The Cultural Influences of Ernest Bloch's Violin Concerto

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THE CULTURAL INFLUENCES OF ERNEST BLOCH’S
VIOLIN CONCERTO

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ABSTRACT

The Swiss and Jewish composer Ernest Bloch wrote two violin concertos: the Concerto for Violin and Orchestra in 1938, and an earlier Violin Concerto of 1899, a revision of an earlier piece that was never published. This treatise will discuss the four musical influences on Bloch’s Violin Concerto of 1938--Native American, Judaic, French, and German--and trace the sources of these influences. Bloch dedicated his Violin Concerto to the violinist Joseph Szigeti, who premiered it with the Cleveland Orchestra in December 1938 under the conductor Dimitri Mitropoulos. Bloch wrote the program notes for the premiere and stated its main melodic motivic ideas were of “American Indian character.” Bloch’s work was the first violin concerto to be influenced by Native American music. Interviews conducted for Ernest Bloch’s biography and influences on the Violin Concerto will include: Dr. Tara C. Browner, Professor of Ethnomusicology and Native North American Music and Dance at the University of California-Los Angeles; Dr. John-Carlos Perea, Assistant Professor of American Indian Studies at San Francisco State University; Ernest Bloch II, grandson to Ernest Bloch; George Dimitroff, grandson to Ernest Bloch; Sita Milchev, granddaughter to Ernest Bloch; and Lucienne Allen, great-granddaughter to Ernest Bloch. In addition to tracing the Judaic, French, and German elements in the Concerto, attention will be focused on the origins of the Native American influences.
CHAPTER ONE

INTRODUCTION

History of Bloch’s Violin Concerto

The decade of the 1930s produced an unusually large number of violin concertos from composers of different nationalities. Some works included Igor Stravinsky’s Violin Concerto (1931), Arnold Schoenberg’s Violin Concerto (1932-33), Karol Szymanowski’s Violin Concerto No.2 (1932-33), Alban Berg’s Violin Concerto (1935), Sergei Prokofiev’s Violin Concerto No.2 in G minor (1935), Béla Bátork’s Violin Concerto No.2 (1937-38), William Walton’s Violin Concerto (1938-39), Samuel Barber’s Violin Concerto (1939), Benjamin Britten’s Violin Concerto (1939), and Paul Hindemith’s Violin Concerto (1939). However, no violin concerto in the 1930s was as unique as Ernest Bloch’s Violin Concerto completed in 1938. Bloch’s Violin Concerto was the first to derive main melodic gestures using Native American sounding motives.

Ernest Bloch started composing his Violin Concerto in San Francisco in 1930. In 1935, the introduction to the First Movement was composed in Paris. His work was interrupted numerous times because he was urged to complete other compositions: Avodah Hakodesh (Sacred Service) (1933) for Choir and Orchestra; Piano Sonata (1935); Visions and Prophesies for Piano (1936); Voice in the Wilderness for Cello and Orchestra (1936); and Evocations for Orchestra (1937). With exception of his Piano Sonata and Evocations, Bloch’s other works from 1930-38 were Judaic-influenced.

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2 Ibid.
Although Bloch was known as composer and teacher, he was also taught the violin at an early age. Bloch started playing the violin at the age of nine years old. He played and studied the violin until 1923. He resumed practicing the violin again when composing his *Violin Concerto*. Suzanne Bloch, Bloch’s daughter wrote, “Bloch planned to practice seriously, and as during this period I happened to be there, it was great sport to hear him work.”

In 1938, Bloch finally completed his *Violin Concerto* at the Châtel in Haute Savoie region in the French Alps. Ernest Bloch wrote two violin concertos in his life: *Violin Concerto* in 1938, and an earlier *Violin Concerto* of 1899, a revision of an earlier piece that was never published. He dedicated the published *Violin Concerto* to the violinist Joseph Szigeti, whom he first met in 1910. Bloch conducted Felix Mendelsohn’s *Violin Concerto in E Minor* with Szigeti as the soloist with the Orchestra of the City of Lausanne in Switzerland. Bloch and his wife Marguerite liked his playing and personality. Suzanne wrote, “Bloch and his wife would often reminisce about that youth – how marvelously he played, how beautiful he was, how shy and modest.” Until Bloch’s death in 1959 only Szigeti recorded his *Violin Concerto*.

Music historians have discussed the possible reasons for the number of violin concertos written during the 1930s. The 1930s were turbulent times. Hitler was on the rise and the Great Depression had destroyed wealth worldwide. During the 1930s, people were listening to radios and recordings. The record industry was making artists famous. Whatever the impetus, the 1930s saw many violinists rise to prominence. Some violinists highlighted composers with

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4 Ibid.
5 The unpublished *Violin Concerto* of 1899 resides at the Library of Congress, Washington, DC. There are no recordings to it either.
6 Suzanne Bloch, 82.
8 Suzanne Bloch, 82.
whom they had close relationships. Szigeti’s relationship with Bloch is one such example. Many other composers also had long standing friendships with violinists who played their compositions, such as Samuel Dushkin and Stravinsky. The increasing popularity of radio and recordings in the 1930s would also have added an incentive for composers and violinists alike to present their talents on a larger stage.

**Purpose of Treatise**

The purpose of this treatise is to examine the cultural influences expressed within Bloch’s *Violin Concerto*. Bloch was influenced by several styles early in his composing: French, German, and Judaic. These influences could also be heard in the *Violin Concerto*. But the least well-researched influence on the concerto was Bloch’s selection and improvisation upon melodic musical gestures taken from Native American tribal songs and integrating them into this work. This treatise will discuss four cultural influences (Native, Judaic, French, and German) used in melodic musical gestures in Bloch’s *Violin Concerto*.

The CD notes from Yehudi Menuhin’s recorded performance in 1963 of Bloch’s *Violin Concerto* sparked interest in this topic. The notes indicated that the main melodic gestures were derived from “American Indian character”. The CD notes took this information from Bloch’s written program notes to the premiere of the concerto by Szigeti and the Cleveland Orchestra conducted by Dimitri Mitropoulos in December 1938. Bloch wrote, “The opening and ‘principal subject’ is undoubtedly of an American-Indian character and was conceived in San Francisco in 1930. It probably influenced the ‘atmosphere’ of, at least, the first two movements.”

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9 The term *Violin Concerto* used in this treatise will be the published concerto of 1938, and not the unpublished concerto of 1899.
11 Ibid.
Bloch had written German- and French-influenced music before, but, due to the success of his Judaic-inspired works from his *Jewish Cycle*, many people saw Bloch as a Jewish-themed composer. This categorization was especially seen from Jewish communities when Bloch arrived in America. However, there were no reasons given in the literature explaining why Bloch would use Native-American-like melodies in his concerto and, specifically, where his inspiration came from. Sources also did not explain why Bloch used two Native tribal song books as reference in his *America: An Epic Rhapsody* (1927), or how this previous work had any influence on his *Violin Concerto*. Most information concerning his concerto was supplied by Bloch himself. This paper will explore the circumstances surrounding the creation of the Native-influenced melodic gestures of the *Violin Concerto* and attempt to flesh out the bare bones Bloch provided to us.

Another purpose of the research into the multicultural aspects of the *Violin Concerto* is to generate renewed interest by musicians in performing it. The music is hard to find. His *Violin Concerto*’s Violin and Piano reduction score is currently out of print from Boosey & Hawkes. However, the orchestral score and orchestra parts are currently available as a rental from the same publisher. Bloch dedicated the *Violin Concerto* to Szigeti who recorded it in November 1939 with Mitropoulos. A few new recordings were made after Menuhin’s recording in 1963. Hopefully, this treatise will rekindle interest to perform Bloch’s *Violin Concerto*.

**Method of Research**

This treatise will consult a wide variety of resources, including books and journals, interviews with Bloch’s living family members and Native music experts, Bloch’s photos owned by the family, and Bloch’s letters at the University of California-Berkeley. Native music experts
will include Dr. Tara Browner of UCLA and Dr. John-Carlos Perea of San Francisco State University. These professors will help to identify Native-like musical gestures in the *Violin Concerto* and where they could have originated. There will also be interviews from the three living grandchildren of Bloch (Ernest Bloch II, Sita Milchev, George Dimitroff) for anecdotal biographical background; and Lucienne Allen, the great-grandchild of Bloch, who is a Bloch photograph expert, and who also is familiar with her grandmother’s (Lucienne Bloch’s) daily diary.
CHAPTER TWO

BRIEF BIOGRAPHY AND COMPOSING STYLE OF BLOCH

Brief Biography of Bloch

Ernest Bloch was a Jewish composer born on July 24, 1880 in Geneva, Switzerland. Bloch started violin and composition lessons at the age of nine and by age ten, Bloch knew he wanted to be a composer. Bloch entered the Geneva Conservatory at fourteen where he studied with Émile Jacque-Dalcroze for solfège and composition, and with Louis Etienne-Reyer for violin.

In 1904, Bloch married his wife Marguerite. Together they had a son named Ivan and two daughters named Suzanne and Lucienne. Ernest and Marguerite’s kids married and had seven grandchildren in all.

In 1905, Bloch started to write his only opera, Macbeth, which took almost five years to complete. After composing Macbeth, Bloch’s style began to change: he began to blend elements from German and French styles of the late 19th century. In 1911, Bloch began composing works that highlighted the Old Testament. He also became a Zionist, an advocate for the creation of the Jewish state of Israel.

Bloch had an extensive teaching career. He started giving lectures in Geneva between the years 1911 to 1916.12 Bloch arrived in America in 1916. In 1917, Bloch accepted a teaching position as the head of music theory department at the Mannes College of Music in New York City. He taught at Mannes until 1920. Bloch then became the director and teacher of

12 Suzanne Bloch, ix.
composition at the Cleveland Institute of Music from 1920 to 1924. By the end of 1924, Bloch decided to move to the West Coast. Bloch took the same position at the San Francisco Conservatory from 1925 to 1930.

Bloch’s marriage to Marguerite was a turbulent one. Throughout Bloch’s life, he had to struggle with severe depression. In a letter from Zurich in August 30, 1930 to Lillian Hodgehead from the San Francisco Conservatory, Bloch had described himself as a very depressed person. He also had extramarital affairs. During the early 1930s, their marriage was in trouble. Marguerite had enough of all Ernest’s cavorting and his mistresses. Ultimately, Marguerite and Ernest reconciled and their marriage was saved.

From 1930 to 1938, Bloch did not teach. He devoted his time in Europe for composition. When Bloch returned to the Bay Area in 1938, he accepted his final teaching job at the University of California-Berkeley until retiring from teaching in 1951. He moved to Agate Beach, Oregon in 1941.

Bloch loved his children and grandchildren. His children and grandchildren would occasionally travel to his home in Agate Beach, Oregon. Bloch would bring them down to the beach and he would pick out agates, shine them up, and distribute them to waiting hands. He also would carry a small traveling sketch book to record melodies while walking on the beach.

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14 Sita Milchev and Lucienne Allen, interviewed by author, Gualala, CA, January 11, 2015. See Appendix B.
15 Ibid.
16 Ibid.
Bloch loved to hike in the woods.\footnote{Ibid.} Sometimes while walking or hiking, he also picked mushrooms.\footnote{Ibid.} Bloch knew a lot about mushrooms.\footnote{Ibid.}

Bloch was diagnosed with rectal cancer in January 1958.\footnote{http://www.ernestbloch.org (Accessed January 24, 2015).} He continued with radiation therapy and took trips back and forth from his home in Agate Beach to the hospital in Portland.\footnote{Ibid.} He continued to compose music while he was sick and taking cancer treatment. Bloch finally died of cancer in Portland on July 15, 1959.\footnote{Ibid.}

The Native American

In order to understand what prompted Bloch to use Native-like music in his Violin Concerto and another composition, America, it is necessary to look at the contacts that he had with Native Americans. In the early 1920s, Bloch visited at least two different tribes before his vacation to New Mexico in 1924.

In Ontario, Canada, Bloch and the family were friends with a chief named Charlie Potts from the Ontario Ojibwa Tribe (Figure 2.1).\footnote{Ernest Bloch. Ernest Bloch and Charlie Potts. Temagami, Ontario, 1924. Ernest Bloch Society, Gualala, CA.} They vacationed to Temagami, Ontario in 1924. Lucienne Bloch, Ernest Bloch’s younger daughter, wrote in her diary that her sister Suzanne was romantically involved with Potts until 1931, but her father never knew of her dating him (Figure 2.2).\footnote{Sita Milchev and Lucienne Allen, interviewed by author, Gualala, CA, January 11, 2015. See Appendix B.} Bloch took several photos of the family on the Ojibwa reservation. Because of his contact and friendship with Charlie Potts, Bloch may have become familiar with the Ojibwa culture.
Bloch also saw a touring Sioux tribe called the Ogallala Tribe in Colorado Springs in the early 1920s (Figure 2.3). This Sioux tribe party was from a Pine Ridge Reservation in South Dakota. The US government marketed such cultural events. There was an “Indian Craze” during the early 1920s in this country which helped draw Bloch, as photographer and composer, into contact with Native tribes. He took photos of the Sioux tribe on the terrace of the Broadmoor at Colorado Springs. In Lucienne Allen’s interview, she displayed photos with her grandmother’s and Marcel’s (one of Bloch’s mistresses) notations written on the back indicating

26 Ibid.
where and when they were taken.\textsuperscript{29} As mentioned above, tribes earned money from touring and
dancing to their music.\textsuperscript{30} As Bloch photographed and attended Sioux dancing ceremonies, he
became familiar with their tribe only as a tourist.\textsuperscript{31}

Figure 2.2 Bloch, \textit{Suzanne, Ernest, and Lucienne Bloch}, Temagami, Ontario, 1924, Ernest Bloch
Society, Gualala

\textsuperscript{29} Sita Milchev and Lucienne Allen, interviewed by author, Gualala, CA, January 11, 2015. See Appendix B.
\textsuperscript{30} Hutchinson, 7.
\textsuperscript{31} Ernest Bloch. \textit{Sioux Indians from Ogallala Tribe of Pine Reservation, South Dakota}. Four photos taken on the
terrace of the Broadmoor, Colorado Springs, early 1920s. Ernest Bloch Society, Gualala, CA.
Some historical reflections on the “Indian Craze” movement and its antecedents are called for. The “Indian Craze” occurred in the 1920s and 1930s. This movement was started by the US government and avidly pursued by the Santa Fe tourist industry. Santa Fe became the center of the “Indian Craze” movement. The movement’s objective was to promote Native American art and culture and thus to attract tourists to help the local economies. Native Americans invited outsiders unfamiliar with their culture to attend ritual-like Pow-Wows. Santa Fe was located near the newly-constructed intercontinental railroad which, in conjunction with the rapidly increasing number of automobiles and new roads to the region, made access easily
available. Since European travel was contraindicated at this time due to the political situation abroad, many Americans made their way to the Southwest and to Santa Fe in particular. Bloch was one of the many who visited New Mexico in 1924 and his visit was recorded in the photographs he took there as an amateur photographer (Figure 2.4). In all, he took over 5000 photos during his life. Bloch photographed Pueblo people in Santa Fe and vicinity.32

Figure 2.4 Bloch, *Pueblo Indian Woman*, New Mexico, 1924. Ernest Bloch Society, Gualala

Because of historical events in which he happened to find himself, Bloch was drawn into a vortex of Native American culture and music, which found its way into his *Violin Concerto*.

Bloch owed his interest of Native tribal music indirectly to Frances Densmore, an ethnomusicologist who transcribed Native American folk songs from numerous tribes in the beginning of the 20th century. Densmore was directly influenced by the Dawes Act of 1887, which gave rise to the “Indian Craze.” The Dawes Act gave parcels of land to Native Americans who were willing to leave their reservations and reside on their homesteads. By accepting the land, these Natives were awarded full American citizenship. The Dawes Act was an attempt to integrate Native Americans into the general culture. This publicized interest in Native Americans helped spread the “Indian Craze” mentioned above. Indirectly, Bloch’s interest in Native American culture, then, was related to the Dawes Act and its offshoot, “The Indian Craze,” created by the public relations promoters from Santa Fe and the public relations departments of the newly expanded railroads.

