these men or animals, or grinning shadows? And what kind of sorrowful and bitter parody of humanity is dancing before us—something giggling, sometimes serious? I myself do not know, and cannot explain. But I find traces of this kind of humor in parts of my former works: in the *Scherzo* of my *First Symphony* (1902), in the *Witches* of my opera *Macbeth* (1904-1907), in the *Scherzo* of my *String Quartet* (1916). But here, of course, it has a different color and significance.

The musical form follows closely the expression in its alternating moods. It is a sort of rondo-form... The first group of motives (*Allegro*) is made up short fragments. The following section is based on quite different motives (*Grave*).

## 3. *Lento*

This very simple page expresses the mystery of tropical nights. I remembered the wonderful account of a dear friend who lived once in Java,—his travels during the night... their arrival at small villages in the darkness... the distant sounds of curious, soft, wooden instruments with strange rhythms... dances... Many years have passed since my friend told me all this; but the beauty and vividness of his impressions I could never forget—they haunted me; and almost unconsciously I had chords; then a second and a third motive, and, as if from far away reminiscence of motives from the first movement.

## 4. *Molto Vivo*

The last movement is probably the most cheerful thing I ever wrote. The form is extremely simple, an obvious A-B-A, the middle part being a more lyrical episode, built on motives from the other movements treated in a broad and passionate mood.

The first motives are constructed on a pentatonic scale. A later motive, more lyrical, seems to be a transformation of the first. The middle part (*Moderato assai*) uses subjects from the third and first movements. A *Presto* leads to a *Largamente*, where a subject from the first movement is triumphantly recalled. The solo viola remembers the motive of the meditation from the first movement. A short and cheerful *Allegro Vivace* concludes the work.<sup>11</sup>

At this time of his career as a composer, Bloch's style was defined by the use of octatonic, modal, and pentatonic scales with perfect fourths, fifths, tritones, and augmented intervals, along with the scotch-snap rhythms and frequently changing meter; the themes are repeated by the reductions and expansions. All these characteristics are in abundance in the *Viola Suite*.

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<sup>11</sup> Suzanne Bloch and Irene Heskes, *Ernest Bloch: Creative Spirit* (New York: Jewish Music Council of the National Jewish Welfare Board, 1976): 54-56.

*Poems of the Sea* (1922), a cycle of three pieces for piano, is another composition that shows Bloch's effort for integration of western and eastern styles. The descriptive titles of the three movements are *Waves*, *Chanty*, and *At Sea*. They feature cyclical treatment of the themes and the scotch-snap rhythm, which are important characteristics of Bloch's music. Bloch orchestrated these works in 1923. Other examples of Bloch's piano writing, similar in character, from the Cleveland period are *Danse Sacree*, *In the Night*, *Nirvana*, *Five Sketches in Sepia*, *Four Circus Pieces*, and *Three Nocturnes* for piano, violin, and cello (1924). In these compositions, his use of Jewish characteristics is audible in scales, created by the alternation of whole tones and semitones, and melodies structured by augmented fourths.

*Baal Shem* (1923), a suite written for violin, is the only large work based on Jewish themes from this period. Its three movements are titled as *Vidui (Contrition)*, *Nigun (Improvisation)*, and *Schimas Torah (Rejoicing in the Holy Scriptures)*. *Nigun (Improvisation)* is often performed separately from the whole piece. The suite features Jewish characteristics with its rhapsodic structure, use of fifths, dotted rhythms, and augmented seconds.

Another composition in the same style is his *Piano Quintet No. 1*. Certain characteristics of Bloch's music such as his cyclical treatment of the themes, use of sevenths and fourths, and frequent meter and tempo changes were used here as well. The first being in his *Schelomo*, Bloch used quarter tones in the first movement of the *Piano Quintet No. 1* for the second time. The repetitions of the themes with reductions and expansions are typical features of Bloch's style at the beginning of his Cleveland period.

In his *Sonata No. 2* for violin and piano (1924), known as *Poeme Mystique*, Bloch intended to show a different character from the first *Violin Sonata*. He wrote about the composition:

It was in Cleveland that I first thought of this work... My first sonata was performed at the institute, by Ribaupierre and Rubinstein and I contemplated the puzzled audience and wondered how they could grasp anything of such a tormented work... written soon after the terrible war and the terrible peace... I thought of writing another sonata, as a complete contrast of faith and serenity.<sup>12</sup>

In *Poeme Mystique* Bloch integrated impressionistic parallel intervals and symmetrical chord structure of Franco-Belgian style with a neo-classically clear form and Hebrew melodies. He also employed Christian Gregorian chant.

*Concerto Grosso No.1*, written for the school orchestra in Cleveland, showed Bloch's interpretation of neoclassical trend. It is in four movements: *Prelude*, *Dirge*, *Pastorale and Rustic Dances*, and *Fugue*. He employed traditional concertino-ripieno contrast, but replaced harpsichord continuo with a more heavily written piano continuo.

Other compositions that make references to Jewish music from Cleveland period are *From Jewish Life*, dedicated to Hans Kindler, who premiered *Schelomo* and *Meditation Hebraique*, dedicated to Pablo Casals. In the *Meditation Hebraique*, melodic structure is built on chromatic lines, augmented seconds, and the phrygian mode. Bloch wrote microtonally in this piece as well. *From Jewish Life* is in three movements, entitled: *Prayer*, *Supplication*, and *Jewish Song*. The first movement, *Prayer* is in ternary form and consists of two contrasting themes, each played by the cello and repeated by the piano. The second and the third movements are based on one theme, which is divided in two parts.

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<sup>12</sup> Velivkovic, Ljubomir, "Musical Language and Style of Ernest Bloch's *Poeme Mystique*" (DMA diss., University of Austin, 1997), 5.

From 1934 to 1938, Bloch experimented with different styles. Important compositions from this period are *Sonata for Piano*, *Voice in the Wilderness*, *Evocations*, and *Concerto for Violin and Orchestra*. *Sonata for Piano*, written in Paris, is in three movements, played without a break. He used tritones, whole-tone, semi-tone scales, and pedal points with frequent tempo changes in this composition. The next work, *Voice in the Wilderness*, is for orchestra with cello obbligato. It features the use of “Bloch Rhythm” or scotch snap, perfect fourths and fifths, frequent expressive and descriptive markings in the score, motivic transformation, and the cyclical treatment of the themes. In his *Violin Concerto*, Bloch used an American Indian motto, which he heard during a trip to New Mexico in his Cleveland years. (See example 1.)

Example 1. An American Indian motto, the first five measures of the *Violin Concerto*

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The tempo is indicated as  $\text{♩} = 100$ . The first system begins with a treble clef and a forte (*f*) dynamic marking. It features a triplet of eighth notes in the treble staff. The second system continues with a forte (*f*) dynamic and a triplet. The third system features a forte (*f*) dynamic and a triplet. The fourth system shows a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

In conclusion, Bloch's musical language is built on the variety of traditions, to which he was exposed, starting from his early years as a composer. He mastered classical forms in his early compositions. As he uses A-B-A form first in his *Andante* for string quartet; accordingly he later uses A-B-A form in *Schelomo*. His use of transparent texture in *Schelomo* can be traced to his Brussels years and early violin works: *Poeme Concertante* and *Concerto*. The large German Romantic orchestration he used in *Schelomo* was also employed in his first major symphonic work, *Symphony in C Sharp Minor*. One of his most important major works, composed before *Schelomo*, is his opera *Macbeth*, in which Bloch developed his use of augmented intervals, parallel chord progressions, whole tone scales, nervous tremolos, frequent bass movements, and ferocious climaxes, many of which are the most important musical symbols Bloch also used in *Schelomo*. A wide range of musical styles and characteristics Bloch learned and used before "The Jewish Cycle," were epitomized in *Schelomo* and defined his style in his later compositions.

## CHAPTER 3

### “THE JEWISH CYCLE”

“The Jewish Cycle” showed Bloch’s departure from the existing trends and embodied for him a new distinctive musical language. His use of Hebrew, oriental characteristics was not unique, but the way they were combined was unprecedented, which gained Bloch fame. This chapter will show the structure and the common characteristics of the compositions from Bloch’s “Jewish Cycle.”

Bloch explained the genesis of the compositions in a letter to Edmond Fleg:

I am producing nothing so far, but I feel that the hour will come and I await it with confidence, respecting this present silence imposed by the natural laws that I know. There will be Jewish rhapsodies for orchestra, Jewish poems, dances mainly, poems for voice for which I don’t have the words, but would wish them to be Hebraic...New forms shall be created, free and well defined, also clear and sumptuous. I sense them without seeing them yet before me. I think I shall write one day songs to be sung at the synagogue in part by the minister, in part by the faithful. It is really strange that all this comes out slowly, this impulse that has chosen me, whom my outer life has been stranger to all that is Jewish. One could almost say that no exterior barrier could be found, so that the soul even would be freer, and could surge out without constraint.<sup>13</sup>

The compositions from the cycle, besides *Schelomo*, are *Three Jewish Poems for Orchestra* (1913), *The Prelude and Psalms 114 and 137 for Soprano and Orchestra* (1912-1914), *Psalm 22 for Baritone and Orchestra* (1914), and *Symphony Israel* (1912-1916). They were premiered in New York and brought Bloch stunning success and fame.

Bloch rarely used direct quotations; however, the compositions from “The Jewish Cycle” have close relationships with the Jewish folk songs. They feature similar melodic, harmonic and rhythmic characteristics. They are declamatory in nature and melodically built with perfect fourths, fifths, augmented seconds, octatonic and whole tone scales.

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<sup>13</sup> David Z. Kushner, *The Ernest Bloch Companion* (Westport, CT: Greenwood Press, 2002), 31.

The phrasing in the solo lines is usually irregular and feature rhythmic freedom, supported by constantly changing tempo and meter. Both vocal and instrumental pieces have melismatic formations and modal flavor. Common harmonic features are contrapuntal texture, use of parallel fourths, fifths, six-four chords, unresolved dissonances, chords built with fourths and fifths, and unison voicing. The textures of the pieces are condensed, sustained by large orchestration. The rhythmic characteristics of the pieces are repeated note patterns, scotch-snap rhythm, which is sixteenth-note and dotted eighth-note pattern and its reduced forms, and use of rhythmic flow with decreasing the note values before the climactic movements.

*Three Jewish Poems for Orchestra* is the first work in the cycle. Following is Bloch's statement about the compositions:

The *Jewish Poems* are the first of a cycle; I do not wish that one should judge my whole personality by this fragment, this first attempt which does not contain it. The *Psalms*, *Schelomo*, my *Symphony Israel* are more representative because they come from the passion, the violence which I believe to be characteristic of my nature. In the *Jewish Poems*, I have wished in some ways to try a new speech, the color of which should serve my future expression. There is in them a certain restraint. I hold myself back; my orchestration is also guarded. *The Poems* are the works of a new period; they consequently have not maturity of the *Psalms* nor of *Israel*.<sup>14</sup>

The piece consists of three movements: *Danse*, *Rite*, and *Cortège Funèbre*. They showed the common characteristics of a style, which Bloch had mastered by now. The orchestration is large and coloristic. He employed four flutes, three oboes, two clarinets, two bassoons, one saxophone, four horns, three trumpets, three trombones, one tuba, timpani, percussion, celeste, harp, violins, violas, cellos, and double basses. Unity of the movements is formed by many short thematic cells that are constantly combined and

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<sup>14</sup> Suzanne Bloch and Irene Heskes, *Ernest Bloch: Creative Spirit* (New York: Jewish Music Council of the National Jewish Welfare Board), 46-47.

modified throughout the entire piece. Augmented intervals are essential elements of the main themes, which are also in abundance in cantorial melody.

Bloch did not write program notes for each movement, but made comments on the titles:

*I...Danse.* This music is all in the coloring—coloring rather somber, mystical, languorous.

*II...Rite.* This movement is more emotional, but there is something solemn and distant, as if in the ceremonies of a cult. The opening, the most pictorial passage in the work, conjures up the vision of a long, solemn procession, but it quickly moves to music of great consolation—as if to suggest the healing power of ritual.

*III...Cortege Funebre.* This movement is more human. My father died and these *Poems* are dedicated to his memory. There is something implacably severe in the rhythms that obstinately repeat themselves. At the end, sorrow bursts forth, and at the idea of an eternal separation, the soul breaks down. But a very simple and serene melody arises from the orchestral depths as a consolation, a balm, a gentile faith. The memory of our dear departed ones is not effaced; it lives in our hearts.

The form of this work is free, but is really there for I believe that our constitution demands order in a work of art.<sup>15</sup>

The first movement, *Danse*, is not in a strict dance form. It is a freely built rhapsody. A nervous, passionate theme, at the beginning, permeates through the entire movement in different orchestral colors that Bloch later used to describe the magnificence of King Solomon's court. In *Rite*, there are shofar-like calls, which are important references to the part of a standard Jewish ritual. The melodies are prolonged with the repetitions of the same rhythms and similar motives. The last movement, *Cortege Funebre*, continues the mood of the second, but gradually somber character overshadows it until the orchestra seems to scream; however, the piece closes in peace.

The psalms, which Bloch put to music, illustrated ferocious dramatic contrast ranging from breathtaking serenity to extreme violence expressed through enormous

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<sup>15</sup> Ibid., 47.

range of musical techniques: shofar-like calls, melodic and harmonic use of perfect fourths and fifths, nervous tremolos in the accompaniment, quickly changing textures and keys, ever fluctuating tempo and meter, wide ranging dynamics, and large orchestration. The Psalms are important in that they show Bloch's text painting through his instrumental writing.

*Psalm 137* is the first psalm, for which Bloch wrote music. It was completed in 1912 and dedicated to Madeline and Edmond Fleg, who did the translation from Hebrew to French. Its text is from *By the Waters of Babylon*. Horatio Parker, a critic, made a comment on the psalm: "...plangent, puissant, penetrating like to bare, bold imagery of the Hebrew Prophets...bitter and wild and fierce is this lamenting, acrid, savage through the tones, stalk pride and hate...the work of a composer in whom an individual technique darting through many detail, is the servant of an individual and dauntless imagination. Had the major prophets of Israel written music, they would hold Mr. Bloch's pen."<sup>16</sup>

The English version of *Psalm 137* was made by Waldo Frank:

Reclines by the waters of Babel,  
Our harps were hung upon the willows, by the shore.  
But all our thoughts dwelt with Judea's palms,  
And we wept...

Our ravishers cried unto us to sing,  
Oppressing us, to give them joy.  
"Sing to us, sing us of Israel!"

"How shall I sing Javeh in the land of the Strange?  
Far best, that I forget, O Jerushalaim."

"Oh Jerushalaim,  
May my hand lose its strength  
And my tongue cleave to my throat

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<sup>16</sup> Ibid., 41.

If I no longer place thee at the height of my joys”...

Javeh! Javeh!  
Recall to thee how Edom’s son  
Cried at the final day of Jerushalaim:  
“Blot out-blot out even her memory!”...

Daughter of Babel who destroys,  
Blest they who shall see thy death and bring thee thy reward.  
Blest they who shall lay hands upon thy brood  
And dash their brains the stones...

Besides the waters of Babel  
Thus singeth Israel  
In the land of the Strange.<sup>17</sup>

*Psalm 114* was also translated from Hebrew to French by Edmond Fleg, to whom it was dedicated. For the text of this psalm, Bloch used passages about the Red Sea. He tried to describe the wildness of the event with the voice uproar, accompanied by the orchestral effects. The piece ends with joy, in the same way that *Symphony Israel* does.

Bloch scored the *Psalms 114* and *137* for four flutes, two of which are interchangeable with two piccolos, three oboes, one english horn, three clarinets in Bb, one bass clarinet, three bassoons, double-bassoon, six horns in F, four trumpets in C, three trombones, one tuba, kettledrums that included bass-drum, cymbals, snare-drum, and gong, celesta, two harps, violins, violas, violoncellos, and double basses.

*The Psalm 22* is dedicated to Romain Rolland. Completed in 1914, this psalm is the latest and the most freely composed. Its text is very dramatic. It is scored for four flutes, four oboes, four clarinets, four saxophones, four bassoons, six horns, four trumpets, three trombones, one tuba, percussions, two harps, celeste, violins, violas, violoncellos, and double basses.

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<sup>17</sup> Ernst Bloch, *Deux Psaumes pour Chant et Orcehstre* (New York: Schirmer, 1919), 1.

The following is an English version of the *Psalm 22*:

Elohim, Elohim,  
Why hast thou thus forsaken me?  
I cry at day,  
Thou hearest not.  
I cry at night  
And thou art dumb.  
Elohim, Elohim,  
Why hast thou thus forsaken me?

And still art thou God.  
Thy throne is upon the prayers of Israel.  
When our fathers were aggrieved, thou didst hear their grief;  
When our fathers sought thy grace, thou madest them free.  
All day I cry,  
Thou hearest not.  
All night I do cry  
And thou art dumb  
Elohim, Elohim,  
Why hast thou thus forsaken me?

Rescue me! Rescue me!  
Show thy face!  
Preserve my soul from the sword,  
And my strength from destruction.