Bloch also composed his Sonata No.2 *Poème Mystique* for Violin and Piano in Santa Fe in November-December 1924.33 Bloch wrote it for two of his friends and colleagues at the Cleveland Institute of Music: André de Ribaupierre and Beryl Rubenstein. He had a close friendship with Ribaupierre. Ribaupierre and Bloch studied with the same violin teacher Eugene Ysaÿe, in Liège, Belgium. Bloch took from Ysaÿe in 189734 and Ribaupierre later in 1919.35 Ysaÿe was a legendary violin virtuoso, pedagogue, and composer dating from the late 18th century to the early 19th century.

While in New York City in 1922, Bloch met Alfred Stieglitz and Georgia O’Keefe.\(^{36}\) Both convinced Bloch to vacation to New Mexico in 1924 (Figure 2.5).\(^{37}\) Stieglitz and O’Keefe were known for starting a movement in the early 20\(^{th}\) century to recognize photography as an art form. Bloch wrote about his admirations of Stieglitz and his use of the camera:

I shall never forget the two short meetings with him, so many years ago. They are alive as he is within me. Since 20 years, I have, in my courses, almost each year referred to him and quoted a few unforgettable talks we had – Not only his marvelous works of art – his interpretations of Life, what he called “the machine!” The “machine subservient to man’s thoughts and visions. His incredible “technique” he never mentioned, it was a tool in his hands, for a higher purpose. – What an example of “Spirit” in our present time of “Robots.”\(^{38}\)

![Figure 2.5 Bloch, Santa Fe, Santa Fe, NM, 1924. Ernest Bloch Society, Gualala](image)

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Bloch was an enthusiastic photographer. In Switzerland in the early 1930s, he photographed four different trees and named them after composers he loved: Bach, Beethoven, Debussy, and Mozart. Bloch took over 5000 photographs spanning over 50 years as an amateur photographer. 39 No composer of his time shared his passion for photography. 40

Bloch photographed Pueblo people as a tourist in New Mexico, where he attended Pueblo Indian Pow-Wow ceremonies. His photographs are at the Bloch Music Society in Gualala, CA. Native culture was becoming part of Bloch’s life at that time.

The Judaic

Bloch’s revival of his Jewish tradition started in 1901 when he met Jewish writer, Edmond Fleg, while in Europe.41 Bloch was not a religious Jew; he even once proclaimed himself an atheist during his naïve adolescence. Bloch’s parents, too, were not observant Jews, but Bloch’s grandfather, Isaac Joseph Bloch, was the Ba’al Tefilah (Hebrew: Head Cantor) of the Orthodox Jewish community of Aargau, Switzerland.42 Bloch and Fleg had common beliefs on Judaism and sustained a longstanding friendship.

After he wrote his collection of Judaic-influenced works called the Jewish Cycle, composed during his time in Europe from 1912-16, Bloch soared to fame as a composer. The inspiration for his Jewish Cycle was, at least in part, provoked by the French critic Robert Godet. In 1903, Godet gave Bloch a positive (yet with anti-Semitic overtones) review in the “Le Temps”

40 Ibid.
42 Kushner, 13.
for his *Symphony in C-Sharp Minor*. While the critique was published unsigned, Bloch learned the identity of the author from his colleague and friend, French composer Claude Debussy. In 1906, Godet encouraged Bloch to embrace his Judaic roots and write Judaic-themed compositions. To rekindle his memories of his Jewish upbringing, Bloch traveled back to Geneva, Switzerland, his childhood home, prior to composing his *Jewish Cycle*.

Bloch had few positive religious experiences growing up. One of these was his *Bar Mitzvah* ceremony at the age of thirteen. Bloch did not have a great command of the Hebrew language, a necessary skill for reading from the *Torah* or *Haftorah* at his *Bar Mitzvah* ceremony, but he was enthralled by the tropes used and sung for both. Bloch studied with a Hebrew tutor from Geneva to help him successfully perform these melodies at his *Bar Mitzvah* ceremony. In his late twenties, Bloch read the *Torah* and Jewish *Prophets*’ books extensively. The themes Bloch found here were used to inspire his *Jewish Cycle*, which included *Psalms (of David)*, *Schelomo*, and *Israel*. Other Judaic influences from Bloch’s upbringing and *Bar Mitzvah* ceremony inspired him to compose his own interpretive view of a sacred service called *Avodah Hakodesh* (1933), which was composed around the same time as his *Violin Concerto*. Bloch’s *Avodah Hakodesh* was intended to be used for the reform service at Temple Emanu-El, a synagogue he attended while teaching music at the San Francisco Conservatory of Music.

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44 Ibid, 106.
45 Kushner, 13.
Chazzan (Hebrew: Cantor) Reuben Rinder of Temple Emanu-El encouraged Bloch to write the *Avodah Hakodesh* and helped Bloch with the Hebrew text.\(^{47}\)

From Bloch’s success with his *Jewish Cycle* and *Avodah Hakodesh*, many Jewish communities in the United States celebrated his work and hailed him as a great Jewish composer. Olin Downes, music reviewer for *The New York Times* at the time of Bloch’s life, was also moved spiritually and praised Bloch’s Judiac-inspired works. Bloch’s fame influenced music publisher G. Schirmer, Inc. to place a Star of David with the initials “EB” located inside the Star of David logo on these scores. However, due to the success of Bloch’s Jewish-influenced works, it became increasingly difficult for Bloch to successfully promote his non-Judaic-related compositions. In Chapman’s article on the composer commemorating Bloch’s 75\(^{th}\) birthday, he wrote, “In his later works, Bloch has added to these Jewish traits elements that are so essentially personal, so purely ‘Blochian’ that the attempted division of them into ‘Jewish’ and ‘non-Jewish’ categories can hardly succeed.”\(^{48}\) This was evident with Bloch’s *Violin Concerto*.

**The French**

In 1896, Bloch’s journey studying the Franco-Belgian compositional style started in Liège with soloist, composer, and pedagogue Eugene Ysaÿe. Bloch met Ysaÿe after meeting a Belgium violinist Martin Marsick, once a pupil of Ysaÿe, who performed in Geneva in 1896. Bloch met Marsick at one of his concerts and showed Marsick his *String Quartet*.\(^{49}\)

Marsick saw Bloch’s talent, and convinced him to move to Brussels to study violin with his old teacher Ysaÿe. Bloch studied only violin with Ysaÿe for a year, but after their initial

\(^{47}\) Ibid, 6-7.


meeting, they sustained a meaningful relationship for many years to come. Ysaÿe’s mentorship was very important toward Bloch’s early development as a musician. Bloch was able to meet many Franco-Belgian contemporary composers such as César Franck, Camille Saint-Saëns, Gabriel Fauré, and Ysaÿe while attending frequent performances given at Ysaÿe’s house in Liège.50

Bloch dedicated his Fantaisie for violin and piano (1897) to Ysaÿe and Musettes for voice and piano (1897) to Ysaÿe’s wife. Bloch was forever in debt to Ysaÿe. Bloch saw him as a mentor who influenced his later development as a musician and composer.

Ysaÿe introduced Bloch to François Rasse, a pupil of César Franck. Bloch worked with Rasse for three years developing his Franco-Belgian compositional skills.51

From 1896 to 1899, Bloch wrote a collection of short and unpublished works52 that helped him develop his own French-influenced style drawing on compositional techniques used by Franck. Manuscripts including these unpublished pieces reside in the Bloch Collection at the Library of Congress.53

Ysaÿe introduced Bloch to the impressionist composer Claude Debussy in Paris 1903. Bloch composed French-influenced works adapted from Debussy’s impressionistic music: two symphonic poems called Hivers-Printemps (1905), and Poèmes d’Automne (1906) for mezzo-soprano and orchestra.

50 Ibid, 16.
51 Ibid.
53 Kushner, 16.
The German

After studying with Rasse and Ysaÿe in Brussels, Bloch moved to Frankfurt in 1899. Bloch loved the ideology of German romanticism of the late 19th century. He was also once an advocate of the writings of Richard Wagner. As a young man, Bloch embraced Wagner’s romanticism and views on a universal humanism. Bloch wrote letters expressing how much he agreed with Wagner’s philosophical views. Though there was much rhetoric from Wagner aimed at Jews including anti-Semitic remarks, Bloch once believed it was not referring to him. He felt it was directed to the religious Jews he disagreed with spirituality and philosophically. Bloch also felt European financial woes made it justified to criticize Jews. However, his view on Wagner’s philosophy was transformed after reading two books suggested by his friend Godet: a translated copy of Houston Stewart Chamberlain’s *Foundations of the 19th Century and Heinrich Graetz’s History of the Jews*. Bloch’s naïve and misguided viewpoint on Wagner’s ideology changed, and Bloch’s friendship with Godet vanished. Bloch believed the offensive rhetoric and anti-Semitic ideology from these books could persuade individuals to have negative perceptions of all Jews, religious and nonreligious, and could be used as a “terrible weapon” in Europe. As Bloch predicted, Chamberlain’s book influenced readers such as Hitler, which helped spur the creation of the Nazi movement in Europe. While Bloch was in the United States, he tried to rekindle his friendship with Godet. Bloch missed the man who had been his friend before their altercation regarding the content of the readings Godet suggested. In attempt to renew his friendship, Bloch dedicated his German-influenced Symphony

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54 H.R. Chamberlain 2nd marriage was to Franz Liszt’s granddaughter and Wagner’s step-daughter Eva von Bülow-Wagner in 1908.
55 Móricz, 110.
56 Suzanne Bloch, 28.
Bloch’s *Symphony in C-Sharp Minor* was the same symphony Godet wrote about positively as a music reviewer. However, their friendship never returned. Though Bloch’s ideology evolved, Bloch still appreciated German music’s expressive qualities seen in works by Wagner and Richard Strauss. Even after he and Godet ended their friendship, Bloch still composed German-influenced romanticism in his music. Bloch was moved by German music, but not the German-inspired political movement happening in Europe.

**Bloch’s Studies in Frankfurt and his *Symphony in C-Sharp Minor***

At the Hoch Conservatory in Frankfurt in 1899, Bloch studied with Ivan Knorr, a Russian-born teacher who taught Bloch composition fundamentals such as counterpoint skills, fugue writing, and harmony writing. Bloch admired Knorr as a teacher. Bloch believed Knorr improved his understanding of those basics he previously had lacked. Bloch later studied with Ludwig Thuille who taught Bloch compositional methods used by Liszt, Wagner, and Strauss.

While Bloch was studying with Thuille in 1901, Bloch composed his first German-influenced work called *Symphony in C-Sharp Minor*. Initially, Bloch had intentions having his symphony being a programmed work. Bloch’s preliminary drafts had each of his movements as a part. Each part would describe a human emotion Bloch felt. The movements were given descriptive titles: the Tragedy of Life (showing doubts, struggles, and false hopes), Happiness and Faith, Irony and Sarcasms of Life, and Will and Happiness. Bloch finally decided to keep the movements without titles and let critics and the audience to decide if his symphony carried the same emotions he felt were represented in the music.

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57 Móricz, 112.
Bloch’s *Symphony in C-Sharp Minor* is a massively large and long orchestrated work. It was his largest orchestration to date. This *Symphony* included large wind and brass sections, solos from the concertmaster and principal viola, two harps, piano, and a massive percussion section including instruments such as the tympani, tam-tam, chimes, glockenspiel, and xylophone. While there were influences from tone-poem composers Liszt and Strauss, Bloch’s *Symphony in C-Sharp Minor* had many similar characteristics to music by another contemporary composer, Gustav Mahler. Kushner wrote that Bloch’s critics believed the symphony sounded too “Mahlerian” when Bloch’s *Symphony in C-Sharp Minor* had its debut at the Basle festival in 1903.60 Ironically, at the same festival where Bloch’s work debuted, he began to idolize a composer previously unknown to him named Gustav Mahler. At the Basle festival, Bloch saw the premiere of Mahler’s *Symphony No.2 “Resurrection”* in a cathedral on the Rhine River.61 Bloch was moved emotionally. He held Mahler in the highest regard, though Bloch was too shy to ever greet Mahler directly.

As with his *Symphony in C-Sharp Minor*, Bloch’s *Violin Concerto* was also influenced by German music from contemporary German composers. Like Mahler’s compositions, Bloch’s *Violin Concerto*’s melodic gestures would occasionally represent highly emotional mood swings.

**Bloch’s Crucifix**

For reasons of his own, not tied to religion, Bloch bought a large crucifix in a pawn shop in 1906 (Figure 2.6). Godet urged him to buy it. Suzanne Bloch wrote what she believed Bloch felt: “He explained that this was not a religious symbol to him. It was a profound expression of

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60 Ibid, 21.
61 Ibid.
all times, all races, all beliefs.”62 She went further: “It was a large statue of Christ with the tired face of a Jew, with all the suffering of humanity in his weary body.”63 As a result, the Poème Mystique’s Credo personified Bloch’s “own idea of Judaism, of Humanity,” and its Kyrie “would embody all the sufferings of Man since the beginnings of the world,” which is signified by Bloch’s crucifix.64

Figure 2.6 Lucienne Bloch, Bloch’s Crucifix, Agate Beach, OR, early 1960s. Ernest Bloch Society, Gualala

62 Suzanne Bloch, 28.
63 Ibid, 27.
Bloch wrote the *Credo-Gloria* verse in mm. 208-266 of the score of his *Poème Mystique*. He wrote the chant-like section after the *Poème Mystique*’s *quasi recitativo* in mm. 194-205, which Bloch suggested was influenced by his *Jewish Cycle*.⁶⁵ Bloch wrote verses in both the violin and piano parts:


Bloch’s chant-like spiritual inspiration might have also been from the Hebrew word “God” over the entrance archway of the St. Francis Assisi church in Santa Fe (Figure 2.7). The Hebrew word of “God” was to show appreciation of giving a large donation by the Jewish Spiegleberg family to build the cathedral.⁶⁷

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Not only did the Crucifixion symbolize human suffering, it tied Bloch to his past friendship with Godet, which he continually missed. Suzanne Bloch wrote:

He broke relations with Godet. He said over and over again that this was the great tragedy of his life. “The Christ” remained on the wall, a silent witness to his sorrow. 68

Bloch brought the cross with him to the United States and placed it on his studio wall wherever he was living. It can be seen as a symbol of his romanticism, an attachment to strong feelings and dramatic events.

Bloch’s Four Trees

Bloch’s romanticism was not always portrayed just in his compositions, but also shown in his photographs. In 1931, Bloch photographed four different trees and named them after four

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68 Ibid, 28.
composers he admired. Eric B. Johnson wrote on Bloch’s trees and relations to his composing style:

Figure 2.9 Bloch, *Beethoven*, Roverado, Switzerland, 1931. Ernest Bloch Society, Gualala
Bloch saw music in trees. He labeled some of his tree photographs according to the musical composer who he felt was similar in feeling and structure: “Debussy,” “Bach,” “Beethoven,” and “Mozart.” The photographs evoke feelings much like each composer’s music. His “Debussy” tree is a continuous thread, incomplete within the frame. Figure-ground relationships become ambiguous, structure is loose and feeling is undefined. His “Bach” tree photograph is a strict counterpoint of illuminated birch trunks with a complex background. Bloch sees “Beethoven” invariably as a single massive tree appearing to twist and struggle out of the soil. “Mozart” is much different; a deceptively light, but sturdy, tree, complete within the frame and clearly defined by light. Yet these preconceived photographs are not Bloch’s greatest images. They are enlightening, but their calculated analogies limit their universality.
His finest photographs, his portraits and mountain scenes, were made in an intuitive response to immediate experience.\textsuperscript{69}

While all of these composers could have influenced Bloch’s \textit{Violin Concerto}, the influences will only be shown for two of the four composers: Debussy and Beethoven (Figures 2.9 & 2.10).