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Praise ye God  
Ye, the Seed of Jacob.  
O glorify Javeh,  
Ye children of Israel.  
He holds not in disdain hem to weep and implore.  
When I cried unto him  
He revealed his face.  
Ye shall be filled with joy  
Who now languish with drouth;  
And ye shall eat his bread  
Who have hungered for Right.  
Ye shall drink in joy  
And ye shall eat his bread.

Ye Javeh  
With the nebel.

Praise ye Javeh  
With the kinnor.  
Sing ye his glory  
In the Day's light  
And in the dust of Death.<sup>18</sup>

*Israel Symphony* was written over a period of four years. It had its world premiere in 1917, in New York. The concert was devoted exclusively to Bloch's works, mainly from his "Jewish Cycle." The concert was organized by the Society of the Friends of Music. He dedicated the symphony to Harriet Lanier, the director of the society. In this composition, Bloch tried to describe the ferocious climaxes and barbaric characters with orchestral effects. The following is Bloch's comments on the symphony:

Though a single unit, the symphony falls in three sections: a slow introduction, *Adagio Molto (Prayer of the Desert)*, is immediately followed by the *Allegro Agitato (Yom Kippur)* with a main theme of bold barbaric character...A short transition leads into the second part *Moderato (Succoth)*, which after a fierce climax, brings in the voice...The second part of the work is more contemplative, serene, a kind of prayer.<sup>19</sup>

Bloch employed wide range of instruments in *Israel Symphony*: four flutes (two interchangeable with piccolos), three oboes, english horn, three clarinets, three bassoons, contrabassoon, six french horns, three trombones, one tuba, three or four timpani, bass-drum, cymbals, side-drum, two harps, celesta, triangle, low tam-tam, violins, violas, violoncellos, double basses, four women's voices (two sopranos and two altos), a solo bass voice, and chorus.

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<sup>18</sup> Ernest Bloch, *Psalm 22 for Baritone Voice and Piano* (Boca Raton, Florida: Masters Music Publications Inc.), 1.

<sup>19</sup> Suzanne Bloch and Irene Heskes, *Ernest Bloch: Creative Spirit* (New York: Jewish Music Council of the National Jewish Welfare Board), 48.

Judaic indications in *Symphony Israel* are more prominent than the psalms, such as direct quotations from *Song of the Songs* and other chants. Bloch quoted a theme from *Song of the Songs* at the last section of the symphony.<sup>20</sup> (See examples 2 a and b.)

Example 2. a) A theme from the last section of *Israel Symphony*



b) A theme from *Song of the Songs*



The first theme of the symphony evokes a hymn theme, commonly sung in the European Judaic rituals.<sup>21</sup> (See examples 3 a and b.)

Example 3. a) The first theme of *Israel Symphony*



b) A hymn theme commonly sung at the rituals in central Europe.



The use of perfect fourths is important element of the thematic structure in synagogue hymns, which is similarly important in the main themes of *Israel Symphony*.<sup>22</sup> (See example 4.)

<sup>20</sup> Binder, Abraham Wolf, "Symphony Israel," *The Musical Quarterly* 38 (October 1952): 649.

<sup>21</sup> *Ibid.*, 650.

<sup>22</sup> *Ibid.*, 648.



d) The first theme of Passover Seder song, *Echad Mi Yodea*



The rhythmic structure and the placement of accents in *Israel Symphony* show Bloch's effort to imitate the Hebrew tongue. Hebrew is a *milra* language, in which most of the words are accented either on the ultimate or penultimate syllable, or both. Bloch made this characteristic audible by placing the accents and the rhythmic flow towards the end of the measures. His use of scotch-snap rhythm also features the imitation of the Hebrew tongue.<sup>24</sup> (See examples 6 a and b).

Example 6. a) Scotch-snap rhythm, "Bloch Rhythm"



b) Bloch often placed the accents and the rhythmic flow towards the end of the measures



In conclusion, Race was the most essential factor in the development of an individual style for Bloch. In one of his lectures in Geneva, he said,

It is only later and only gradually that the old leaven will ferment, and the voice of the past will make themselves heard in chaos that has risen in him...and then the struggle will start between what he is and what was added completely

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<sup>24</sup> Ibid., 651.

arbitrarily...among all the voices that he hears in himself coming from the depths of his subconscious, which will be the most essential for him.<sup>25</sup>

“The Jewish Cycle” contains common features that are related to Jewish culture.

Bloch used Davidic texts in the psalms, quotations from *Songs of the Songs* in *Israel Symphony*, and shofar-like calls in all works from the cycle. They are declamatory and show Bloch’s juxtaposition of his earlier influences with oriental characteristics.

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<sup>25</sup>Mo’ricz, Kla’ra, “Jewish Nationalism in the Twentieth Century Art Music” (DMA diss., University of California, 1999), 128-29.

## CHAPTER 4

### BLOCH'S MUSICAL LANGUAGE IN *SCHELOMO*

This is the story of *Schelomo*. Towards the end of 1915, I was in Geneva. For years I had been sketching a musical setting of the *Book of Ecclesiastes*, but neither French, German, nor English suited my purpose and I did not know enough Hebrew. Consequently, the sketches accumulated and slept. One day I met the cellist Alexander Barjansky and his wife. I heard Barjansky play and immediately became his friend. I played him my manuscript works—the *Jewish Poems*, the *Israel Symphony*, and the *Psalms*—all of which were then unpublished and had failed to arouse anyone's interest. The Barjanskys were profoundly moved. While I played, Mrs. Barjansky, who had borrowed a pencil and a piece of paper, sketched a little statue—her 'sculptural thanks,' as she put it. At last, in my terrible loneliness, I had found true, warm friends. My hopes revived and I began to think about writing a work for that marvelous cellist. Why not use my *Ecclesiastes* material, but instead of a human voice, limited by a text, employ an infinitely grander and more profound voice that could speak all languages—that of his violoncello? I took up my sketches, and without plan or program, almost without knowing where I was headed; I worked for days on my rhapsody. As each section was completed, I copied the solo part and Barjansky studied it... Mrs. Barjansky worked on the statuette intended as a gift for me. She had first thought of sculpting a Christ, but later decided on King Solomon. We both finished at about the same time. In a few weeks my *Ecclesiastes* was completed, and since the legend attributes this book to King Solomon, I gave it the title *Schelomo*.<sup>26</sup>

In retelling the story of King Solomon, in *Schelomo* (1915-1916), Bloch epitomized his personal interpretation of Jewish music and showed mastery of a style, which he had been developing. Instead of using direct quotations from the folk themes, in this composition, Bloch used eastern music qualities and combined them with western music traditions. This came to which defined his style in the 20<sup>th</sup> century's music. *Schelomo* became one of his most famous examples of his stylistic characteristics.

I believe that those pages of my own, in which I am most unmistakably racial, but the racial quality is not only in folk themes; it is in me! If not, folk themes you might ask, and then what would be the signs of Jewish music? Well, I admit that scientific analysis of what constitutes the racial element in music is difficult. Not that it would be unscientific to deny the existence of such elements.<sup>27</sup>

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<sup>26</sup> David Z. Kushner, *The Ernest Bloch Companion* (Westport: Greenwood Press, 2002), 35.

<sup>27</sup> Olin Downes, "Ernest Bloch at Sixty," *New York Times* (October 27, 1940), sec. 9, p.7.

Bloch was not only influenced by the music of the Jewish Synagogue but also the text of the *Old Testament*, in particular *the Book of Solomon*. He had used texts from the *Old Testament* in his vocal works, but this time, the text would be adapted to instrumental music. Although *Schelomo* has no literal program, King Solomon influenced Bloch in the composition of the piece, as Bloch himself stated.

One of the most famous stories about King Solomon, from the *Ecclesiastes*, is about two mothers. According to the legend, soon after the respective birth of their children, one of the mothers accidentally suffocated her baby in her sleep. In pain and jealousy, she exchanged the dead baby with the other mother's living one and claimed it as her own. Both mothers consulted to the King, who ordered them to divide the baby in two, each woman receiving half of the child. After the verdict, the real mother agreed to give up her infant which demonstrated a true mother's instinct to protect her baby. Solomon then gave the newborn to the real mother.

*Schelomo*'s declamatory structure shows Bloch's effort to tell a story with the imitation of a human voice.

If one likes, one may imagine that the voice of the solo cello is the voice of the King *Schelomo*. The complex voice of the orchestra is the voice of his age...his world...his experience. There are times when the orchestra seems to reflect his thoughts as the solo cello voices his words.<sup>28</sup>

There have been various performance practice ideas that show the performers' efforts to reproduce King Solomon's voice. One of the most interesting one was Sergei Koussevitzky's idea of using four celli to make the solo line, the voice of the king, stronger. The followings are parts of letters exchanged between Sergei Koussevitzky and Ernest Bloch, regarding the performance practice of the piece. They are the evidence of

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<sup>28</sup> Suzanne Bloch and Irene Heskes, *Ernest Bloch: Creative Spirit* (New York: Jewish Music Council of the National Jewish Welfare Board), 50.

both musicians' efforts to use the cello to represent the voice of King Solomon and the orchestra as his surrounding world.