CHAPTER THREE

CULTURAL INFLUENCES IN BLOCH’S VIOLIN CONCERTO

The Native American Influence

Bloch’s America

Bloch’s Violin Concerto was not the first Native American-inspired work he wrote. Bloch wrote an earlier Native American-influenced work called America. In writing about America, Bloch acknowledged his Native American tunes were taken from two books: Mandan and Hidatsa and Chippewa Music by Frances Densmore, author and Native American ethnomusicologist of the early 20th century. The Mandan and Hidatsa tribes are from the Dakota plains east of the Missouri River. The tribal music is similar sounding to Sioux and Lakota tribes. The Chippewa tribe, known as today as Ojibwa, is located predominantly around the Midwest and the Great Lakes region. In the score for America, Bloch cited specific pages from these same two Densmore’s books from which he took these Native American folk tunes. However, the opening “Pueblo Indian Song” in America was not derived from Densmore’s books, but instead, from Bloch’s own experiences, mentioned above, in New Mexico. The three tribes cited in his America were tribes whose musical performances he had seen while touring around the United States.

Bloch’s America was completed for a competition starting in 1926, which offered a prize of three-thousand dollars to the winner. One important requirement was that the candidates

72 Bloch, America: An Epic Rhapsody in Three Parts for Orchestra, 3.
73 Ibid, 127.
must be American citizens, which Bloch had become in 1924. The competition was judged by five conductors from five major orchestras around the United States. They were Walter Damrosch, conductor of the New York Philharmonic; Alfred Hertz, conductor of the San Francisco Symphony; Serge Koussevitzky, conductor of the Boston Symphony Orchestra; Frederick Stock, conductor of the Chicago Symphony Orchestra; and Leopold Stokowski, conductor of the Philadelphia Orchestra. All contestant names were kept anonymous for fairness.

Bloch completed his America in February 1927, and he won the competition. All five judges voted Bloch’s America as first prize. The winning announcement was published in the Musical Journal of June 9, 1928. Bloch dedicated America to the poet Walt Whitman, “whose vision has upheld its inspiration,” and to the memory of President Abraham Lincoln.

Bloch’s America has three movements with titles written in the score: 1) 1620 (The Soil – The Indians – England – The Mayflower – The Landing of the Pilgrims); 2) 1861-1865 (Hours of Joy – Hours of Sorrow); and 3) 1926 (The Present – The Future).

Bloch’s “Pueblo Indian Song” in America

Dr. Tara Browner, Professor of Ethnomusicology and Native North American Music and Dance at the University of California-Los Angeles, explained the elements that Bloch derived from Pueblo music in an interview with her in Los Angeles, CA:

You have to deal with the instrumentation of Pueblo music. And you get a lot of rattles that are played … in different places. They are normally gourd rattles. And then you get a couple

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74 Ibid.
75 Ibid.
76 Ibid.
77 Ibid.
78 Ibid.
of different type of drums, the Pueblo kind of the big tubular kind that is cut from a log. And, interesting enough that even though they are tied to their bodies, you could have it played two-handed, but they play one-handed. And sometimes they would play beats. Pueblo singing is very male … and the songs are very choreographed. They have a lot of polymeter in them. And, it tends to work where the dancers are dancing in kind of – it would look like a high stepping, sort of running in place dance.  

In mm. 1-26 from the first movement to Bloch’s *America*, Bloch had the outer *divisi* of both the Second Violins and Violas play the depiction of gourd rattles with tremolo oscillating note figures. The meter changes at m.9, and then reverts back to the original meter at m.11. The low-range male voices are imitated by the bassoons, celli, and basses starting on the anacrusis to m.3. In m. 4, the swells and accents show the sudden emotional responsive ornamentation sung by male voices (Figure 3.1).

![Figure 3.1, Bloch, America, First Movement, mm. 2-5, Celli Upper Divisi](image)

The rhythmic fourth beat in m. 4 is Bloch’s depiction of a Pueblo sung ornamentation he must have heard. Bloch notated it like a “Scottish snap.” However, Bloch attempts to refine his notation by adding a dash under and an accent over the sixteenth note. The dash under the sixteenth note indicates performers are to sustain the sixteenth note longer than its usual required metronomic length. Bloch was doing his best not to write a Scottish snap, since there are no actual “Scottish snaps” in Pueblo tribal music. The drum beat comes later in m. 22 in a 5/4 meter. The drum beat is aligned with the melody just as Browner explained in the interview. The Pueblo reference continues until Bloch moves to the “Indian songs – Mandan and Hidatsa

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79 Dr. Tara C. Browner, interviewed by author, UCLA, Los Angeles, December 15, 2014. See *Appendix A*.  

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music” at m. 29. These are in 3/4 meter, traditionally used for Mandan and Hidatsa song.

Unlike previous composers and ethnomusicologists before him, Bloch actually showed sentiment towards past tribal music. Dr. John-Carlos Perea, Assistant Professor of American Indian Studies at San Francisco State University, explained his reactions on hearing America:

What you got is an interesting sort of circuit. You have the global circulation of American Indian music – mediated from tourism, mediated from scholarship, and mediated on his part with America’s core through this really interesting citation that would be he [Bloch] seemed to be a “tipping of the hat,” where as many other composers didn’t even feel that need. They were taking something that they found, that they have salvaged that was disappearing. The fact that he was trying to send you back to it, I like that. There is a cheekiness there that I’m not aware of in any other composers who were working at that time. 80

Solomon Bibo

Solomon Bibo may have become an important influence encouraging Bloch to compose Native American-like melodic gestures in his Violin Concerto. Bloch could possibly have met him in New Mexico in 1924. Bibo and his brothers’ trading posts were dominant trading centers in the greater Santa Fe region. Bibo also moved to San Francisco and attended Temple Emanu-El from 1928-34. From 1928-30, Bloch occasionally attended services at that temple to rekindle his Jewish spirituality and he was making notes for his upcoming work Avodah Hakodesh. Avodah Hakodesh was a work commissioned by the congregation at Temple Emanu-El, possibly to commemorate the temple’s new addition in 1925. Bibo was hard to miss. He must have created quite a stir in the Jewish community that adhered to the belief system known as Reform Judaism. He was a prominent Jewish merchant married to an Acoma Pueblo woman and was a Caucasian governor to her tribe. Bibo took his full-blooded Acoma Pueblo wife and his two half-blooded Acoma Pueblo sons to temple with him. Bibo and Bloch may also have discovered

80 Dr. John-Carlos Perea, interviewed by author, SFSU, San Francisco, January 14, 2015. See Appendix A.
that they unknowingly shared a common history. Both had to leave Europe because of the rising tide of anti-Semitism.

Bibo Brief Biography

Bibo was born in Brakel, Westphalia, Prussia in 1853.81 Like Bloch’s grandfather, Bibo’s father was also a cantor. Bibo arrived in Santa Fe somewhere between 1869-70 in order to join his two brothers who were sheep herders and owned a trading post.82 Santa Fe was once an active trade nexus for livestock, valuable minerals and ores such as silver and jade, and agricultural products. Eventually, Bibo bought a vast amount of Acoma Pueblo land after the Federal survey in 1877.83 He was sympathetic to the plight of the Acoma Pueblo tribe, and appreciated the natural beauty of the land on which they lived. Bibo convinced the tribe to sell their land to him. He then leased the land to the Acoma Pueblos for thirty years.84 This was a kind act which allowed the Acoma Pueblos to live without fear of the Federal government reclaiming their land. By so doing, they could preserve their cherished tribal traditions.

Bibo applied to do business with the Acoma Pueblo tribe in 1882, and in 1885, married a full-blooded Acoma Pueblo woman named Juana Valle.85 The marriage took place at the St. Francis Assisi church, the same church which was largely funded by Bibo’s relatives the Spiegelbergs.86 Juana was the granddaughter of the previous Acoma Pueblo governor Chief Martin Valle.87 His marriage to Juana made Bibo a member of the Acoma Pueblo tribe. Because he helped the Acoma Pueblo tribe retain their tribal land, Bibo was elected governor by the tribe

83 Ibid.
84 Ibid.
85 Ibid.
86 Ibid.
In 1885, To this present day, Bibo was the only non-Native American to ever govern a Native American tribe (Figure 3.2). Bibo was governor until 1889.

Figure 3.2 Solomon Bibo and Acoma Pueblo Indians. Jewish Museum of the America West, Los Angeles

Bibo expanded his business, moving to San Francisco in 1898. Due to losing his business in the San Francisco’s great earthquake of 1906, Bibo moved back to San Rafael, NM in 1909. His sheep business in New Mexico helped support him at that time. Wanting his family to be raised traditionally Jewish, Bibo moved back to San Francisco in 1928 because there

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88 Ibid.
90 Ibid.
was no rabbi in Santa Fe to help educate his children.\textsuperscript{91} His wife was very accommodating and converted her Catholic-Pueblo faith to Judaism. Juana may have converted to Judaism at Temple Emanu-El. Though Temple records of the late 1920s are sketchy, Bibo’s youngest son probably had his \textit{Bar-Mitzvah} at the Temple, too.

Bibo was a congregation member of San Francisco’s Temple Emanu-El in 1928 until his death in 1934. Bibo and his wife Juana had a happy and lifelong marriage.\textsuperscript{92} Both were cremated and were deposited at Emanu-El’s cemetery in Colma, CA. By the time of his death, Bibo lost his San Francisco business, his land and livestock in New Mexico, and all of his fortune due to the Great Depression of 1929.

Bibo’s governorship and his marriage to Juana were controversial. His odd thirty-year lease agreement with the Acoma Pueblo tribe was disputed by some of the Native people, some of whom were against releasing sacred land to a white man. Some believed it violated their own bylaws and the peace accord with the United States. However, as landlord and governor, Bibo protected the land from coal mining companies and livestock poachers. Bibo finalized their land treaty with the United States in 1884.\textsuperscript{93} Interestingly, the lease agreement was eventually voided by the New Mexico’s Commissioner of the Bureau of Indian Affairs. But a small town, Bibo, NM in Cibola County still exists, inhabited by descendants of Solomon and his siblings, five brothers and three sisters.

\textsuperscript{91} http://swja.arizona.edu/content/solomon-bibo-jew-and-indian-acoma-pueblo (Accessed December 24, 2014).
\textsuperscript{92} Ibid.
The Bibo Recordings

Bibo was fluent in many languages including Acoma, Laguna, Navajo, Spanish, Yiddish, and English— and sang Native songs. In fact, Bibo’s singing of Navajo-like songs was preserved on cylinder recordings dating back to 1904. Bibo’s recordings were done when many ethnomusicologists recorded singing of old tribal leaders to preserve Native songs that they feared would be lost after the Dawes Act of 1887. Frances Densmore, whose books Bloch cited, was an ethnomusicologist who recorded around this time. Charles Lummis recorded five songs of Bibo singing in Los Angeles, 1904. Bibo’s recordings are held at the Autry wing of the Braun library in Los Angeles. Two songs are posted on their internet archive: “Navajo Corn Song” and “Song of Manuel the Navajo Chief.” Browner discussed her hearing of Bibo’s recordings:

In 1904, he [Bibo] was here in LA. And this guy, Charles Lummis, who did the Lummis collection, and has the Lummis house, and the Old West museum and things – Lummis just got one of these cylinder wax recordings, and he made recordings of Bibo, who was an Acoma Pueblo, singing Navajo songs. And, they were initially catalogued at the Braun Museum here – these cylinders as actually being Navajo songs. And so, I thought this is interesting. You know, who is this guy? I got recordings of him, and they were hilarious … It sounded like, “If I were a rich man.” He’s not Navajo. But, he’s recreating Navajo songs, but with something that is kind of familiar to him.

Possible Bibo and Bloch Interactions

Bloch probably did not know of the cylinder recordings of Bibo singing. There were no records found indicating that Bloch knew or had met Lummis in Los Angeles. However, we can speculate Bloch knew of Bibo as far back as Bloch’s trip to New Mexico in 1924. Bloch’s

98 Browner, interviewed by author, UCLA, Los Angeles, December 15, 2014. See Appendix A.
timeline in Santa Fe and San Francisco match that of Bibo’s. How well they knew each other is open to question. Still, Bloch was probably aware of Bibo and likely interacted with him and his family in the Temple. The Temple is also a social setting where members introduce themselves to each other and swap stories.

Bloch juxtaposed Native American with Judaic-influenced melodic gestures in his *Violin Concerto*. A good example could be seen in the first movement mm. 44-50. As to why they were juxtaposed in the concerto one can only surmise, as Bloch did not say. It is possibly a way of relating the suffering of European Jews with the displacement and abuse of Native Americans. However, Bloch started composing in San Francisco, not in Europe, and the melodic gestures hark back to what he heard in New Mexico in 1924. It is highly probable that Bibo inspired Bloch to rethink his 1924 experiences in Santa Fe.

Bloch might have also used an *Avodah Hakodesh*-influenced melodic gesture in the *Violin Concerto* subconsciously. Or, as previously discussed, Bloch might have been influenced by Bibo, with whom he might have prayed at Temple Emanu-El around 1928-30.

**Bloch Native-Influenced Examples**

The initial Native American like melody (Figure 3.2) was seen by Suzanne Bloch as “a motif which Bloch jotted down from American Indian music he heard in New Mexico.”[^99] Bloch used elements to create his own styled Native-like theme. The first three measures of this musical gesture are Ojibwa-influenced, not Pueblo-influenced. As Browner explained in our interview, Pueblo songs are narrow in pitch range.[^100] This *Violin Concerto* music example given in Bloch’s written program notes could be seen using the same contour and terrace-like

[^99]: Suzanne Bloch, 82.
[^100]: Browner, interviewed by author, UCLA, Los Angeles, December 15, 2014. See Appendix A.
descending style, or as Browner described, a Northern Style singing technique called a “push up.”\textsuperscript{101} Ojibwa songs occasionally include this male voice technique. Browner described the beginning of this musical example as having similar characteristics to a 1912 Ojibwa recording called “Gmiwun’s Dream Song.”\textsuperscript{102} Browner also added “the unique things about Ojibwa songs that they have a five-beat phrase that relates to the five-beat number system.”\textsuperscript{103} This could have influenced this melodic gesture. The music example’s polymeter and phrasing might be seen as an attempt to create a five-beat phrase. Suzanne Bloch wrote on this music example (Figure 3.3): “This theme ends typically as do many Indian themes – on a descending third and in typical syncopation.”\textsuperscript{104} However, the ending descending minor-third is a stereotype in a wide variety of Native music. Bloch’s intention for the descending minor third was only to express a nostalgic idea of what Native-like music gestures should sound like, and incorporate them into his composition.

\begin{center}
\includegraphics[width=0.7\textwidth]{figure33.png}
\end{center}

Figure 3.3 Bloch, Violin Concerto, First Movement, mm. 1-4, 1\textsuperscript{st} Clarinet in A

Violin Concerto by Ernest Bloch
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In America, Bloch cited the Densmore books and gave recognition to the Pueblo, Mandan & Hidatsa, and Chippewa tribal songs used. In the Violin Concerto, Bloch took a different

\textsuperscript{101} Ibid.  
\textsuperscript{102} Browner, interviewed by author, UCLA, Los Angeles, December 15, 2014. See Appendix A.  
\textsuperscript{103} Ibid.  
\textsuperscript{104} Suzanne Bloch, 82.
approach. Bloch attempted to make the Native American-like melodic gestures more accessible for a greater public. This was the same approach he used with Judaic-influenced works such as *Avodah Hakodesh*, written around the same time as the *Violin Concerto*. Bloch’s philosophy to have music accessible to all people was in common with one of his favorite composers, Richard Wagner.