Boston, Mass.

February 20<sup>th</sup> 1930  
Ernest Bloch  
San Francisco, California

Mr. Koussevitzky intends to play *Schelomo* in New York, solo part to be played by four Cellos. Please wire your opinion if you approve or disapprove of it at once. With best wishes, sincerely.

Boaz Piller

\* \* \*

Boaz Piller  
Symphony Hall  
Boston, Massachusetts

The cello part in *Schelomo* personifies the one voice of the king. It is senseless to give this part to four cellos as to play Hamlet with four actors across talking at the same time.

Ernest Bloch

\* \* \*

Ernest Bloch  
San Francisco, California

Boston Mass.  
February 22<sup>nd</sup> 1930

Request your permission to have an experience of *Schelomo* with four cellists tried in rehearsal. Results are remarkable. The greatest cellist could never obtain the same effect. The sonority of four cellos gives a powerful and imposing impression of King Solomon's voice.

Serge Koussevitzky

\* \* \*

Serge Koussevitzky  
Symphony Hall  
Boston, Massachusetts

San Francisco, California  
February 24<sup>th</sup> 1930

Replying to your telegram of February 22<sup>nd</sup>, if it pleases you, use your own discretion.

Ernest Bloch

\* \* \*

March 15, 1930  
Ernst Bloch  
San Francisco, California

Cher Ami:

...

Allow me to thank you for having consented to an execution of *Schelomo* with four violoncelli. After all this, I have abandoned this intention and here is why: the rehearsals with the four celli without the orchestra gave the happiest result; but from the first rehearsal with orchestra, I understood at once how right you were! “An effect,” the distinct voice, arising from the depth of the orchestra, the voice of *Schelomo*, disappeared, melted, lost itself in the ensemble of the orchestra; it was no longer a solo, but simply an orchestral work...

Your Serge Koussevitzky<sup>29</sup>

Bloch wrote program notes to explain what he wanted to describe throughout the whole piece. For the cello entrance at the beginning of the piece, he wrote the following:

The introduction, which contains the germ of several essential motifs, is the plaint, the lamentation—‘Nothing is worth the pain causes; Vanity of Vanities—all is Vanity’—an emotional, nearly a physiological reaction. The cello cadenza then puts this pessimistic philosophy into words—this beginning is a soliloquy.<sup>30</sup>

The solo cello entrance, at the beginning, is in three parts. It shows Bloch’s attempt to imitate speech with different melodic ideas defined by the use of fifths, fourths, and chromatic progressions in contrasting registers. The first part is in five bars. (See example 7.)

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<sup>29</sup> Suzanne Bloch and Irene Heskes, *Ernest Bloch: Creative Spirit* (New York: Jewish Music Council of the National Jewish Welfare Board), 10.

<sup>30</sup> *Ibid.*, 50.

Example 7. The first five bars, the first part, of the solo cello entrance



The first part starts with an A, for one measure with a fermata. In this measure, consisting of only one note, there is a crescendo and a decrescendo; even the very first note of the composition is declamatory. The following bar is built melodically with a descending chromatic line, and the first two bars are on the A string. The consequent third bar, on the other hand, begins on the lower strings. It is built melodically with ascending fifths and fourths: D-A, A-D, interrupted by the passing notes in semi-tones: D-E flat. Since the cello represents the voice of King Solomon, this part of the melodic line, on the lower strings, is an answer to the first part, on the higher strings. The fourth measure, again, starts on the A string and it is a descending chromatic line for one measure. The fifth measure; however, is in the lower register and built melodically with perfect fourths and fifths.

The middle part of the cello entrance, starting in measure six, features the characteristics of Bloch's earlier music mentioned before: tempo changes, expansion of melodic lines with irregular phrasing, and decreasing note values with rhythmic acceleration before climactic points. (See example 8.)

Example 8. The middle part of the solo cello entrance

The musical score for Example 8 consists of three staves. The first staff is in treble clef and contains the notation for measures 1 through 4. It is marked 'Piu animato' and 'con somme espressione'. The second and third staves are in bass clef and contain the notation for measures 5 through 7. The second staff is marked 'Vcl. solo'. The score includes various musical notations such as slurs, accents, and dynamic markings.

The first four bars of the middle section feature an ascending melody, of which the last two bars include larger intervals, such as a perfect fourth between G and C, in the third bar and an augmented fourth between G and D-flat, in the fourth bar. The consequent three bars are rhythmically more intense than the previous four bars. They feature a descending chromatic line. Moreover, there is a rhythmic flow with the use of thirty-second and sixty-four notes, which are decreased half of their rhythmic values until the next section starts.

The third part is a cello cadenza starts on the C string. (See example 9.)

Example 9. The third part of the solo cello entrance

The musical score for Example 9 consists of two staves. The first staff is in bass clef and contains the notation for measures 1 through 3. It is marked 'Vcl. solo'. The second staff is in bass clef and contains the notation for measures 4 through 6. The score includes various musical notations such as slurs, accents, and dynamic markings.

It is in two parts and each one has a different character. The first part of the phrase is an ascending melody built on major thirds and semitones for three measures. The second part is a descending melody, structured with tritones, between E-flat and B-natural. This melodic progression forms a conversation with the presentation of two melodic lines in different characters and registers. The entire solo entrance at the beginning of the piece is a monologue, which represents King Solomon's voice.

The orchestra introduces a new theme in the viola part and the last two bars of the theme are played by a flute solo. (See examples 10 a and b.)

Example 10. a) A new theme, introduced by the violas



b) The last two bars of the viola theme, played by a solo flute



Now, the surrounding world of the king, represented by the orchestra, is answering to the preceding monologue. The viola theme is a six-bar phrase. The melodic progression, in this theme, is mainly with semitones: in the first two measures, the melodic line is A-G#-A-Bb-A; in the following two measures, it is D-Eb-D-C#; in the last one, played with a solo flute, the melodic line is A-Bb-G#. Differing from the previously introduced material, the tempo is more consistent without a cadenza-like structure. The viola theme is accompanied by one of the most common chordal progressions of the “Jewish Cycle,”

parallel 6/4 chord progression. It takes place in the celeste, harp, and three soli violins' parts. (See examples 11 a, b, c.)

Example 11. Parallel 6/4 chord progression in the celeste, harp, and soli violins' parts

a. Celesta part

b. Harp part

c. Three Violins soli

Five bars later, the viola theme is played a perfect fourth higher by four trombones and two oboes, accompanied by a parallel 6/4 chord progression, which is played yet a perfect fifth higher by three flutes and a celesta. (See examples 12 a, b, c, d.)

Example 12. a) Two oboes play the viola theme at a perfect fourth higher register

b) Four trombones play the viola theme at a perfect fourth higher register

(example 12 continued)

c) The parallel 6/4 chord progression is played later by three flutes at a perfect fifth higher register

The image shows two staves of musical notation in 3/4 time. The top staff is marked with an octave sign '8va' and contains a triplet of notes in the second measure. The bottom staff is marked with dynamics 'pp < p' and also contains a triplet of notes in the second measure. The notes in both staves are G4, A4, and B4.

d) The parallel 6/4 chord progression is played later by celeste at a perfect fifth higher register

The image shows two staves of musical notation in 3/4 time. The top staff is marked with dynamics 'mf' and contains a triplet of notes in the second measure. The bottom staff is also marked with dynamics 'mf' and contains a triplet of notes in the second measure. The notes in both staves are G4, A4, and B4.

The harmonic and melodic progression, in this passage, is one of the most common aspects of Bloch’s “Jewish Cycle.”

Bloch’s program notes for this part includes:

A new and important motif—violas! The mood changes, but the atmosphere of pessimism almost despairs—there comes his life, his world. It is *Schelomo* himself who tells us his dark reflections? There are the rhythms of languorous dance—a symbol of passion? The rhapsody says: ‘I have tasted all of this... and this too is Vanity!’<sup>31</sup>

The orchestration in *Schelomo* includes three flutes, two oboes, english horn, two clarinets in Bb, bass clarinet, two bassoons, contrabassoon, four horns in F, three trumpets in C, three trombones, tuba, timpani, tambourine, snare-drum, bass-drum, cymbals, tam-tam, celesta, two harps, violins (at least twelve players), violas (at least ten), cellos (at least six), basses (at least four). It starts with the solo line with minimal

<sup>31</sup> Ibid., 50.

accompaniment; however, the orchestration thickens as the piece progresses. Bloch uses all the forces of this enormously colorful orchestra in the climactic passages. The composer explained his intentions:

The orchestra enlarges on the main theme; it becomes rich... The theme returns in the orchestra and here it becomes the royal pomp... the treasures, all that man might desire. Here the exotic panoply of an oriental world. 'I am the King! This is My World!'<sup>32</sup>

At rehearsal number five, the viola theme, "the languorous dance," comes back in oboe, horn, clarinet, and bassoon parts with a different texture. This time, the accompaniment is more intense with the use of the full orchestra and new orchestral effects, such as col legnos. The theme is played simultaneously by four instruments and accompanied by sixty-fourth note passages in english horn, harp, and string parts. They illustrate what Bloch called "the barbaric splendors." (See examples 13 a, b, c, d.)

Example 13. a) What Bloch called "the languorous dance," in the oboe, english horn, clarinet and bassoon parts



The image shows a musical score for two staves, likely representing the oboe and bassoon parts. The music is in 2/4 time and features a complex rhythmic pattern with triplets and accents. The first staff begins with a dynamic marking of *f*. The second staff begins with a dynamic marking of *mp*. The music consists of several measures, each containing a triplet of eighth notes followed by a quarter note, with various accidentals and articulation marks.

b) Clarinet and bassoon parts



The image shows a musical score for two staves, likely representing the clarinet and bassoon parts. The music is in 2/4 time and features a complex rhythmic pattern with triplets and accents. The first staff begins with a dynamic marking of *mf*. The second staff begins with a dynamic marking of *mp*. The music consists of several measures, each containing a triplet of eighth notes followed by a quarter note, with various accidentals and articulation marks.

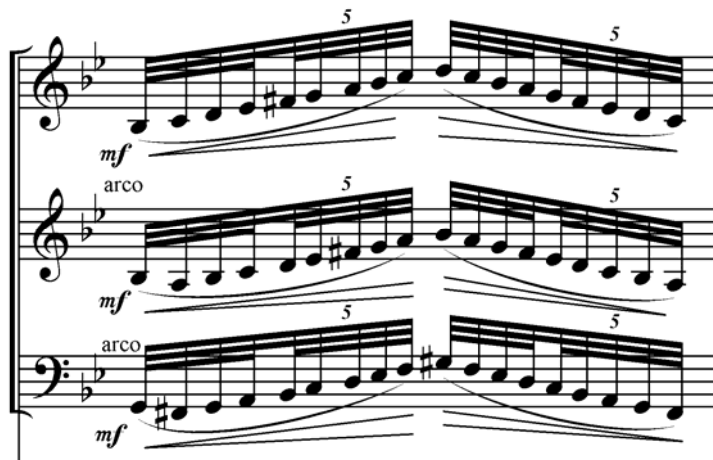
(example 13 continued)

<sup>32</sup> Ibid.,51.

c) Col legno passage in the bass part



d) What Bloch called “the barbaric splendors”



About this section, the composer writes:

And then revulsion: To what end? Vanity? The rhapsody comments, more gentle, more desolate...the broken idealism of *Schelomo*. The languorous dance returns, but *Schelomo* spurns it. The grand Tutti—tumult—barbaric splendor, power—and then *Schelomo*. And all of this?—nothing, nothing...<sup>33</sup>

Shofar-like calls are important Hebraic references in the compositions from “The Jewish Cycle,” including *Schelomo*. The earliest sources for the symbolism of the shofar are in the various texts of the *Old Testament*. The term shofar was first mentioned in the *Pentateuch*. It was often linked with other terms such as *keren* (horn) and *yovel* (ram). According to the legend, the instrument represented magical properties. The shofar itself is a ram’s horn, used to produce the sound of a trumpet-like instrument.

The shofar’s early functions were mostly military and ceremonial. It was associated with the magic power of frightening and dispersing the evil spirits, and it was

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<sup>33</sup> Ibid., 51.

used in Jewish rituals. The shofar could produce only a few tones: perfect intervals, usually c-g-c; however, the register depended on the size of the instrument. Its capability of producing rhythmical forms was wider than its pitch range. It could produce diverse rhythmic patterns from long notes to very short ones that defined the organization of a ritual, in which the instrument played a part.

The common organization of the rhythmical forms is in three parts: *Tehi'ah* (blowing long notes)—*teru'ah* (short notes)—*teki'ah*. This notation was standardized in B.C. 530.

It was a period that saw the codification of the synagogue liturgy that replaced the temple rite, in particular the recital of prayers known as the *Amidah* (eighteen blessings) and similarly contains the first specification for the ritual blowing of the shofar performance...all of which has its origins in the source text of the *Pentateuch*...Shofar calls consisted of three notes, the *teru'ah*-a wavering or staccato note, placed between two *teki'ah* notes, sustained blasts.<sup>34</sup>

The shofar-like theme is introduced in the bassoon and the oboe parts at rehearsal number 16 and developed simultaneously both in the cello and the orchestra parts. Perhaps these were the wind instruments Bloch felt most faithfully replicated the sound of the actual shofar. The non-transparent texture at this section symbolizes King Solomon's interaction with his surrounding world. (See example 14.)

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<sup>34</sup> Malcolm Miller, "Shofar and Its Symbolism," *Historic Brass Society Journal* 14, (2002): 90.

Example 14. Rehearsal number sixteen, beginning of the shofar-like theme

Cl. I (16) Allegro moderato (♩ = circa 108) *Io Solo* *poco rit.*

Fag. I *p* *dim.*

Vel. Solo

Vln. I *div. con sord.* *ppp*

Vln. II *div. con sord.* *ppp* *segue*

Ob. I *a tempo* (♩ = 112) (17)

Fag. I *mf* *ben ritmato* *fz* *ppp*

Vln. I

Vln. II

Ob. I *poco rit.* *Più animato \** (♩ = ♩ del movim. precedente)

Fag. I *espress.* *f* *p* *f*

Vln. I

Vln. II

(Example 14 continued)

18 **Allegro moderato** *accel. a tempo*

Fl. I II III *mf*

Ob. I II *mf*

Cl. I II *mf*

Fag. I *mf*

Cor. II IV *p*

Tba. I *con sard* *mf*

Timp. *p*

Vcl. Solo *mf* *ff* *accel. a tempo*

Bloch acknowledged the following about this section:

I cannot describe the next episode. It is a motif my father sang in Hebrew; I don't know the meaning of the words. Is it the call of the muezzin? This strange motif of the bassoon which later permeates the orchestra. Is it the priests? At first *Schelomo* seems to withstand it. Soon he joins in. Is it the crowd? Their prayers? Again one hears their lament, their unrest growing fevered, anguished.<sup>35</sup>

Bloch tried to imitate the shofar calls both melodically and rhythmically. They took place at the end of a ritual and broke the silence of people praying, which is represented at the beginning of the section. Before the actual shofar-like calls start, there is an introduction at *Allegro moderato*, which is rehearsal number 16: pianissimo tremolo passage in the first and the second violin parts; the next is a clarinet entrance, followed by the first bassoon call, which resembles the signaling of teru'ah, with its staccato 16<sup>th</sup> notes. At *a tempo*, the oboe entrance, standard blowing of the shofar performances in the

<sup>35</sup> Ibid, 51.

synagogue liturgy is more perceptible: staccato notes (*treu'ah*), alternating sixteenth-note and eighth-note passages with triplets are played for 7 measures in *a tempo*. The first oboe and the first bassoon, accompanied by the first and the second violins, play the following *Piu animato* section. It is a legato contrasting melody, consisting of half-notes and quarter-notes, which represent *teki'ah*. At the second *Allegro moderato*, rehearsal number 18, formerly introduced thematic material of *teru'ah* is repeated by two clarinets, bassoon, and the first trombone for six bars. Here, the setting is *teru'ah-teki'ah-teru'ah*, and it is imitated as *Allegro moderato* (staccato sixteenth-note and eighth-note passage)—*Piu animato* (legato passage with long notes)—*Allegretto moderato* (staccato sixteenth-note and eighth-note passage). While the orchestra imitates the shofar-like calls, the cello solo plays previously introduced cadenza-like theme in tempo. Two different characters, previously presented separately, are now played simultaneously, symbolizing the voice of King Solomon, mingling his surrounding world.

At rehearsal number 20, the cello solo introduces the setting of *teru'ah-teki'ah*.

(See example15.)

Example 15. *Teru'ah-teki'ah* pattern in the solo part

Each cello entrance, after this opening of the shofar-like theme in the solo part, starts in a higher register and becomes rhythmically more intense and accelerated as the section gets closer to its climax: in the first episode, the melodic line is built rhythmically with five notes in one beat, eighth-notes and triplets, starting from C#. (See example 16.)

Example 16. The first solo episode

The next one starts at one octave higher E and it is constructed with eight notes. (See example 17.)