As previously discussed, Bloch’s use of a similar “Scottish Snap” rhythm in m. 3 [looks like measure 3 in this example] does not sound Native-influenced. However, Bloch occasionally used this rhythmic gesture in his works. This music example (Figure 3.2) coincides with what Densmore wrote about Chippewa tribal songs. Densmore wrote that Chippewa melodies were more important than the words sung.105 The way the melody trended and its principal rhythm were also of importance.106 Bloch’s interpretation and construction of this Native American-influenced theme sound comparable to Densmore’s interpretive transcriptions of Chippewa tribal songs. In this next music example (Figure 3.4), Browner described Bloch’s “Second [Music] Subject” as Lakota-like.107 This may have been influenced by Bloch’s encounters with the Sioux tribe. The difference seen here from the previous example (Figure 3.3), as Browner explained, is the melodic contour of the melody from high to low.108 Browner also gave an audio reference of a recording from 1964 of an Omaha song sung by a Lakota chief named Ben Black Bear.109 As with this second music example (Figure 3.4), Ben Black Bear’s song had many large interval leaps. Chromatic accidentals and polymeter would also be markers of Lakota-influence.110 Native songs use microtonal pitches which are not tempered sounding, which make them

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106 Ibid, 3.
107 Browner, interviewed by author, UCLA, Los Angeles, December 15, 2014. See Appendix A.
108 Ibid.
109 Ibid.
110 Ibid.
challenging to reproduce with standard music notation. Densmore had this same problem when she transcribed Native songs in her books. When Densmore was recording elderly chiefs on wax cylinders, she could be heard playing a pitch pipe to set a starting pitch for the singer to go with, which she used as a starting point for transcription. In the first movement, Bloch reprised a variation of this melodic gesture again in mm. 286-292.

In this Native American-influenced example (Figure 3.5), Bloch expressed an “atmosphere” of “American Indian character” with this melodic musical gesture, even if it may be perceived as stereotypical. The “Scottish snap”-like rhythm is not Native American. Browner’s transcriptions of pow-wows described using 3/8 meter instead of common time, and also the use of an eighth-note followed by a quarter-note, rather than a “Scottish snap”-like rhythm. However, Bloch was possibly creating his own interpretative Pueblo-like musical gesture. As seen in his America, this melodic musical gesture (Figure 3.5) is played in the low

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111 The request to play the E-string farther than it should is an error in the solo violin part by an eighth note beat, but it is not in the score.

register of the violin. There is also an ascending contour to the musical gesture. In its first three measures, the low range is also narrow.

Figure 3.5 Bloch, Violin Concerto, First Movement, mm. 7-10, Solo Violin

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Bloch’s Primitivism (1930-1938)

Bloch met Stravinsky around 1938. The information where they met is unknown, but there was a mural including Bloch and Stravinsky created by Lucienne Bloch in 1938 called The Evolution of Music for George Washington High School in New York City.¹¹³

Figure 3.6 Lucienne Bloch, The Evolution of Music, 1938. Ernest Bloch Society, Gualala

In Figure 3.7, Bloch seemed to be influenced by Stravinsky’s music and by the primitive movement. A similar musical gesture could also be seen in Pagan rituals composed in Stravinsky’s *Le Sacre du Printemps*. Bloch used a similar polymetric style and emphasized accents and down-bow strokes as in *Le Sacre du Printemps*. Bloch also used similar heterophony and modality. Though the interval of an open fourth could be influenced by French composers like Debussy, it could (as with Debussy) also be an influence from a primitive movement happening early in the twentieth century. Other than the C-sharp, this melodic gesture is diatonic (Figure 3.7). It is not Native American-influenced as in Figures 3.3 and 3.4.

![Figure 3.7 Bloch, Violin Concerto, Third Movement, mm. 178-181, Solo Violin](image)

In Europe in 1935, Bloch composed a *Piano Sonata* that also was influenced by primitivism. Bloch may have subconsciously been influenced to write similarly in his *Violin Concerto*’s third movement. However, the primitive sounds produced from the *Piano Sonata* were described as “Americana” rather than the “atmosphere” of Native American character seen in the *Violin Concerto*. Suzanne Bloch’s program notes on the *Piano Sonata* said:

> The third movement that follows has a story connected with it. In the last years of his life when Bloch had settled in the state of Oregon, he had a file box in which he collected documents illustrating what he saw as the “utter stupidities of our times.” There were grotesque clippings, inept questionnaires he often received for special surveys, and pathetic

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114 Suzanne Bloch, 76.
queries for someone’s thesis. In addition, he also had a section he called “Americana” full of items sometimes touching or beautiful, that to him described this many-faceted country. Into the grotesque file, he had put the clipping of a photo taken at a banquet of some American Legion group. On top of the table is a prancing drum majorette in full regalia, surrounded by admiring members of the gathering. The pretty girl is high-stepping, wearing high boots and twirling her baton. Clipped to this photo, Bloch had added a photograph of an ancient Chinese sculpture called “God of War.” This terrible looking creature is high stepping in the identical pose of the drum majorette, but under his high boots lie groveling figures of his victims trampled under his feet. Bloch would say that the last movement of the Piano Sonata, barbaric in character, depicts this brutal aspect. The high stepping, heaviness of the material used, with its dynamics reach a summit where this brutality breaks, reaching final passages that are mysterious and questioning.  

Suzanne Bloch’s Piano Sonata’s depiction of “high stepping,” “barbaric,” and “heaviness” are all characteristics seen in this musical example from the Violin Concerto’s third movement (Figure 3.5) and in several places in Stravinsky’s Rite of Spring. The topic matter of Bloch’s Piano Sonata could also show Bloch’s naiveté regarding the politics engulfing the Jews in Europe in the 1930s. In 1934, Bloch said in an interview to the New York Times:

…The phenomenon of Germany is bigger than the treatment of the Jews…A movement as profound as the Lutheran Reformation is taking place. I greatly respect Hitler’s sincerity. He believes wholly and disinterestedly in what he is doing. He is a fanatic, if you will, on fire with his cause, but certainly not an opportunist making political capital. But to label him and his movement merely as anti-Jewish is inaccurate; its Jewish aspect is discernible in H.S. Chamberlain’s Genesis of the Nineteenth Century…  

Native American-Influenced European Composers Similar to Bloch

The specific Native tribal influences of Bloch’s America and Violin Concerto make these two works unique. According to Perea, no European-born composer after 1887 had shown any nostalgia to specific Native tribes before Bloch’s Native-inspired works. However, there were two other European Composers who may have thought to themselves to be inspired by Native

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115 Ibid.
American music: Antonin Dvořák and Ferruccio Busoni. Antonin Dvořák’s “American” String Quartet and “New World” Symphony No.9 would be compositions derived in a general way from music thought to be of Native tribes. Dvořák did have two encounters with Native Americans. The first was at a Buffalo Bill’s Wild West Show and later with a travelling medicine show where he met Kickapoo Chief Big Moon. However, as Browner explained, these Dvořák works may not have been Native-influence. Instead, Dvořák’s intentions were to develop a nationalistic musical style for America. Browner wrote:

Dvořák assumed that it would be as natural for White American composers to use Native music as it was for him to use those of Czech peasants. But he did not take into account the cultural distance between the Native population and the dominant society. Dvořák’s ignorance of race relations in 1890s America, where the “other” was more likely defined by gradations in skin color rather than by differences in language or religion as in his homeland, allowed him to make sweeping public calls for the creation of a “national” American music based upon the melodies of Negros and Indians.

Busoni used melodies for his Native-influenced compositions melodies from Natalie Curtis’s The Indians’ Book published in 1907. Busoni’s Native American-inspired piano works include Indianische Fantasie, Indianisches Tagebuch: Erstes Buch, and Gesang vom Reigen der Geister. Busoni was sincere about creating Native inspired works. However, Busoni only picked Native American songs which were easy for him to arrange. This was a noticeable difference to how Busoni and Bloch approached Native American music. Unfortunately, Busoni’s Native American-inspired works were not popular in Europe. Bloch had similar problems with both America and the Violin Concerto when they were premiered.

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119 Ibid, 53-54.
120 Ibid, 53.
121 Ibid, 76.
122 Ibid.
123 Browner, interviewed by author, UCLA, Los Angeles, December 15, 2014. See Appendix A.
Critics did not receive them well. However, Bloch’s composing in the style of certain Native tribes would be what Densmore was trying to encourage. Both wanted to preserve as much Native tribal music as possible. Densmore also wanted to interest composers, like Bloch, in writing Native American-inspired tribal works so that their authentically-inspired music would not disappear after the Dawes Act of 1887.

The Judaic Influence

The Mishebeyrakh

Bloch was inspired to use a shteyger (mode) known as the Mishebeyrakh (Hebrew: He Who Blessed) in his Violin Concerto. The Mishebeyrakh is an altered-Dorian mode taken from Judaic services dating as far back as the sixth century. The Mishebeyrakh is today recited by the Gabai124 while breaking from Torah reading for blessings on sick people, the health of a mother and newborn child (and naming of a baby girl), the Oleh, the person called to the Torah to listen and read from the Torah scroll on the right side of the reader, sometimes for the congregation as a whole, and/or for the country of Israel. Slobin described the Mishebeyrakh as combining two other shteygers: The Ahava-Raba (Hebrew: a great love), which is also called the freygish mode, and Magen-Avos, a Dorian mode with a raised fourth and flat sixth scale-degrees.125

This example was from the Violin Concerto’s cadenza using the Mishebeyrakh (Figure 3.8).

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124 The Gabai is the person who is responsible to call people up to the Altar while the Torah scroll is being read. The Gabai stands next to the Torah reader and will also correct words read which are mispronounced.

The Judaic-influenced melodic gesture appears in each movement in the work similar to the version shown above or as a variation. In Figure 3.8, Bloch’s use of the Mishebeyrakh might have been derived from his Swiss Jewish Ashkenazi community, which abided by Russian Jewish customs, or it might have been influenced by a Klezmer ornamentation called flageoletts (Italian: small flute). Flageoletts use harmonics on pitches D and G, as Mark Slobin wrote, “to create rapid whistling sounds evoking the heavens.”

Bloch may also have been influenced by the harmonic minor sound used from suggested Jewish narrative works his once friend Godet wanted him to hear. One of these Jewish-inspired works was the pictorial theme of Samuel Goldenberg and Schmuyle from Modest Mussorgsky’s Pictures at an Exhibition (Figure 3.9).

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126 Ashkenazi Jews are European Jews, not to be confused with Sephardic Jews from Spain and Northern Africa, who have different customs from Ashkenazi Jews.
127 Slobin, 121.
128 Móricz, 106.
Not related to any Jewish music examples Godet might have given to Bloch, George Perlman’s *Suite Hebraïque: Yisker* is another example influenced by the *Mishebeyrakh* (Figure 3.10).

*Yisker* (Hebrew: Remembrance) is a prayer only for members of the synagogue who have lost a mother, father, brother, or a sister. (Members who haven’t lost one of these family members leave the synagogue only for this prayer portion.) It is recited four times in the Jewish calendar year: *Yom Kippur, Shmini-Atzeret*, the 8th day of *Passover*, and the 2nd day of *Shavuos*. Both Perlman’s *Yisker* and Bloch’s *Violin Concerto* examples are diatonic versions of the *Mishebeyrakh*. Judaic-influenced music is predominantly diatonic.
In mm. 4-14 of Yisker (Figure 3.10), Perlman composed this melodic gesture with Judaic-influenced expression. Perlman indicated this expression through the tempo marking of *Andante doloroso* and with many accentuated nuances written in the score. These include: a dynamic level of *piano* and a description to be played *tenderly*; written *tenuto* markings for half-notes in mm. 5, 6, 8, 9, and 10; grace notes added in m. 7, m. 11, and m. 13; and *tenuto* dash markings for all the eighth-notes including a *ritardando* in m. 13. In m. 7, m. 11 and m. 13, Perlman used different accentuated markings for a similar motivic idea.

The *Mishebeyrakh* was not the only recognizable influence for the melodic gesture in the First Movement’s *Cadenza* of Bloch’s *Violin Concerto*. The *Mishebeyrakh* could be confused with the Ukrainian Dorian mode used in Eastern Europe. The difference is in how all Jewish-inspired music sounds. Whether it is played for a wedding or sung by a *chazzan* from a synagogue, the *Mishebeyrakh* has a sound of melancholy, a reminder to all Jews to feel sad as a nation in exile from Israel with no Temple or Messiah. This somber mood of remembrance heard is what makes the *Mishebeyrakh* sound so unique. The *Cadenza* example exhibits this, and as with the Hebrew language, it adds an accentual-syllabic meter. Some have described this “Scottish Snap” accentual-syllabic meter in Bloch’s music as the “Bloch Rhythm,” but it could also be described as a *Klezmer* ornamentation called *krekhtsn*, a distinctive moaning sound, aided by another *Klezmer* ornamentation *kneytshn*, distinctive short notes sounding creased or wrinkled.129 This is seen twice in Figure 3.7 in where a thirty second note is followed by a double-dotted eighth note.

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129 Slobin, 120.
The Dreydlekh

The Yiddish word *dreydlekh* was adopted to describe the *Klezmer* ornamentations. However, *dreydlekh* is also the Yiddish plural word for *dreydl*. *Dreydl* is a four-sided spinning toy top symbolically used to play games during the Jewish holiday of *Hanukkah* as a symbol reminding Jews of the great miracle defeating the Syrian-Greeks in Israel around the 2nd century B.C. Chabad.org adds:

The *dreidel*, known in Hebrew as a *sevivon*, dates back to the time of the Greek-Syrian rule over the Holy Land – which set off the Maccabean revolt that culminated in the Chanukah miracle. Learning Torah was outlawed by the enemy, a “crime” punishable by death. The Jewish children resorted to hiding in caves in order to study. If a Greek patrol would approach, the children would pull out their tops and pretend to be playing a game. By playing *dreidel* during Chanukah we are reminded of the courage of those brave children.\(^\text{130}\)

*Dreydlekh* was ornamentation taken from the aural tradition from as far back as the destruction of the second Temple in 70 A.D. Guarded secrets regarding how it was sung were only known by a few *chazzans*.\(^\text{131}\) It was then later accepted by Rabbis for use in events other than Jewish Services and these *dreydlekh* were assimilated into *Klezmer* music starting around the sixteenth century. Like Bloch’s *Violin Concerto*, the *dreydlekh* was performed by a solo voice or instrument.

A *dreydlekh* melodic gesture, whether frenetically melismatic or with a fluctuating *tremolo*, was traditionally performed improvisationally, and unmeasured in meter. The *dreydlekh* tradition has been kept for centuries in Orthodox and Hassidic Jewish services as freely rhapsodic and not attempting to imitate any chanted service music used in a church. Additionally, *dreydlekh* may add *Klezmer*-styled vocal embellishments such as *krekhtsn*,


kneytshn, tshoks (Yiddish: bending [the pitch]), flageoletts, and glitshn (Yiddish: sliding). These ornamentations additionally help to identify the dreydlekh-like sound. However, in Bloch’s Violin Concerto, these embellishments were not composed in his dreydlekh-like melodic gestures.

The traditional dreydlekh influenced Bloch’s Violin Concerto’s First Movement as seen here in the quasi cadenza and cadenza.

Figure 3.11 Bloch. Violin Concerto, First Movement quasi cadenza, m. 20, Solo Violin

Figure 3.12 Bloch, Violin Concerto, First Movement, Cadenza, m. 20, Solo Violin

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132 Slobin, 122.
133 Slobin, 122.
These examples were what Olin Downes, a music critic from the New York Times, might have referred to as sounding “freely rhapsodic.” The *quasi cadenza* (Figure 3.11) spins a pitch cluster set until it abruptly stops, just like a Hanukkah *dreydl* spinning out until falling on its side. The *cadenza* example (Figure 3.12) is longer and more elaborate; it includes a wider variety of pitch cluster sets and durations of notes. Bloch used dotted measure lines to guide the violinist how to play *dreydlekh*-influenced section. In both examples, Bloch wrote in the score to accelerate the tempo ending abruptly on a sustained note.