Example 17. The second solo episode

The last episode has the most intense part of the rhythmic and melodic progression. Here, the time signatures and rhythmic patterns change constantly. Its beginning is a dotted-eight-note and sixteenth-note pattern, and it eventually leads to the climax with a thirty-second-note and double dotted eight-note pattern. The last bar of the

episode is built on continuous sixteenth-notes, in an ascending melodic line, ending at a higher A. (See example 18.)

Example 18. The last solo episode

The musical score for Example 18 consists of five staves. The first staff is in bass clef and begins with a piano (*p*) dynamic, followed by a crescendo (*cres.*) and a mezzo-forte (*mf*) dynamic. The subsequent staves are in treble clef and feature a variety of dynamics including *f* (forte) and *mf* (mezzo-forte). The music is characterized by continuous sixteenth-note patterns, often grouped in threes, with various articulations such as slurs and accents. The overall texture is dense and rhythmic.

The orchestration broadens as the cello solo progresses. At rehearsal number 20, two oboes and one clarinet accompany the solo part. Five bars later, first trombone, second oboe, first clarinet, first and second bassoons, third trombone, and the cello join the texture respectively with the *teru'ah* theme. In this section, Bloch again increased the intensity by slowly thickening the orchestration and decreasing the note values.

In the next section, the voice of the King and the voice of his surrounding world interact even more. All the themes, which have been introduced, are now played simultaneously. The shofar-like theme is played by the horns and trombones; a cadenza-like theme in the solo part is given to the cello and the double bass parts; violins and violas play another previously introduced theme; respective entrances of the flutes, oboes,

clarinets, and bassoons play a segment of the initial theme of the solo cello entrance. (See examples 19 a, b, c, d.)

Example 19. a) The shofar-like theme, in the horn and trombone parts

Musical score for Example 19a, showing horn and trombone parts. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a shofar-like theme with various ornaments and dynamics. The first staff has a dynamic marking of *f* and a second ending bracket labeled <sup>a2</sup>. The second staff has a dynamic marking of *f* and a first ending bracket. The third and fourth staves have a dynamic marking of *f* and a first ending bracket. The music includes triplets and sixteenth-note patterns.

b) The solo cadenza theme, in the cello and double bass parts

Musical score for Example 19b, showing cello and double bass parts. The score consists of four staves, all in bass clef. The music features a solo cadenza theme with various ornaments and dynamics. The first staff has a dynamic marking of *f* and a first ending bracket. The second staff has a dynamic marking of *mf* and a first ending bracket. The third and fourth staves have a dynamic marking of *mf* and a first ending bracket. The music includes triplets and sixteenth-note patterns.

c) Violin and violas, flutes, oboes, english horn, and clarinet play a segment from the middle part of the first solo entrance

Musical score for Example 19c, showing violin and viola parts. The score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features a segment from the middle part of the first solo entrance. The first staff has a dynamic marking of *f* and a first ending bracket. The second staff has a dynamic marking of *f* and a first ending bracket. The third staff has a dynamic marking of *f* and a first ending bracket. The music includes triplets and sixteenth-note patterns. The score is marked "Tutti" and "al solito". There are also markings for *IV<sup>a</sup>* and *IV<sup>a</sup>*.

(example 19 continued)

d) Flute, oboe, English horn, and clarinet parts

The image displays a musical score for four woodwind instruments: Flute, Oboe, English Horn, and Clarinet. The score is organized into four systems, each containing five staves. The first staff in each system is the Flute part, the second is the Oboe part, the third is the English Horn part, and the fourth is the Clarinet part. The music is written in a key signature of one flat (B-flat major or D minor) and a common time signature (C). The first system begins with a dynamic marking of *mf* and a tempo instruction of *cresc. poco a poco*. The second system includes a *ff* dynamic marking. The third system features a *ff* dynamic marking and a change in time signature to 3/4. The fourth system continues with a *ff* dynamic marking and a change in time signature to 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings like *ff* and *ffz*. There are also some performance instructions like *8va* and *8va-* indicating octave transpositions.

The following description of this part is written by Bloch:

Again, tutti. Is it *Schelomo* or the crowd—the maddened crowd hurling blasphemies against the Universe? Vanity, vanity. The tumult is appeased. *Schelomo* alone meditates, a shudder of sadness—‘I have seen it all—wasted effort—the triumph of evil—I too knew hope; it become barren, sterile... a gesture of despair. All is Vanity.’<sup>36</sup>

The following *Andante moderato* is in a more somber character: the cello solo plays a theme in a slower tempo, which is imitated by the violins in G major. (See examples 20 a and b.)

Example 20. a) Solo part



The image shows a musical score for a Violin Solo. It consists of two staves of music. The first staff is labeled 'Vcl. Solo' and the second staff is labeled '(+ 1/4 del tuono) (al solito)'. The music is in G major and features a series of eighth and sixteenth notes, with some slurs and accents. The tempo is marked as *Andante moderato*.

b) The same theme is played by the violins in C major



The image shows a musical score for Violins in C major. It consists of four staves of music. The first two staves are labeled 'Vln. I' and 'Vln. II' and the last two staves are labeled 'Vln. III' and 'Vln. IV'. The music is in C major and features a series of eighth and sixteenth notes, with some slurs and accents. The tempo is marked as *Andante moderato*. The score includes dynamic markings such as *pp dolce espr.* and *pp dolce espr.*.

Although *Andante moderato* implies an ending of a composition with the slower tempo and the repetition of previously played theme in a major key, the splendor of the previous sections comes back. The following is Bloch’s explanation for the progression:

<sup>36</sup> Suzanne Bloch and Irene Heskes, *Ernest Bloch: Creative Spirit* (New York: Jewish Music Council of the National Jewish Welfare Board), 51.

The orchestra leaves this world to enter into a vision, where live again peace—justice—loving-kindness. *Schelomo* drifts into the dream, but not for long. Here *Schelomo* thinks through the orchestra as his voice and the solo cello cries imprecations. The orchestra magnifies his thoughts. This time the cadence is a downfall, then alone is the silence, *Schelomo*; ‘Vanity of Vanities, all is Vanity!’<sup>37</sup>

At the end of *Schelomo*, “solo cello cries” in the *poco sostenuto*. Bloch uses a chromatic progression to create the somber atmosphere with the triplets at the end of the solo part. (See example 21.)

Example 21. The last twelve bars of the composition



Bloch also used a quarter-tone for the first time to express the crying voice of King Solomon. (See example 22.)

Example 22. He used a quarter tone between D flat and C sharp



Even the darkest of my works end with hope. This work alone concludes in a complete negation. But the subject demanded it! The only passage of light falls after the meditation of *Schelomo*. I found the meaning of this fragment, fifteen years later, when I used it in the *Sacred Service*. The words are the words of hope, an ardent prayer that one day, men will know their brotherhood, and live in harmony and peace.<sup>38</sup>

In *Schelomo*, one of the most important Judaic references is Bloch’s effort to imitate the Hebrew tongue both melodically and rhythmically. The accents on the words

<sup>37</sup> Ibid., 51.

<sup>38</sup> Ibid., 51.

are usually placed towards the last syllable in Hebrew. Three of the most common ways that Bloch used to imitate Hebrew speech are placing the melodic movements towards the end of a measure, connecting the last beat of many bars to the next one, and extending the melodic lines through syncopations. (See examples 23 a and b.)

Example 23. a) Here, Bloch placed the rhythmic flow towards the end of the measures

The musical score for Example 23a is for a Violin Solo in 3/4 time. It consists of three staves. The first staff is in bass clef and contains a melodic line with a sixteenth-note triplet, a sixteenth-note group, and a quarter note. The second staff is in treble clef and contains a melodic line with a quarter note, a quarter note, and a quarter note. The third staff is in treble clef and contains a melodic line with a quarter note, a quarter note, and a quarter note. The score includes dynamic markings such as *mp*, *f*, *dim.*, *ad lib.*, and *rit.*, as well as articulation marks like slurs and accents.

b) Bloch extended the melodic lines through syncopations

The musical score for Example 23b is for a Violin Solo in 3/4 time. It consists of two staves. The first staff is in bass clef and contains a melodic line with a quarter note, a quarter note, and a quarter note. The second staff is in treble clef and contains a melodic line with a quarter note, a quarter note, and a quarter note. The score includes dynamic markings such as *mf dolce*, *mp*, and *f*, as well as articulation marks like slurs and accents.

Scotch-snap rhythm, also known as “Bloch Rhythm,” is another characteristic of Bloch’s music that shows his effort to imitate the Hebrew tongue. In *Schelomo*, it is introduced in the solo cello and horn parts simultaneously, which is followed by the respective entrances of the two flutes and a solo violin. (See examples 24 a, b, c, d.)

Example 24. a) The scotch-snap rhythm, in the horn part

The musical score for Example 24a is for a Horn part in 3/4 time. It consists of one staff in treble clef. The score includes a dynamic marking of *mf* and articulation marks like slurs and accents.

b) Solo cello plays the same rhythm simultaneously with the horn part



c) Flutes and a solo violin play the rhythm simultaneously after the solo cello and horn entrances



d) Solo violin part



Other rhythmic patterns that show Bloch's effort to imitate the Hebrew language are the double dotted eighth-note and sixteenth-note, dotted sixteenth-note and thirty-second-note patterns. They are used extensively both in the solo and the orchestra parts.

(See examples 25 a and b.)

Example 25. a) Flute, oboe, and the clarinets play the double dotted eighth-note and sixteenth-note pattern



(example 25 continued)



measure is developed in a chromatic progression; however, augmented seconds between the notes are still audible. The last triplet of the fourth measure is built on A-flat, B-flat, B-natural. Since the essential motive is D, E-flat, G, A-flat, B-natural, B-flat between the A-flat and B-natural is a passing note that leads to B-natural.

*Animado*, solo cadenza, also features a similar use of the rhythmic and melodic structure. (See example 27.)

Example 27. Solo cadenza



This time it creates a dialogue by forming contrasting characters in different registers: the scotch-snap rhythm is on the A string while the contrasting motive is on the G string.

Again, Bloch formed an ascending melodic progression based on augmented seconds.

The first motive, on the A string, starts with C natural, and the second one starts with D#, while the motive, on the G string, remains the same.

*Schelomo* is in three parts, defined by the use of different themes and textures in cyclic form. Texture in the first part is transparent: orchestra and the solo parts introduce and develop the themes respectively. There are six unifying essential thematic materials: the first five bars, the following *Piu Animato*, the cadenza-like cello solo, the viola solo, respective entrances of the cello solo, violin, flute, oboe, and the clarinet, starting from the rehearsal number 9. (See examples 28 a, b, c, d, e, f, g, h, i, j.)

Example 28. a) The first five bars of the solo entrance

The musical score for the first five bars of the solo entrance is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The first bar starts with a dynamic marking of *mf*. The melody is characterized by slurs and a fermata over the first measure. A fingering of '5' is indicated above the first measure. The second system shows a continuation of the melodic line with a slur and a fingering of '4' below the final note.

b) The middle part of the solo entrance, *Piu animato*

The musical score for the middle part of the solo entrance is divided into three systems. The first system is in treble clef, marked *Piu animato* and *con some espressione*. It features a continuous eighth-note melody with slurs and a dynamic marking of *mf*. The second system is in bass clef, marked *Vcl. solo*, and contains a sixteenth-note accompaniment. The third system continues the bass clef accompaniment. Performance instructions include *disinvolto, senza accel.* and a fingering of '4' above a measure.

c) Cadenza-like solo part

The musical score for the cadenza-like solo part is written in bass clef with a key signature of one flat and a 3/4 time signature. It is marked *Vcl. solo*. The first system features a melodic line with slurs and triplets, with dynamic markings of *f*, *p*, *f*, *p*, and *cresc.*. The second system continues the melodic line with slurs and triplets, starting with a dynamic marking of *f* and ending with *dim.*.

(example 28 continued)

d) Viola Solo

Violino Solo musical score in 4/4 time, key of B-flat major. The score consists of two staves. The first staff begins with a mezzo-piano (*mp*) dynamic and features a triplet of eighth notes. The second staff begins with a mezzo-forte (*mf*) dynamic and continues the melodic line with various articulations and slurs.

e) Solo part

Solo part musical score in 4/4 time, key of B-flat major. It consists of two staves. The upper staff begins with a *rit.* (ritardando) and *accel.* (accelerando) marking. The lower staff starts with a fortissimo (*ff*) dynamic, marked *ad lib.* (ad libitum), and includes *colla parte* (colla parte) and *vivo* markings. The piece concludes with a *poco rit.* (poco ritardando) and a final fortissimo (*f*) dynamic.

f) Violin Parts

Violino Parts musical score in 4/4 time, key of B-flat major. The tempo is marked **Moderato** with a quarter note equal to 96 (♩ = 96). The score is written for two violins. It includes markings for *accel.* (accelerando) and *a tempo* (return to tempo). The piece features several triplet markings and concludes with a final *accel.* and *a tempo* marking.

g) Flute Parts

Flute Parts musical score in 4/4 time, key of B-flat major. The tempo is marked **Moderato** with a quarter note equal to 96 (♩ = 96). The score is written for two flutes. It includes markings for *accel.* (accelerando) and *a tempo* (return to tempo). A circled number 14 is present above the first staff. The piece concludes with a final *a tempo* marking.

(example 28 continued)

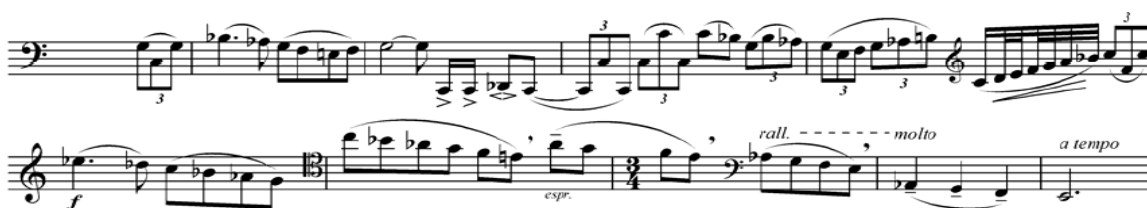
h) Oboe Part



i) Clarinet Part



j) Solo part



The second part is defined by the shofar like calls, which are both in the orchestra and the solo line. Texture in this part is non-transparent: orchestra and the solo line play previously introduced themes and the shofar-like theme simultaneously. The third part, *Andante Moderato*, is where the previously introduced themes are developed in a new texture. It starts with shofar like calls in the celeste part, which is accompanied by sixteenth notes in the cello part. This texture is introduced for the first time in the composition. (See examples 29 a and b.)

Example 29. a) Celeste plays the shofar-like theme



b) The sixteenth-note triplets, played by the cellos, support the new texture



The cello solo enters two bars later and plays a theme from the first part. (See example 30.)

Example 30. A theme from the first part of the compositions, played by the solo part



In *a tempo* (*un poco piu lento*), the harmony moves to C major. (See examples 31 a, b, c)

Example 31. a) Violin parts



b) Flutes play the sixteenth-note triplets, played by the cellos at the beginning of the section



c) Oboes imitate the shofar-like theme



The cello theme is given to the violins, the shofar-like calls are in the oboe part, and they are accompanied with the sixteenth note pattern in the flutes, harps, celesta, and bassoons. This harmonic progression happens for the first time in *Schelomo* and defines the last part of the composition. Here, the texture changes and the section starts with the

main themes of the previous sections, developed extensively until the end. The thematic cells that are combined, modified, and developed throughout *Schelomo*, form the unity of the composition.

## CONCLUSION

Bloch was exposed to diverse musical trends, starting from his youth. After absorbing these styles, he combined them with his own ethnic background, creating a unique compositional style in the 20<sup>th</sup> century's music. In *Schelomo*, one of his best-known compositions, Bloch showed the mastery of a style, he had been developing since his early compositions. Despite the fact that *Schelomo* does not have a specific program, it is a narrative, declamatory composition. Bloch aimed to tell the story of King Solomon through musical implications.

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## APPENDIX

### ERNEST BLOCH'S LIST OF WORKS

(Principal publishers were Boosey & Hawkes, Broude, Carisch, Eschig, Fischer, Leuckart, Mills, G. Schirmer, and Suvini Zerboni)

#### Stage

*Macbeth* (three-act music drama, after Shakespearean play. French text by Edmond Fleg; Italian translation by Mary Tibaldi-Chiesa; English adaptation by Ernest Bloch and Alex Cohen), 3-3-3-3-, 4-3-3-1, timpani, percussion, harp, strings, 1904–9

#### Orchestra and Chamber Orchestra

*America: an Epic Rhapsody for Chorus and Orchestra*, (Text by Ernest Bloch), chorus, 3-3-3-3, 4-3-3-1, timp, perc, 2 harps, cel, organ ad lib, strings, 1926

*Baal Shem Suite- Three Pictures of Hassidic Life, for Violin and Orchestra*, 1923, orchestrated in 1939.

*Concertino for Flute Viola and string Orchestra*, fl va soli, strings, 1948.