*Avodah Hakodesh Influence*

Bloch started his *Violin Concerto* in 1930 in San Francisco where he was attempting to derive his own Native American-like music gestures for his composition. However, Bloch did most of his concentrated work on it in Europe. While he was working on his concerto, Bloch was writing many Judaic-influenced works. One was the commissioned work named *Avodah Hakodesh* for Temple Emanu-El in San Francisco. The *Avodah Hakodesh* was orchestrated for Baritone, Chorus, and Organ or Full Orchestra. The Hebrew texts used came from the Reform Jewish *Union Prayerbook* in 1922. Bloch created his own version of the service. He was tapping into his own spiritual style derived from his early childhood experiences, not traditional melodies used in most temples.

Bloch’s *Avodah Hakodesh* also has this *dreydlekh*-like melodic gesture in mm. 212-215. (Figure 3.13) Like the *Violin Concerto*, there is a rising arpeggiated triad played by the inner-*divisi* of Violin II. This ornamentation played by the inner-*divisi* of Violin II carries to the

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entrance of Violin I in m.212. *Avodah Hakodesh’s* dreydlekh-like is shorter by one note, but this similar melodic gesture is two measures long.

![Musical score](image)

Figure 3.13 Bloch, *Avodah Hakodesh*, mm. 212-215, *Tutti Strings*
Figure 3.13 Bloch, *Avodah Hakodesh*, mm. 212-215, *Tutti Strings (continued)*
In the *Violin Concerto*, there is a melodic gesture similar to a place in *Avodah Hakodesh* (Figure 3.14).

![Figure 3.14](image)

*Figure 3.14 Bloch, Violin Concerto, First Movement, m. 191, Solo Violin*

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However, the *Violin Concerto*’s melodic gesture is compressed into less than a full measure, which means the *dreydlekh*-like ornamentation of triplet thirty second notes sounds very brief. This *Avodah Hakodesh*-like melodic gesture is played frequently in the first movement. It returns once at the beginning of the third movement in the Solo Violin part in m.21.

Even though he participated in the service from time to time, Bloch did not have a religious upbringing. Bloch was Jew spiritually, not ritualistically. However, as with his earlier *Jewish Cycle* works, Bloch went to services to rekindle his spiritual emotions. As seen in all of his Judaic-inspired works, the *Avodah Hakodesh* was Bloch’s own expressive interpretation of Judaic services. He did not use authentic Jewish melodies. It was his intention with *Avodah Hakodesh* to have it accessible and enjoyed by all people, not just a Jewish audience.
The French Influence

Debussy’s Pentatonic Scale

Debussy is commonly referred to by music historians as an impressionistic composer. The term of impressionism started late in the nineteenth century when a French reporter viewing Monet’s paintings called them “Impressionism.” Debussy was later described by critics as impressionistic because of the colorful texture they perceived, fragmented motivic structure, and what subject themes were used, similar to those from the painters. As with the impressionist painters, Debussy’s melodic gestures and accompaniment were composed with controlled musical color. Passion and drama, the hallmarks of romanticism, were absent.

Debussy commonly used the anhemitonic pentatonic scale (scale degrees 1, 2, 3, 5, 6 of a major scale). This scale cannot create dominant-tonic functional progressions because it avoids using the leading tone from the major scale. This pentatonic scale is frequently used in Debussy’s music. It sounds impressionistic, expressive, and tonally colorful. Jeremy Day-O’Connell added that Debussy’s pentatonic scale was traditionally presented monophonically, accompanied by diatonic chords.\footnote{Jeremy Day-O’Connell, “Debussy, Pentatonism, and the Tonal Tradition,” \textit{Music Theory Spectrum} 31/2 (Fall 2009): 234.}

An example of a pentatonic scale can be seen in the Violin and Piano transcription by Arthur Hartmann in 1910 of Debussy’s \textit{The Girl with the Flaxen Hair} (Figure 3.15).\footnote{Arthur Hartmann was a violinist and friend of many years of Debussy. Hartmann got permission from Debussy to transcribe this work. See Sidney Grolin, Samuel Hsu, and Mark Peter, ed. \textit{Claude Debussy as I Knew Him and Other Writings by Arthur Hartmann} (Rochester: University of Rochester Press, 2003): 298.}
In the ending of a phrase shown in this example (Figure 3.15), Debussy used a pentatonic scale with pitches G, A, B, D, and E before the final double-stop chord of pitches B and G. It is diatonic and uses intervals of open fourths for harmony (with the exception of the final major third and minor sixth intervals). Debussy omits the leading tone (F-sharp) of G major. The pitch C descending to pitch B is how this cadence resolves in the absence of a leading tone. The piano accompaniment supports it with sustained diatonic chords.

In this passage from the first movement to Bloch’s *Violin Concerto*, Bloch created the same effect seen in Debussy’s pentatonic passage (Figure 3.16). This cadence sounds very similar to the finale cadence used in Debussy’s *The Girl with the Flaxen Hair*.
The Solo Violin plays the four of the five pitches (A, B, D, E) seen in Debussy’s pentatonic scale. The supporting fifth pitch G is found in the Bass Clarinet, 1st Trombone, Tympani and Double Bass. The leading tone is also absent from Bloch’s passage. The Tympani’s repeated interval of an augmented fourth (C# and G) was only for tonal color. Like *The Girl with the Flaxen Hair*, the orchestra part supports the Solo Violin with sustained diatonic chords built on intervals of seconds and fourths. It’s not a quotation of Debussy, but Debussy’s influence cannot be disputed.

**Open Fourths and Fifths**

Another influence Bloch might have taken from Debussy was the usage of open fourths and fifths in his works. As in *The Girl with the Flaxen Hair* example (Figure 3.15), the Solo Violin in Bloch’s *Violin Concerto* plays ascending intervals of open fourths. This was also common in many of Bloch’s works after 1901 and is seen in his *Violin Concerto*. In his *Violin Concerto*, Bloch either wrote arpeggiated or double stop intervals of open fourths and open fifths. This is an example from Bloch’s *Violin Concerto* of a melodic gesture using arpeggiated open fourth and open fifths (Figure 3.17).

Here are two examples from the First Movement of Bloch’s *Violin Concerto* where Bloch used open fourth and fifth double-stop intervals (Figure 3.18 and Figure 3.19). This technique, where a melodic line is doubled at the fourth or the fifth is called harmonic planing. It is typical of Debussy’s music.
Figure 3.17 Bloch, *Violin Concerto*, First Movement, mm. 10-14, Solo Violin

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Figure 3.18 Bloch *Violin Concerto*, First Movement, mm. 100-101, Solo Violin

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Figure 3.19 Bloch, *Violin Concerto*, First Movement, mm. 184-185, Solo Violin

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Bloch wrote open fourths and fifths in other works than his *Violin Concerto*. In his Sonata No.2, *Poème Mystique*, Bloch composed melodic gestures using arpeggiated open fourths and fifths. This example is from the beginning of the work (Figure 3.20).

![Figure 3.20 Bloch, Sonata No.2 *Poème Mystique*, mm. 1-4, Violin](image)

Bloch also used tremolo-like open fifths for many of his works as colorful impressionistic accompaniment. In this example from his *Violin Concerto*, Bloch notated a measured slow tremolo of open fifths after the Violin Solo completed its 1st Movement *cadenza* (Figure 3.21). The two clarinets in A continue the open-fifths tremolo, picking it up after the Solo Violin in m. 286. A variation of this tremolo reappears in the third movement without the open fifth played by the Solo Violin in mm. 152-153.

These fifths also appear in an example other than his *Violin Concerto*: Bloch’s *Poème Mystique* used open fifths for tremolos after the violin’s first *quasi cadenza* passage shown earlier as in Figure 3.11. Again, Bloch is using an open-fifth tremolo to add a colorful effect in the violin, which is accompanying the piano in mm. 23-31. This again reappears briefly in m. 385 played
by the violin using the same interval and pitches. The piano also used similar arpeggiated open-fourth and –fifth tremolos seen in the left-hand in mm. 56-74.

Figure 3.21 Bloch, Violin Concerto First Movement, mm. 281-286, Solo Violin

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Figure 3.22 Bloch, Sonata No.2, Poème Mystique mm. 23-27, Violin

In all, Bloch’s Poème Mystique and Violin Concerto both used a lot of tremolo and fast duration notes with arpeggiated chords throughout as accompaniment for melodies. They also produce color and drive melodies along.
French Cyclic Design

Bloch used cyclic design in his Violin Concerto similar to his contemporary colleagues César Franck and Claude Debussy. While Bloch was in Paris getting acquainted with Debussy, he composed Hivers-Printemps (1905). It is a work in which one could see influences of Debussy’s impressionistic compositional techniques. Hivers-Printemps also has cyclic musical gestures which are diatonic and fragmented sounding. This example (Figure 3.23) is from the work’s second movement called Printemps. The Piccolo starts off the cyclic motive. This melodic gesture is played several times by different types of instruments in Printemps. The melodic gesture also will start on a different pitch or be played as a variation.

![Figure 3.23 Bloch, Hivers-Printemps, Printemps, mm. 3-5, Piccolo](image)

In Franck’s Piano Quintet, he used a cyclic form of a melodic gesture that would appear only in the first and third movement. Cobbett wrote, “Here we have what was later to be called the cyclic form, in which themes first presented in their simplest guise, become the generators of the entire development, and by means of their return and through their transformations lend in work its unity of character and thought.” When the cyclic melodic gesture returns in the third movement, it is a variation of the original one from the first movement. Both cyclic motives

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138 César Franck was born in French-speaking Liège, Belgium, but was embraced by his adopted country of France. He left for Paris at the age of fifteen and had Paris as his home for the rest of his life. Franck taught composition at the Paris Conservatoire. In 1872, Franck was officially “naturalized” as a French citizen by the French government. See W.W. Cobbett, “Music and Musicians of the Provinces of Belgium.” Proceedings of the Musical Association, 27th Session (1900-1901): 101; W.W. Cobbett, “César Franck (1822-1922).” The Musical Quarterly 9/1 (Jan., 1923): 27.

139 Cobbett, “César Franck (1822-1922),” 40.
sound nearly identical when presented the first time in each movement, with exceptions of its key and dynamic levels (Figure 3.24 & Figure 3.25). Unlike Bloch’s *Hivers-Printemps*, Franck’s cyclic motives from his *Piano Quintet* were not diatonic.

![Figure 3.24 Franck, Piano Quintet in F Minor, First Movement, mm. 90-93, Piano](image)

When it returns, the cyclic melodic gesture sounds in a different meter and rhythm (Figure 3.25).

![Figure 3.25 Franck, Piano Quintet in F Minor, Third Movement, mm. 429-435, Violin I](image)

In Bloch’s *Violin Concerto*, we see similarities to Franck’s *Piano Quintet in F Minor*. Bloch’s Ojibwa-like sounding motives (Figures 3.3 and 3.26) and his own expressive “stereotype” of a Pueblo-like musical gestures appear in the first and third movement (Figures 3.5 and 3.34).
Like Franck, both first movement examples sound similar to those in the third movement. In this example from Bloch’s *Violin Concerto*, the Native-influenced melodic gesture is played by the clarinet in A and the French horns at the beginning of the First Movement.

Bloch also used fragmented melodic gestures in his *Violin Concerto* similar to Debussy’s *String Quartet*. Unlike Franck’s *Piano Quintet*, Debussy’s *String Quartet* used a similar melodic gesture in all four movements. Debussy’s cyclic design has melodic gestures in all movements with similar timbre, mood, key, and subject. These examples from all four movements illustrate similar sounding melodic gestures from Debussy’s *String Quartet* (Figure 3.27, Figure 3.28, Figure 3.29, & Figure 3.30).
Influenced by Debussy, Bloch wrote similarly fragmented melodic gestures in all three movements of the *Violin Concerto*. A common cyclic motive used is a Judaic-influenced musical gesture (Figure 3.31, Figure 3.32, & Figure 3.33).
Another common cyclic motive seen in each movement was probably thought of by Bloch as a Pueblo-like melodic gesture (Figure 3.34).
In the second movement, Bloch wrote a variation of this “stereotype” Pueblo-like melodic gesture initially seen in the first movement (Figure 3.35).

Figure 3.35 Bloch, Violin Concerto, Second Movement, mm. 99-102, Solo Violin

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Bloch would also sometimes juxtapose this “stereotype” Pueblo-like melodic gesture (Figure 3.36) with a Judaic-like melodic gesture (Figure 3.33). This is an example from the third movement.

Figure 3.36 Bloch, Violin Concerto, Third Movement, mm. 95-96, Solo Violin

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There are other examples where Judaic-like and Native-like melodic gestures are juxtaposed in the first and second movements. For example, in mm. 44-49 of the first movement, the Judaic-influenced melodic gesture (Figure 3.31) is juxtaposed with a variation of
the Native Ojibwa-influenced melodic gesture in mm. 47-49 in the solo violin part (Figure 3.37).$^{140}$

![Figure 3.37 Bloch, Violin Concerto, First Movement, mm. 47-49, Solo Violin](image)

In another example in mm. 43-50 of the second movement, the same Judaic-influenced melodic gesture (Figure 3.38) in the clarinet is juxtaposed with a different Native-sounding “stereotype” melodic gesture in the solo violin in the second movement (Figure 3.39). These are just two examples of many that happen in the work.

![Figure 3.38 Bloch, Violin Concerto, Second Movement, mm. 43-48, Solo Violin](image)

$^{140}$ The solo violin part has a measure rest at m. 46.
These incidents of juxtaposition could also have been influenced by Bloch’s desire to the spiritually-conflicted life of Bibo. Bibo was a person who may have been torn by his Judaic faith and the love for the Acoma Pueblo tribe. It could be speculated that Bloch’s juxtaposition of Judaic-like and Native-like melodic gestures might have been purposely done to convey this.

**The German Influence**

Bloch authored the program notes for the premiere of his *Violin Concerto* in December 1938 by the Cleveland Orchestra. Bloch’s comments express his own feelings toward certain music examples from each movement. Each music example was identified with a mood, a character, or a cause of Bloch. As Vincent Persichetti wrote, “It is not a conscious emotion but an emotional consciousness that makes Bloch’s music so luxuriant, sumptuous, unrestrained, and full-blown.” These emotional connections are expressed in Bloch’s program notes:

The Solo Violin enters [the first movement]…immediately after its enunciation, with a kind of ‘meditation’…The second movement…starts with a kind of folk-song, of a very quiet and

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dreamy character…The last movement…begins orchestrally in a tragic and vehement mood.  

Though Bloch’s entire compositional output could be seen as eclectic in style, he saw himself as a Neo-Romantic influenced writing on his own feelings in an age he called anti-Romantic. Bloch wrote:

…and “serious” composers persist in the obsession with technique and procedure. They discuss and argue; they laboriously create their arbitrary, brain-begotten works, while the emotional element – the soul of art – is lost in the passion for mechanical perfection. Everywhere, virtuosity of means; everywhere, intellectualism exalted as the standard. This is the plague of our times and the reason for its inevitable death.

Poème Mystique Influence

Bloch’s chant-like section found in his Poème Mystique influenced a melodic musical gesture seen in the first movement of his Violin Concerto. Bloch’s Lakota-influenced melodic gesture (Figure 3.40) is juxtaposed with the chant-like melodic gesture similar to the Gloria section of Poème Mystique.

Bloch asked the Solo Violin to play on the brighter E-String rather than the warmer sounding A-String. The sounds from the musical subject create an unsettling feeling in the listener. This again could be an expression either from Native American events he witnessed in New Mexico or from Bibo. In either case, Bloch’s quoted “Second [Music] Subject” presents expressive qualities, using dynamic levels and requested string timbres, which are from German contemporaries such as Richard Strauss.

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145 The request to play the E-string farther than it should is an error in the violin part by an eighth note beat, but it is not in the score.
The other German-influenced element is expressed by juxtaposing two different ideas of the Lakota-like music example (Figure 3.40) and the chant-like musical gestures (Figure 3.41).