*Concerto Grosso no. 1 for String Orchestra with Piano Obligato*, piano strings, 1924–5

*Concerto Grosso No. 2 for String Orchestra*, solo string quartet, strings, 1952

*Concerto for Violin and Orchestra*, 2-3-3-3, 4-3-3-1, timp, perc, harp, cel, strings, 1937–38

*Concerto Symphonique for Piano and Orchestra*, pf, 2-3-3-3, 4-3-3-1, timp, perc, harp, cel, strings, 1948

*Evocations* (Symphonic Suite), 3-2-2-2, 4-2-3-1, timp, perc, harp, cel, piano, strings, 1937

*Four Episodes for Chamber Orchestra*, 1-1-1-, 1-0-0-0-, string quintet, piano, 1926

*Helvetia*, (Symphonic Fresco), 4-4-4-4, 6-4-1, timpani, percussion, 2 harps, celeste, strings, 1900–29

*Hiver – Printemps (Winter-Spring)*, (Two symphonic poems), 3-3-2-2-, 4-2-3-1, timp, perc, harp, strings 1904–5

*In Memoriam*, 2-2-2-, 3-0-0-0, timp, strings, 1952

*In the Night*, 2-3-3-3, 4-3-3-1, timp, harp, cel, glsp, strings, 1922

*Israel- Symphony for Orchestra and Five Solo Voices*, 2 sop, 2 alt, bass soli, 4-4-4-4, 6-4-3-1, timp, perc, 2 harps, cel, strings, 1916

*Poemes of the Sea*, 3-3-3-3, 4-2-0-0, timp, perc, harp, cel, strings, 1922

*Proclamation for Trumpet and Orchestra*, tpt solo, 2-2-2-2, 4-2-0-0, timp, perc, strings, 1955

*Schelomo, Hebraic Rhapsody for Cello and Orchestra*, vc solo, 3-3-3-3, 4-3-3-1, timp, perc, harp, strings, 1915–16

*Scherzo fantasque for Piano and Orchestra*, piano solo, 3-3-3-3, 4-3-3-1, timp, perc, harp, strings, 1948

*Sinfonia Breve*, 3-3-3-3, 4-3-3-1, 1952

*Suite for Viola and Orchestra*, va solo, 3-3-3-3, 4-3-3-1, timp, perc, 2 harps, cel, glsp, strings, 1920

*Suite Hébraïque for Viola or Violin and Orchestra*, va or vn solo, 2-2-2-2-, 4030000, timp, perc, harp, strings, 1951

*Suite Modale for Flute and Strings*, fl solo, strings, 1956

*Suite Symphonique*, 3-3-3-3, 4-3-3-1, timp, perc, strings, 1944

*Symphony in c $\sharp$* , 4-3-3-3, 4-4-3-2, timp, perc, 2 harps, piano, strings 1902.

*Symphony in E $\flat$  Major*, 3-3-3-3, 4-3-3-1, timp, perc, strings, 1955

*Symphony for Trombone and Orchestra*, trb/vc solo, 3-3-3-3, 4-3-3-1, timp, perc, harp, cel, strings, 1954

*Trois Poèmes Juifs (Three Jewish Poems)*, 3-3-2-3, 4-3-3-1, timp, perc, harp, cel, strings, 1913

*Two Last Poems*, fl solo, 2-3-2-2, 4-2-0-0, timp, perc, harp, strings, 1958

*Voice in the Wilderness (Symphonic Poem with violoncello Obbligato)* vc solo, 3-3-3-3, 4-3-3-1, timp, perc, 2 harps, cel, strings, 1936

### **Solo Voice and Orchestra**

*Poèmes d'Automne (Poems of Autumn) for Mezzo Soprano and Orchestra*, (French text by Beatrix Rodes; English text by Sigmund Spaeth and Theodore Baker), mezzo solo, 2-2 Eng hn 2-2, 4-2-3-1, timp, perc, harp, strings, 1906

*Prelude and Two Psalms (Psalms 137 and 114) for Soprano and Orchestra* (French text By Edmond Fleg; English text by Waldo Frank), bar/alt solo, 4-4-4-4, 6-4-3-1, timp, perc, 2 harps, cel, strings, 1914

*Psalm 22 for Baritone or Alto and Orchestra* (French text by Edmond Fleg; English text by Waldo Frank) br/alto solo, 4-4-4-4, 6-4-3-1, timp, perc, 2 harps, cel, strings, 1914

### **Solo Voice, Chorus and Orchestra**

*Avodath Hakodesh (Sacred Service for Baritone, Mixed Chorus and Orchestra)*, (English text by David Stevens; Italian text by Mary Tibaldi-Chiesa, issued by S.A. Carish Milan), bar solo, chorus, 3-3-3-3, 4-3-3-1, timp, perc, 2 harps, cel, strings, 1933

### **Solo Voice and Orchestra Vocal**

*Avodath Hakodesh (Sacred Service for Baritone, Mixed Chorus and Orchestra)*, (English text by David Stevens; Italian text by Mary Tibaldi-Chiesa, issued by S.A. Carish Milan), bar solo, chorus, 3-3-3-3, 4-3-3-1, timp, perc, 2 harps, cel, strings, 1933

*Historiettes au crépuscule*, 1v, pf, 1904

## **Chamber Music**

*In the Mountains*, string quartet, 1925

*Night*, string quartet, 1925

*Paysages (Landscapes)*, for string quartet, 1925`

*Prelude (Recueillement)* for string quartet, 1925

*Piano Quintet No. 1*, 1923

*Piano Quintet, No.2*, 1957

*String Quartet No.1*, 1916

*Str Quartet No.2*, 1945

*String Quartet No.3*, 1952

*String Quartet No.4*, 1953

*String Quartet No.5*, 1956

*Three Nocturnes, for Violin, Violoncello, and Piano*, 1924

*Two Pieces for String Quartet*, 1938–50

## **Flute and Piano**

*Suite Modale*, 1956

*Two Last Poems*, 1958

## **Trumpet and Piano**

*Proclamation*, 1955

## **Trombone and Piano**

*Symphony for Trombone or Violoncello*, 1954

### **Violin Unaccompanied**

*Suite No.1*, 1958

*Suite No.2*, 1958

### **Violin and Piano**

*Abodah*, 1929

*Baal Shem Suite- Three Pictures of Hassidic Life*, 1923

*Concerto for Violin*, 1938

*Meldoy*, 1923

*Nuit Exotique*, 1924

*Sonata No. 1*

*Sonata No. 2 ([Poeme Mystique)*

*Suite Hebraique for Viola or Violin*, 1951

### **Viola Unaccompanied**

*Viola Suite*, 1958

### **Viola and Piano**

*Suite for Viola*, viola and piano, 1919

*Suite Hebraique* for viola or violin, 1951

*Two Pieces*, 1951

### **Violoncello Unaccompanied**

*Suite No. 1*

*Suite No. 2*

*Suite No. 3*

## **Violoncello and Piano**

*From Jewish Life* –Three Sketches, 1924

*Meditation Hebraique*, 1924

*Schelomo, Hebraic Rhapsody for Cello and Orchestra*, 1916

*Symphony for Trombone or Violoncello*, 1954

*Voice in the Wilderness*, 1936

## **Piano music**

*Posthumous Piano Pieces*, 1914

*4 Circus Pieces*, 1922

*In the Night*, 1922

*Poems of the Sea*, 1922, orchd

*Danse sacrée*, 1923

*Enfantines, Ten Pieces for Children*, 1923

*Five Schetches in Sepia*, 1923

*Nirvana*, 1923

*Piano Sonata*, 1935

*Visions and Prophecies* (from *Voice in the Wilderness*), 1936

## **Two pianos**

*Concerto Symphonique*, also orchestrated 1948

*Evocations*, also orchestrated, 1937

*Scherzo Fantasque*, 1948

### **Solo Voice(s) and Piano**

*Adonai, Elohim*, from Last Movement of *Israel Symphony* for five solo voices, 1916

*Historiettes au Crépuscule*, mezzo soprano, 1904

*Macbeth*, piano-vocal score in English, 1909

### **Organ music**

*Andante Moderato- Dirge* from *Concerto Grosso No. 1*, 1925

6 Preludes, 1949

*In Memoriam*, 1952

Four Wedding Marches, 1950

### **Unpublished works**

*Symphonie orientale*

*Vivre – aimer, sym. Poem*

*String Quartet*

*Orientale*, orchestra

*Violin Concerto*

*Sonata for violoncello and piano*

*Poème Concertante*, violin, orchestra

*Fantaisie, Pastorale*, violin

## VITA

Asu Perihan Karadut was born in Eskisehir, Turkey, on February 12 1979. She received her bachelor's degree from Anadolu University, master's degree from Louisiana State University. Asu Karadut's cello professors were Katalin Németh Nyári, Yuri Abdullayev, Melih Kara, and Dennis Parker. The Degree of Doctor of Musical Arts will be conferred on Miss. Karadut at the August of 2007 Commencement ceremony.