This chant-influenced musical gesture could be heard in the *Gloria* section to Bloch’s *Sonata No.2 “Poème Mystique”* in mm.230-237 (Figure 3.42). While the Native-influenced melody is chromatic with intervalllic jumps, some using augmented fourths, the chant-like musical gesture is diatonic and moves predominantly by step. The “commas” found in this *Meno Mosso* of the *Violin Concerto* are also an influence found in Bloch’s *Poème Mystique*. 
Both musical ideas are again juxtaposed from mm. 142-146 (Figures 3.43 & 3.44).

Bloch created his own interpretive style of chant melody in both his *Poème Mystique* and *Violin Concerto*. This would also concur with Bloch’s interpretation of Wagner’s philosophy on romanticism.
The Pastorale Melodic Gesture

In the Third Movement, Bloch again wrote two contrasting of dramatic sounding musical melodic gestures with Germanic influence differing from the first movement’s Lakota-like and chant-like examples. He states: “The last movement, Deciso, begins orchestrally in a tragic and vehement mood.”147 (Figure 3.45)

![Violin Concerto, Third Movement, mm. 1-4, Piano [reduction]](image)

Figure 3.45 Bloch, Violin Concerto, Third Movement, mm. 1-4, Piano [reduction]

Violin Concerto by Ernest Bloch
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This melodic gesture is played by woodwinds and brass first, then the strings comes two measures later. After the opening melodic gestures, the Solo Violin enters, as Bloch described “dreamily recalling” the First Movement’s opening Ojibwa-like sounding theme (Figure 3.3) followed by a “kind of accompanied Cadenza” in mm. 19-28.148

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148 Ibid.
Once the Solo Violin reaches the *Allegro Moderato*, a new musical subject is introduced that sounds different from the mood shown in the *tutti’s* opening *Deciso*. Bloch called it “of a joyful character, like a lively ‘Pastorale.’” 149 (Figure 3.46)

![Figure 3.46 Bloch, *Violin Concerto*, Third Movement, mm. 47-50, Solo Violin](image)

*Violin Concerto* by Ernest Bloch
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This “Pastorale” musical subject sounds eerily similar to the opening musical subject of the First Movement of Beethoven’s Symphony No.6 (Figure 3.47). At the same time his concerto was being composed, Bloch was also engaged in an in-depth three-year analysis of Beethoven’s *Eroica* Symphony No. 3. 150 Bloch admired Beethoven and believed Beethoven had influenced his own inner romanticism. Bloch photographed a tree in Roverado, Switzerland in 1931, naming it “Beethoven” (Figure 2.9). 151

The *Violin Concerto*’s “Pastorale” has rhythm, articulation, and character that are nearly identical to Beethoven’s opening *Pastorale* melodic gesture.

149 Ibid.
151 Ibid, 6.
Bloch also asks it to be played *giocoso* (English: jolly). This was similarly influenced by another German composer, Johannes Brahms. In Brahms’ Third Movement of his *Violin Concerto*, the tempo is marked *Allegro giocoso ma non troppo vivace* (Figure 3.48). Both melodic gestures are each played in the same character.

Brahms’ opening to his *Violin Concerto*’s Third Movement exhibits the same mood and is played in a similar tempo as Bloch’s *Violin Concerto* Third Movement’s “Pastorale” musical subject. Bloch’s knowledge of German music may have influenced this melodic gesture in his *Violin Concerto*.

**Strauss-like Tutti Sections**

Bloch shows that he was influenced by Richard Strauss in the dramatic *tutti* sections of his *Violin Concerto*. This technique is seen in many of Strauss’s tone poems, such as *Don Juan*,...
Ein Heldenleben, Also Sprach Zarathustra, Tod und Verkärung, Don Quixote, and Till Eulenspiegels lustige Streiche. Willa Cather described Strauss’s tone poem orchestration as “wonderful polyphony” and has the “understanding of the utmost resources of the orchestra.”

This could also describe Bloch’s tutti sections in his Violin Concerto. A good example is in the First Movement in mm. 249-268. In the beginning of this tutti section, the strings play arpeggiated triplets that gradually increase in intensity both dynamically and chromatically. The horns are in canon with the trombones, playing an abbreviated version of the first Native American musical gesture at the beginning of the First Movement. The woodwinds are playing the noticeably a previously explained Judaic-influenced “Bloch rhythm” in Figure 3.9. In m. 254, the “Meno Mosso” tutti section becomes even more dramatic and polyphonic. Here, it is laced with more contrapuntal rhythmic activity. In the woodwind section of mm. 254-258, the flutes, oboes, and clarinets are playing slurred chromatic quintuplet sixteenth-notes, which are countered by the repeated triplet eighth-notes played by the English horn and bassoons. At the same time, the String section, both violins and the two divisi viola sections, are continuing their ascent separately with chromatic triplet eighth-notes. The cello section plays a variation of the same Native-influenced melody seen in mm. 249-254 in unison with the horns and trumpets. In m. 256, the trombones play a contrapuntal musical gesture against the celli, horns, and trumpets. The climax occurs at the fff of the Moderato at m. 260. The rhythmic activity stops. The tutti section plays mostly in unison melodically, dynamically, and rhythmically in mm. 249-268.

Cather once described Strauss’s orchestration is seen similar to Bloch’s orchestration as “developed and interlaced, contrasted and inextricably entangled with an unerring mastery of

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counterpoint.”  

But unlike Cather’s criticism of Strauss’s tone poems stating that “melodies lack inherent beauty and strength” and “impersonal and unconvincing about his themes in themselves,” the Bloch Violin Concerto tutti sections provide the listener with a heartfelt emotional response.  

Though Bloch’s Violin Concerto is not a tone poem, it does provide an unspoken narrative to the events which were happening in the late 1920s to early 1930s while it was being composed. The feelings exhibited profoundly engage the listener from numerous juxtaposed melodic gestures from different style influences from Bloch’s eclectic repertoire. This is what makes the Bloch’s Violin Concerto such a unique and terrific work to be played and be heard.

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153 Ibid, 27.
154 Ibid.
CHAPTER FOUR

CONCLUSION

Bloch’s approach to his musical sources is evident in his Violin Concerto. Bloch described his Violin Concerto as having melodic gestures of Native American-like character. He did not say specifically where they came from. My research indicates that Bloch took Native American-like melodic gestures from the three tribes he came into contact with: the Ojibwa tribe from Ontario, a traveling Sioux tribe in Colorado City, and Pueblo tribes in New Mexico. Bloch may have been swept up in the “Indian Craze” which occurred in the 1920s and 1930s started by the US government that benefited the Native Americans. He did extensive photography of the three tribes. The Bloch photo collection of Native tribe photos was seen in Gualala, CA, during an interview this author had with family members.

Prior to composing the Violin Concerto, Bloch already completed a Native-influenced work called America in February 1927, and acknowledged using two books from Densmore showing a nostalgia for these tribes unseen by composers before Bloch. Bloch tried to also compose music that would work with his compositional style and would be accessible to a broad public on an emotional level. Bloch used a terrace-like sounding approach from the Ojibwa tribe in the opening first movement melodic gesture and melodic sounding contour similar to some Lakota tribal songs in the first movement’s Meno Mosso melodic gesture. He also used a stereotypical sounding melodic gesture in a low register and narrow range which may have been Pueblo derived. Both America and his Violin Concerto reflect his desire to incorporate what he found inspirational in Native American music into his own compositions.
Other factors such as historical events may have prompted Bloch to incorporate Native American music into his own. Suzanne Bloch wrote that Bloch was thinking of New Mexico while he was composing the Violin Concerto in Europe. In my opinion, the contrast in Bloch’s mind between colorful memories of Pueblo Indians performing Pow-Wows in the desert and Nazism must have depressed Bloch. He may have subconsciously related the persecution of European Jews to the injustice being done to the Native tribes in America. Europe during the 1920s did not inspire Bloch to write his concerto.

Germany, in particular, was changing. Post-World War I Germany was struggling under the Weimar Republic government, put in place at the United States insistence in 1919, and its economy was in shambles. The Jews were in danger. They were the objects of German and European distrust. Jews were depicted as foreigners who were a danger to the countries in which they lived. Bloch had already seen it in discussions with Godet and reading Chamberlain’s book *Foundations of the 19th Century*. Perhaps the plight of Jews in the 1930s and the exploitation of Native tribes by Americans subconsciously inspired him to juxtapose the Judaic- and Native-like melodic gestures in the *Violin Concerto*. Maybe the association implied was a conscious act. At any rate, no matter what he felt in Europe, the impetus to write his *Violin Concerto* took place in San Francisco.

While in Europe, Suzanne Bloch wrote about her father remembering the experiences he had with the Pueblo tribe while visiting New Mexico in 1924. But why did Bloch started writing the concerto in San Francisco? Solomon Bibo may have come to mind. Bibo and Bloch spiritually congregated at the same Temple Emanuel-El in San Francisco. Bibo was a flamboyant European Jew who married an Acoma Pueblo woman and was elected governor to her tribe. The sight of Bibo with his Acoma Pueblo wife and children in a Jewish place of
worship could certainly have brought back memories of his past interactions with the Pueblo tribe or possibly past interactions with Bibo himself in 1924. And, these memories would have been imprinted in Bloch’s brain due to the “Indian Craze” which swept Santa Fe while he was there.

Bloch also juxtaposed other different melodic gestures with Native-influenced melodic gestures. He juxtaposed Native- and *Poème Mystique*-like melodic gestures, and Native- and *Avodah Hakodesh*-like melodic gestures in the *Violin Concerto*. These juxtapositions help add to the conjecture of Bibo’s and New Mexico’s influence on the work.

Bloch was initially lured to New Mexico by his friends Georgia O’Keefe and her husband Alfred Stieglitz in New York. O’Keefe and Stieglitz encouraged Bloch to visit Santa Fe to do photography. O’Keefe loved the Southwest and lived there, away from her husband, for most of her productive life as a painter and photographer. Bloch, an avid amateur photographer, took off to New Mexico. New Mexico and the Pueblo tribe, along with their customs and music he experienced there, soon became an important part of Bloch’s inner life, as manifested in his *Violin Concerto* which he wrote a few years later.

Bloch’s other “stereotypical” Native American-like gestures could have been inspired by the early twentieth century primitive movement in music. He used similar polymetrical dance-like melodic gestures to works of Stravinsky. Bloch also used primitive techniques seen in Stravinsky’s *Rite of Spring* such as heavy down-bow strokes, heterophony, modality and diatonic pentatonic scales for his melodic gestures.

Bloch was influenced to use Judaic-like melodic gestures in his *Violin Concerto*. He used *Shteyger* modality seen in *Klezmer* music, and *dreydlekh*-like ornamentation sung by
chazzans. Chazzans sung haunting melodies associated with specific Jewish prayers in service. Bloch also was influenced by his own Avodah Hakodesh. However, as with his other Jewish-inspired works, Bloch created his own spiritual style melodies that are not “authentically” Jewish.

Bloch drew his religious inspiration from traditional sources, but used them creatively. He was a nostalgic, not a religious Jew. His religiosity, his “Jewishness” was spiritual. Bloch wrote to Ada Clements and Lillian Hodgehead on his Avodah Hakodesh:

It far surpasses a Jewish Service now. It has become a cosmic poem, a glorification of the Laws of the Universe…I intend, besides the Service, to write a great orchestral choral work with it…I do not care anymore what people will say…I do not wish it for the Jews – who will probably fight it…not for the critics, not for “Tradition”! It has become a private affair between God and me.\footnote{Kushner, “Religious Ambiguity in the Life and Works of Ernest Bloch,” 7.}

Another example was the sculpture of the cross kept on Bloch’s wall wherever he lived. He was not attempting to refer to Christianity specifically, but as a symbol of “universal” suffering – the plight of all humanity. This was consistent with Bloch’s understanding of Wagner’s romanticism. The presence of the cross was also in memory of Godet who befriended him. Bloch did not believe the presence of the cross interfered with his Judaic spirituality, as he was a free spirit when it came to his spirituality. Bloch did use references to Judaic religious books such as the Reform Jewish prayer book and the Old Testament for Judaic-inspired works. However, his melodies are not based on Judaic traditional songs or prayers. Bloch incorporated Jewish material and other sources, into his own style, which did not necessarily conform to traditional sources. In his Violin Concerto, Bloch applied melodic gestures which may have been influenced by the Judaic-inspired works he was also writing at the time.
Bloch’s French-like melodic gestures in the *Violin Concerto* were influenced by Franck and Debussy. He seems to have used impressionistic techniques from Debussy and also the “Cyclic Design” form used by Franck. Bloch loved Debussy’s works. In Switzerland, he photographed a tree and named it “Debussy.”

His German-influenced melodic gestures were from Wagner, Strauss, and Beethoven. Bloch’s ideas on musical romanticism were from Wagner. Bloch believed Wagner’s attempt to create music which could be enjoyed by the general public was a laudable goal. Bloch incorporated a similar approach in his Judaic- and Native-inspired works. He recreated Native melodies and rhythms so that they would be enjoyable to all listeners. Expressionism demanded the emotional involvement of the listener. Bloch also used large orchestrated *tutti* sections in the *Violin Concerto* like Strauss. Bloch’s dramatic *tutti* sections were also polyphonic and rich in color.

Bloch wrote a “Pastorale” melodic gesture in the *Violin Concerto* similar to Beethoven’s opening to Symphony No.6. As with Debussy, Bloch also admired Beethoven and again named a tree to him. Additionally, the expressive markings given could also have been influenced by Brahms.

Another example of music romanticism was from Bloch’s work *Poème Mystique*. Bloch wrote in the Violin and Piano parts the *Credo* and *Gloria* using his own expressive musical interpretations. While he was composing his *Poème Mystique* in Santa Fe, he also may have been influenced by noticing the most imposing piece of architecture near the city square – the St. Francis Assisi Church. He would have been drawn to the word “God” which was carved above the main entrance in Hebrew. Probably unknown to Bloch, but ironic, is the fact that the main contribution to building this church was from relatives of Solomon Bibo.
In conclusion, the Bloch Violin Concerto is truly a unique work. It incorporates musical forms derived from German romantic composers who wanted to engage the listeners’ emotions, not just their intellect, in the listening experience. Klára Móricz said, “Bloch descended to the biological roots of humanity, to a communal past preceding racial division, to a time when men communicated with universal gestures unrestrained by the incomprehensibility of different languages.”\textsuperscript{156} Stravinsky, another influence, evoked primitive ritualistic feelings though polymeters and irregular-beat rhythms. The Violin Concerto used influences from Debussy and Franck. And, due to Bloch’s immersion in Native American culture and music for a period of his life, Native-like influences were used, although modified, to be more accessible to all listeners. Native American-like influenced melodic gestures were, at times, juxtaposed with Judaic-like influences in the concerto. My hope is that Bloch’s Violin Concerto will find new life and that this foray into Bloch’s life and inspirations has helped to uncover some of the important influences from his creative life that found form in his only published Violin Concerto.

\textsuperscript{156} Móricz, \textit{Jewish Identities: Nationalism, Racism, and Utopianism}, 114.
APPENDIX A

NATIVE AMERICAN MUSIC EXPERT INTERVIEWS

Dr. Tara C. Browner Interview at University of California-Los Angeles

December 15, 2014

JHF: Joshua Friedlander

TCB: Dr. Tara C. Browner

[Discussing the Pueblo song in Bloch’s America. Showing Dr. Browner Bloch’s America score.]

TCB: Let me tell you some things I think about Pueblo music. That might be the way to go. Just some of the general characteristics of Pueblo music. Because, we are not being told specifically which Pueblo, but Pueblos’ music all share some pretty common characteristics. First of all, in terms of these figures here [EB-America], that’s interesting, because you have to deal with the instrumentation of Pueblo music. And you get a lot of rattles that are played like “ssshhh” [Demonstrating] in different places. They are normally gourd rattles. And then you get a couple of different types of drums, the Pueblo kind and the big tubular kind that is cut from a log. And, interestingly enough that even though they are tied to their bodies, you could have it played two-handed, but they play one-handed. And sometimes they would play [Demonstrating] beats. Pueblo singing is very male. He would have heard just men singing in public. You would have women in private, but in public, just us. And the songs are very carefully choreographed. The chances of him [EB] hearing a song without dancers are quite small. Let me pull something up here from one of my class lectures to give you a sense of what Pueblo music is like. But before I do that, one of the things that’s kind of unique about it is because the dances are so choreographed; they have a lot of polymeter in them. And it tends to work where the dancers are dancing in kind of what would look like a high stepping, sort of a running in place, dance [demonstrating].

JHF: And the drum [beat] is with the dance?

TCB: Yeah, the drum is with the dancing. And so what is going on is every time, once in a while – I think the best is to demo it. To give you a sense of what I’m talking about, okay? So, he would do the music. [Beating – demonstrating]. So they are dancing like this. [Demonstrating – dance]. So, they add and subtract beats to it, and the dancers will simply hold for a second to add that beat in there. That is something that’s really not common. In North American, you tend to just get [Demonstrating – beating on desk] a good basic beating dance beat because you have to keep in mind that the vast majority of Native music is something that is danced to, so these things are linked. And they are linked in something that is kind of single performative act. That is something to keep in mind, just that. You know flute music is interesting by the way because
people don’t dance to it. Native music has very specific categories in it that link up in the way that people could conceptionalize the music spiritually. So, this would have been even though he had probably experienced it in kind of a tourist demo venue, rather than a real ceremony, it would have been music that was sort of ceremonial used at one time that’s no longer used. Because once music was used in a tourist venue, it didn’t take back into ceremonies. There are also situations where they would actually create songs just for tourist things. They still do that. Let me find something here so I can give you an idea of just what Pueblo music is like.

This is what actually Pueblo culture was like around 1200. They did some major memorial ceremonial center called Pueblo Benito.

This would have been a dance. This is actually Zuni. This is Hopi Expedition dancing.

[Video demonstration]

So, here’s the opening. See?

**JHF:** So he’s doing it with that doing it with the violins, 2nd violins [in EB America]?

**TCB:** I think so. Yeah.

[Pause – listening to video.]

Now, the thing you would be listening for, I’m not going to worry about it, is whether or not there is any place where he tries to band something that would be those bells, which are attached to the ankles of all the dancers.

**JHF:** I don’t know. I don’t remember anything on this. All I really know is these melismatic-ish [solos].

**TCB:** That’s not Pueblo. That’s the thing you don’t get in Pueblo. I’m going to play you a piece in a second. Because Hopis are part of the Pueblos.

[Pause – still watching video.]

This is the performance style, okay?

**JHF:** Yes.

**TCB:** So, this is a piece. This is a recording. And this is Pueblo. It is a cloud dance.

[Listening to audio.]

Do you think this is the rattle?

**JHF:** I would. Yeah. Because it’s con sordino. It’s more of a – hearing it as more of an accompaniment, not really the main thing. The main thing happens in the “America” movement is the things happening in the horns in –

**TCB:** But, this is the something you don’t get in Pueblo music. This is typical. This piece. And I will give you the rhythmic shifts.
[Listening to audio.]

**JHF:** He does have rhythmic changes [referring to EB *America*].

**TCB:** Ok. Just listen to this for a second.

[Listening to audio.]

They’re going to do it in a second.

[Listening to audio.]

**JHF:** I see it. Right there.

[Rhythmic change in audio.]

Is it based on the words when that they say [on the rhythmic shift]?

**TCB:** I’m not positive. Because these have a lot of vocal rules. So, I think they put it in there to change it up. Because, “yo-ol-ol way-ay-ay,” so they’re adding vocals [vocables] to those words.

**JHF:** So, they are using the same syllables, but not –

**TCB:** In fact, I think these are all vocables. Listen. [Singing with audio] They are just taking vocal rules and stretching them out.

[Listening to audio.]

They are all vocables. And that’s why I’m wondering about this because you get an insight. Wo-ho-ho Yay-ay-ay. That’s as close to a melisma you’re going to get.

**JHF:** Yes.

[Pause – listening to audio.]

**TCB:** And you got things to slow down or speed up.

**JHF:** So, that would be the identifying thing. The English Horn –

**TCB:** So, that is close to what you get. Because, to me, that is not Pueblo.

**JHF:** Ok.

**TCB:** There may have a little text here. But,

**JHF:** Why would he say he was only influenced by two books [of Densmore]? To what he heard in New Mexico?

**TCB:** You know. He might have gotten a little bit of melisma--could be Navajo? Maybe. Or Apache, perhaps. Let me go to an Apache song.

[Listening to Apache song audio.]

**TCB:** It actually has text.
Let me do another one more for you that is more fun that’s Apache. This is a Gann dance. It’s a crown dance. Because Apache music as you would hear sounds really different from Pueblo music.

[Listening to Apache crown dance.]

**TCB**: This is what has an AB form to it. Right now, we are getting “A.”

[Listening to audio.]

And there’s “B.”

So, what you get in this style is [singing] something with a big range [in “A”]. And the “B” section is fairly flat. But the declamation is faster. [Singing] So, this kind of music, and also Navajo music, which is much closer related to this, is very ABAB. Whereas Pueblo music is quite sectional in different ways. But, again, really choreographed. Was this? You know. You put on your outfit and sing these dances. So, this stuff is not choreographed in the same way. I’m just trying to think –

**JHF**: Well, this is just the [EB] America part. Here’s the drum. And then he goes into Mandan and Hidatsa.

**TCB**: A drum. Mandan and Hidatsa. That’s Northern Plains.

**JHF**: Yes

**TCB**: And that’s its own different kind of thing. And it’s very strange that he has that – I would say that the Mandan and Hidatsa sound starts here. Because this is [the meter time] of 3/4.

**JHF**: 3/4

**TCB**: Yeah. The 3/4 of this is more Pueblo. And let me look here. Though, he got ¾ here. Now, this is weird. Switching. Organizing a “war party”? [Written in EB America score]

**JHF**: Yeah.

[Reading America score.]

**TCB**: Chippewa songs. War song. The Chippewa songs-

**JHF**: I’m assuming this page is probably Densmore.

**TCB**: Yes. Densmore.

Yeah.

She also had done “Mandan and Hidatsa.”

**JHF**: I have the book right here.

**TCB**: Song of Departure. Ok, so he is actually giving you a map here to track that down. That would almost certainly be Densmore. Both of them.
JHF: Yes. I have the Chippewa book here, too.

TCB: You know. That was her very first one.

JHF: Really? The first one was Chippewa?

TCB: Yep. The first one. And I think she’s got – that one may have two volumes. I know that the Lakota one has. What happened was that she grew up in Red Wing, MN. Have you done much looking into her?


TCB: It’s interesting. She grew up in Red Wing, MN. There was a strange incident of a young Winnebago man [who] fell in love with her. And she was freaked out by it. I will tell you that she worked with her Choctaw music book with some people who were distantly related to me. So, when I went back to visit some relatives in MS, we started talking about music research. And they actually called her, the Indian people, at least in that community who worked with that, that they called her the “Man Woman.” She was very severe. But what she had that a lot of people don’t know about is - she had a very flirtatious younger sister, who also didn’t get married. The two sisters lived together their whole lives. So Francis would just show up and do her thing. But the sister would kind of lure the guys in. So, it was a bait and switch operation that they had going. Densmore – I think she was cool myself, in her own way. But, this stuff, you probably [are] going to get enough off of that to be able to –

JHF: Well, I only got this [America] because – this is the only other piece he’s done that has any other Native American influence. Versus, he writes down the stuff. He writes absolutely nothing down here [EB Violin Concerto]. He just says the first two movements, if you read right here, he says right at the top that he’s kind of vague to what he says. He says [in his written program notes in 1938], “The opening and ‘principal subject’ is undoubtedly of an American-Indian character and was conceived in San Francisco in 1930. It probably influenced the ‘atmosphere’ of, at least, the first two movements.”

TCB: Yeah. That is –

JHF: Which could be anything.

TCB: That’s the problem with it. It could be anything. But, I could tell you knowing human nature; he probably sourced the same books.

JHF: Yes.

TCB: He’s not going to buy a huge number of them. [Books]

JHF: Right.

TCB: You’re getting the stuff from the same place. (Singing the first example from program notes.) This is going to be Mandan and Hidatsa, or Ojibwa.

JHF: Ok.
TCB: I don’t see that in seeing that Pueblo. It doesn’t have – do you see the arc of the melody here?

JHF: Yes.

TCB: Ok. Did you hear the Pueblo melodies being very narrow?

JHF: Yes.

TCB: Ok. There’s a term that Bruno Nettle I think coined. Or probably somebody close to Bruno. He calls it, “a terrace melody.” So, what the songs tend to do–both the plains and the Ojibwa–they start high, and they go down like this, and then they popped back up again.

JHF: Is this the minor third jump down – leap. [Singing it.] I mean, that is what I hear when? I’m hearing it.

TCB: You know. That is a kind of stereotype.

JHF: Yes.

TCB: Let me play you something that she, a couple of things that would have been [done]. Because, you have to remember that – we have to stop the musical record with him, in terms of what he could have heard, at the times the pieces were written. And so, there are not a lot of recordings available out there. So, you got him possibly hearing live Pueblo music. And from this stuff, he was sourcing out from books.

JHF: So, you don’t think it has anything to do with Cowboy movies or anything like that?

TCB: Well, you know, it could be, but it is a hard thing to go with, because--

JHF: It was Dvorak’s pupil who started that. I think I read that somewhere.

TCB: Well, yeah. It even goes back further, even before that. You know, in my dissertation, I talk about the whole idea of the Scottish snap. It’s like a tool kit for composers. And everyone once in a while says, “Well they got it from real Native music.” Well, no they didn’t. It was created by people. G-d, I did a paper on Dimitri Tiomkin was really into it. I lot of these people who did Western music, Western movies, they put this together from a series of primitive tropes that didn’t have a lot to do with Native music. I could tell you that a lot of Native music is pentatonic. It is often in pentatonic minor. But, keep in mind that – for example, with this flute, you’re dealing with an instrument that’s done – here’s the scale. [Playing Native flute] I mean, that scale came up from here. From me making these kinds of micro measurements and creating it. And –

JHF: So, not each one [flute] is tempered.

TCB: Yes, it’s not tempered. The songs are really quite individualized. And, sometimes they don’t fit into –

JHF: Well, Densmore talked about fourths and sevenths in some places. You know, some pentatonics do. They missed –
TCB: There’s an article that she wrote about, and, I quote a little bit of it. She did it in 1913 in the very first issue of “Musical Quarterly.” And, that’s where she says that essentially – she was wondering if Native people have a super advanced system because they sing microtonally. And then, she decided that more or less she knew, no, that Indians suck.

TCB: You know. If you put it very bluntly, you got to go back to that. You got to go back to her ideas, because, she was torn back and forth. And then she used the term of “Dahomey orchestra,” to let us know that African music is not rhythmically complex. They just write “blang” like this. So she used that. Now, the other thing she did, and you’re going to hear this. Let me find a great example why you have to be a little bit careful with Frances.

Now, this is a recording that was one actually from one of her recordings when she did her book. It’s called “Gmiwun’s Dream Song.” And, this man dreamed this, and sang it to people as a kind of dream revelation in a Midewiwin ceremony. So, this is something that would have been extant, and was transcribed in her book. It’s not transcribed well, but it is transcribed. But actually – listen for a second to what she does at the beginning of it. That’s where it’s fun. You’re going to hear her voice.

JHF: Oh.

[Listening to the audio recording.]

TCB: Ok, so what does she do? She plays a pitch pipe at him because; she’s trying to get him – [Densmore] “give me one number one.” She did that with all of her recordings. She gave him a vocal label. She’s using a cylinder recording. So, the recordings are limited to 3 minutes, or a minute and 20 seconds or something. They’re short. And, she gives them a pitch pipe, not because she thinks that he sings out of tune, but it’s there on the recording to give her a reference pitch. And, she is sort of doing a little prayer, and hoping that he uses the reference pitch because it will make it easier for her to transcribe. Because you have to remember she is transcribing these things, and every time she plays that wax cylinder, she wears it out a little bit, so, she learns to transcribe really quickly so, she doesn’t wreck the recordings.

JHF: It sounds like when I listen to really old violin recordings like Sarasate from like the nineteen-o-something. There was one time, I believe, in the piece of Zigeunerweisen – I think he cuts it because he did not have enough time, and he goes right to the fast part. It’s like he didn’t want to deal with it. And, most of his pieces were short anyway. And, you could tell it was on one of those cylinder things.

TCB: You could hear what [demonstrating the “whooshing” sound from cylinder recording] the wax cylinder sounded like.

So, this is what an Ojibwa sounded like in 1912.

[Ojibwa audio recording]

JHF: So, she [Densmore] was saying sing this pitch, please?

[Listening and singing with Ojibwa audio recording.]
TCB: See how it is descending down this terrace? Now, one of the interesting things about this is that he’s playing a drum in the back, but this is a song that’s being done as a revelation in religious ceremonies that’s not being danced to. So, one of the unique things about old Ojibwa songs that they have a five-beat phrase that relates to the five-beat number system. They have a base five number system.

[Singing and tapping on desk.]

It’s a five beat.

Now, let me find that song being done here – that song got turned in a dance song. It stayed in the culture. And so, in the early 70s Tone Venom recorded it, in Pudemois, MN. So, this is still fundamentally the same song.

[Listening to the Audio Recording.]

TCB: [Song’s vocal range] Descending.

JHF: And the jumps of the terrace – how do you decide how much? Is it the same thing like the flute? Basically – are the leaps huge?

TCB: Not normally. No. No. They tend to be very incremental. The big leap is from the bottom back up to the top.

JHF: Ok.

TCB: There’s a term for that. People would actually call that a “push up” - because you’re pushing your voice up. So, people in contemporary Pow-Wow terminology – a lot of that comes from Lakota in the North. That’s a push up.

JHF: Is it because they run out of their range and they have to come up?

TCB: No. This type of singing is actually – the guys’ voices don’t get low. It’s called Northern Style singing. And so, this is a tune that pretty much, I can sing the whole thing. And it’s high. It’s quite high pushing it up to the upper end, especially nowadays.

[First Music Example: Bloch Violin Concerto, 1st Movement, mm. 1-4, Clarinet in A.]

So, this has that contour. (Singing and tapping) This part I’m not sure about, but this has that kind of terrace contour to it. So, that is something you got. [Singing] This is very odd. I mean you got that [Singing] kind of “Scotch Snap” going on. But, that’s not really authentically Native.

JHF: Not Native?

TCB: He could have pulled that from, sort of triple – was he in LA when he wrote this?

JHF: No, he was in San Francisco.

TCB: Ok.
JHF: He was teaching at the San Francisco Conservatory.

TCB: It would depend on how familiar he was more or less was with tropes of primitivism – musical primitivism. And, there’s no way to know that unless you look at his other stuff. Did he do anything else that would have come to, caution quotes, “a primitive repertoire?”

JHF: Judaic.

TCB: Well, they don’t think of themselves that way.

JHF: I do. [Both laughing.] Well, he said they were primitive.

TCB: Ok. So, this is interesting.

JHF: Because, he sometimes felt -- he wasn’t religious. And, his father was atheist and his mother was sort of Jewish. They were both Jewish. But, his grandfather was the head Cantor in Switzerland [ghetto].

TCB: So, that’s the question. The cantorial style – I know more Jewish music than I should.

JHF: I go to an Orthodox Shul all the time. So, I’ve the tropes for Torah and Haftorah.

TCB: Ok. So the question is at that time, if you are looking at Bloch’s grandfather, dealing with Judaism during the enlightenment. And the fact that they were, in many ways, emulating, especially with the choral programs they had – they are trying to emulate Christian churches in certain ways. And, so the question is this time, would this have been considered a primitive Jewish thing? And I don’t know enough about –

JHF: Well, he is obsessed with fourths and fifths after – and he is obsessed with the “Scotch Snap.” He was obsessed with it. They called it the “Bloch Rhythm.”

TCB: That’s a marker of primitive music. But, you got the other thing you have Stravinsky going back to the folk, sort of. This is really common during this era.

JHF: The 1930s?

TCB: Yeah. The 1930s –

JHF: Well, you have the Rite of Spring in the teens.

TCB: Stravinsky started this stuff with the idea of using folk tunes, sort of folk tunes. And, that goes back to – you know, the European art music repertoire – they have the exotic and they have the primitive. They have different vocabularies.

[Pause]

But you really do have - Exoticism is coming in when, say Debussy.

JHF: Yeah. He was acquainted with Debussy in 1906. And he also studied with a guy named Francois Rasse, who was a pupil of Cesar Franck. So, he was really enlightened by that, even though he loved German romanticism music even more.
TCB: You know, Exoticism is sort of a feature of French music.

[Second Music Example: Bloch Violin Concerto: 1st movement, mm.7-10, Solo Violin.]

TCB: This I think is a Hollywood trope. This conceivably, probably from there on down [singing] – he’s got that in there [singing].

By the time Densmore was making her recordings of the Northern Plains, that’s what the songs would have worked. If she had done it a hundred years before, they would have coincided more with the beat.

JHF: And that would be for this one here?

TCB: If there was a drum part, I mean, that’s the thing. This probably had a drum part to it.

But, I don’t think that this did. I think what is Native is starting right here [showing me in the program notes example one].

[Third Music Example: Bloch Violin Concerto, 1st movement, mm. 104-105, tutti and Solo Violin.]

JHF: I have some other ones here in the score. It’s like in canon with Tutti and the Solo Violin. It’s a very small gesture of music.

TCB: I don’t think that’s Native.

JHF: That’s not Native?

TCB: I don’t get that sense. No.

[Fourth Music Example: Bloch Violin Concerto, 1st Movement, mm. 132-139, Solo Violin]

TCB: Now, with this again, what you’re going here that’s good - is you got that melodic contour from high to low.

JHF: But what about the accidentals?

TCB: The accidentals could have been part of it, because people would sometimes sing in ways, especially – you got to deal with the fact that Native music is in a lot of contexts. Some of it changed, and some of it has not. Melodically, people have been influenced what they heard over the radio and from the outside. Where you still get songs that really sound old fashion where they preserve the old stars [check that word] of – things of old style sun dance songs. But, with that, one of the ways you know it’s old fashioned is through the fact it’s usually heterophonic. There are different sets of accents. Let me see if I can find something else – to play you something that’s really, old, old sound so you can hear a specific kind of vocal accent.

JHF: So, the one you said was Hollywood. He uses the English Horn – [Second Music Example: Bloch’s Violin Concerto, mm.163-165, English Horn]

TCB: That’s pure Scottish Snap. I don’t see anything like that. It could be Native, but I don’t see anything that points it to be Native.
JHF: Ok. Got it.

So, whenever you hear the Scottish Snap, it does not -

TCB: It does not. It’s not a specific marker of “Indianist.” There are songs that include that. But, it does not automatically mean it is “Indianist.”

JHF: Because he did it a lot in the piece.

TCB: Yeah. That’s a stereotype. So, let me play for you [something] that is really old. It’s sung in a very old style. This is from 1964, but he was old then. This is Ben Black Bear, and it is an Omaha song [of Lakota]. Listen for the heterophony, and sort of the messiness. But also, it’s got these [Singing high pitch screeching – Yup, Yup, etc.] sung. So, there is a Lakota term that describes that. I’ll give you a way to reference it. Because, I don’t have it directly in my head, but I can give you a reference where you’ll find it. Because, that could well be some of what’s going on here. He’s gotten it written as accidentals, but it’s something which creates an accidental.

[Listening to Ben Black Bear audio recording.]

JHF: So, there are big leaps in intervals.

TCB: Yeah, this is an interesting song because it’s kind of messy.

[Listening to Ben Black Bear audio recording.]

TCB: You hear the yup here?

[Listening to audio recording.]

TCB: Here’s the woman’s part coming in.

[Listening to audio recording.]

TCB: So, this yup-eh is where you pick up grace notes.

Now, here’s another one.

That [previous one] was Ben Black Bear of Omaha of Lakota. The title of the song – it is of the genres of Omaha song. The Mandan and Hidatsa and those people would have songs very similar to this. What is important to this – this performance is really what Densmore would have heard. And these other people – if Bloch ever did somehow did hear Native musicians in his lifetime, this is what it would sound like.

[Listening to next example of Lakota.]

JHF: It sounds like Scottish.

TCB: See, the Scottish is [singing]

JHF: It’s more rhythmic.
TCB: Yeah. It fits with the drum.

JHF: Right.

TCB: It’s not really a Scottish Snap. If you are going to transcribe it, it would look a little like that, but you put it together with the drum [singing with audio recording]. Because a Scottish Snap is [singing the Scottish Snap] than [singing Native audio recording rhythm]). So, the emphasis is on the other -

JHF: It’s interesting. It’s also like the way Hebrew language is like. It’s always the [accented] syllables on the second, not the first.

TCB: Yes, this is probably somewhat similar in the sense that you got to remember with this style, you got people outside playing a drum. A long time ago, they did [this] with hand drums. Now, they do it on big drums where everyone sits together. But, you are dealing with a music that developed before amplification. So, in order for people to hear the important syllables of the text, those syllables are always going to be just off the drum. They are normally just in front of the syncopated beat. This is actually a good way to do it. This is what I think people think of as the stereotype of Native music.

[Singing Wa-shay-a-ho Ay-way-ah-hah, with tapping with the beat to the song.]
And what it’s really is –

[Singing the song and beat not together in different metered times.]

So, it’s always just off that beat. And, so it does a couple of things. It makes it so you can hear the text in the context where the drum would overwhelm it. And, it also gives these feelings of forward motion. What you have going on at the time of Densmore is that they did not think it was important to transcribe the drum part – because the drum parts were repetitive. The other thing – when she made her recordings, let me find something else back here. [Searching]

This is a famous photograph, but I own the original.

JHF: When Dvorak did his, did he do it like this? Or, did he just transcribe it?

TCB: He used other people's transcriptions. Here’s the other thing. There is no evidence, if you read through a bunch of different people. Have you seen the Michael Pisani book?

JHF: Yes, I have that.

TCB: Ok. What is with Dvorak, which is becoming more clear, is that he never – well, when he heard Native music, and I talk about the incident in my dissertation, that’s when he heard it. But, I don’t think he transcribed it. And, there is not a lot of evidence he actually used any real Native tunes.

JHF: That’s what I always thought when I listen to it. I never could hear it as well.

TCB: Yeah. Because, I don’t think it is there. I think that he had this incident with his daughter. And,
JHF: What about Busoni?

TCB: Busoni’s stuff is real – in the sense that it is. The Busoni stuff does come with his interactions with Natalie Curtis Burlin, who did a book called *The Indian’s Book*, which Bloch probably saw. That’s another source you may want to look at because, that thing was ubiquitous.

JHF: Is that another Densmore?

TCB: No. That is from Natalie Curtis. It is known as *The Indians Book*. It is still, because Dover brought it out as a reprint, and every elementary school in the United States has this book. He [Busoni] actually pulled this stuff out of her book, and he knew her. Now, the thing with Curtis is that she was a dilettante ethnomusicologist who travelled around, and she was creating this book as a gift from America’s Indians to the white people. And, it’s a cute book in a lot of ways. The problem with it is that she initially started – [she] would make cylinder recordings, and then transcribed from them. But then at one point, she decides she was good enough that she just did not have to do that. So, she was transcribing the performances by ear. What we can tell from the few cylinder recordings we have, as opposed to her transcriptions, is they were occasionally rhythmically inaccurate. But, you got what you got. Some of the stuff, the songs, is still extant, so we actually get performances [so] we know she got pretty close. The Busoni stuff is – he was dealing mostly with Southwestern materials. He purposely picked Pipika and Pipeko music, because he did a smart thing. Instead trying to wrestle with things, and fit them into a diatonic language, he picked stuff that was diatonic and workable. Certainly, for his piano pieces, the *Indianisches Tagebuch*. So, he went out and sought things that would work within his musical language, rather than fight with them.

JHF: Ok.

[Densmore photo with Old Mountain Chief Singing.]

TCB: But, see what you got here [Densmore photo]. Now, she’s actually playing for him a recording of himself. This is cool. What I like in the scene is – he’s dressed up in his best clothes. This is Mountain Chief Blackfoot, and he has some sense this is an important occasion and he’s dressed for the part. But, this is also what it looked like when people did recordings. It did not look particularly different. So, any drum would have been here. [Points to the photo.] And they would be close to the microphone. So, what they’re going for is the voice. Here, you’re not going for a drum part.

JHF: Do you think she didn’t put the drum because it would overwhelm [the recording]?

TCB: I think she was dealing with this technology that she had. And, the other thing in her brain, the drum part was repetitive drum beats. So, why bother to record them? What you want is the voice, and what she was looking for, in her work, is she went out and purposely sought out older people because she wanted to get songs that had not been influenced by Whites or Blacks or anybody else. That is what she was seeking. So, she made some recordings. It’s on her Chippewa music thing. She actually recorded a guy who was born in 1819. She got him at the end of his life. So, you can tell, he’s an elderly man. She did some tremendously valuable stuff for all sorts of crazy reasons. But, that is one of the problems you get when you’re dealing with the
Densmore material unless you really listen. I can hear in that Kimewon’s dream song. I can hear in the background a very faint tapping. And, I know that’s [Chief] Blackfoot. But, you have to listen for it, and she did not transcribe it. So, sometimes you get it in the recordings, and sometimes you don’t.

[Back to Music Example Four: Bloch Violin Concerto, 1st Movement, mm.132-139.]

**TCB:** So, you have it in common time, and then you’re going into ¾. This is a little bit suspicious, in a way. I think it is probably all just [tapping on the desk], and he’s not dealing with it very well, because if there was a break here, for example, or something extra - or something that is stretched out--you know--he didn’t have any way to know because he didn’t have a drum part. But, this also follows very much that high-low progression. And, as far as –

**JHF:** It moves around a lot. It goes then to a scalar, more diatonic part, afterwards.

**TCB:** That is his interpretation of that.

**JHF:** I thought he was taking it from – because it sounded like so much like his *Poème Mystique*. He takes a lot of things from a lot of pieces.

**TCB:** To me, having this stuff in concert notes is really fascinating. I don’t know you see things like this.

**JHF:** No. He was a pretty arrogant guy.

**TCB:** Well, did Bloch write this?

**JHF:** Yes he did.

**TCB:** Oh.

**JHF:** That’s why I got it.

[Showing Judaic-influenced example: Bloch Violin Concerto, 1st movement: Cadenza, Solo Violin.]

He does this here [singing Judaic-influenced example].

**TCB:** But, the [Scottish Snap] is not Native.

**JHF:** I thought it was Judaic.

**TCB:** Yeah. It doesn’t have that Native curve.

**JHF:** Because, if you look in the cadenza, where it is very freely rhapsodic, he puts augmented seconds. It sounds like – it’s off the altered Dorian, which is what I call it. I think he purposely puts it to –

**TCB:** So, this brings up an interesting point because this is going into contemporary stuff that is going on right now.
At the time he was writing this, he could have been very much in a sense in his mind of Native people being an indigenous people here, the same way that Jewish people were an indigenous people in Judea Palestine. How much was pro-Zionist going on here?

**JHF:** He was pro-Zionist.

**TCB:** Ok. So he might have been making a kind of political statement.

**JHF:** I had a feeling about that, too. He was also anti-commericalist, too. He wrote *America.* It was from the Kushner article. He said something about the reason he became a US citizen because of the Library of Congress, not because of America’s commercialism. So, I was thinking. My feeling was that – do you think he would have known what was happening with the AIDA crisis, because he was there [in NM] in 1924? Because there was a Pueblo land and water dispute that I was reading.

**TCB:** There have been so many water and land disputes, and they continue today. There are ongoing Pueblo land and water disputes. And so, maybe. Maybe not, because that stuff does not come out to local newspapers as much. It would depend on how closely he was associated with the Pueblo people. And, I would say probably not.

**JHF:** Probably not.

**TCB:** I would not push that much. But, I would say is – this is something controversial still today because there are people, a lot of Jewish people, they would have been undoubtedly, even in this time, those who had sympathies for Native Americans as co-indigenous people.

**JHF:** Because there is where it came out. And, eventually, right here, he goes diatonic. He goes back to his very frenetic [style]. And, I saw these breves here so much like what he does in the *Poème Mystique.*

**TCB:** The swells. Well, you know with Native melodies, one thing about them is vocal singing is always sort of forte. And, the dynamics are always put in with the drum.

**JHF:** So, it would not be this then.

**TCB:** Well, that would be an addition. That’s the thing. If he put that in there, he put it in there because he wanted to put it in there. But, back to the point that might have gone on in this time – that is, why would he use Native music at all? And, it is something that stretches to the present day because there’s a term politically that’s used, which I do not believe in. I do not support the boycott – the academic boycott of Israel. I just don’t. But, there has been a term that has been coined, [that] came out of the University of Illinois, Robert Alan Warrior, and some other folks, and they call it “Red Washing.” And they say that in Israel, what they are trying to do is justify their occupation of Palestinian lands. Palestinians are the real indigenous people, and you have these European Jews who invaded. And they are trying to justify their occupation of the lands by making claims to be indigenous people and to be like American Indians. And this is a big political mess.

**JHF:** How long ago has this been?
TCB: Maybe, this has been, this started, maybe, ten years ago, or so.

JHF: Do you think Bloch –

TCB: No. That would have not been going on at the time of Bloch because, of course, there was not the establishment of the state of Israel. But, it is possible he might have, in some way, sympathized with American Indians. Oh, oh, in terms of the Pueblo, there’s one other thing. There was a governor of a Pueblo who was Jewish.

JHF: Really?

TCB: Who married a Pueblo woman. Yes. Let me see if I can find this.

JHF: This was during his time?

TCB: He could have still been alive then. The guy was alive in the early part of the 1900s. It’s possible.

JHF: Wow.


JHF: So, he was still alive.

TCB: Yes. The Governor. Jewish. Oh, you are going to love this.

JHF: Oh my God!

TCB: Jewish trader in the old … who became the only governor … of the Acoma Pueblo tribe… [reading] They liked him. I have recordings of him singing. It’s hilarious. In 1904, he [Bibo] was here in LA. And this guy, Charles Lummis, who did the Lummis collection, and has the Lummis house, and the Old West museum and things – Lummis just got one of these cylinder recordings, and he made recordings of Bibo, who was an Acoma Pueblo, singing Navajo songs. And they were initially catalogued at the Braun Museum here---these cylinders-- as actually being Navajo songs. And so, I thought this is interesting. You know, who is this guy? I got recordings of him, and they were hilarious. Because, you have Navajo music that is like [Heya- Heya … singing Navajo music], and then there is this, I swear, he goes into this beat [singing and beating on desk]. It sounds like, “If I only were a rich man.” With this [Jew?] Because it’s totally fake. Because, he’s not Navajo. But, he’s recreating Navajo songs, but with something that is kind of familiar to him. So, he got this – it’s really hilarious. I did a presentation on it at Michigan on this once. This guy. This could be your connection.

JHF: Oh my God! That is so funny!


TCB: Well, this is interesting. The question is—did he—oh, this is funny. They were created in an interment at Temple Emanu-El in Colma.

JHF: Where’s Colma?

TCB: South of San Francisco. It’s like this cemetery—

JHF: Oh! Wait a minute! Temple Emanu-El. That is where he [Bloch] did the Avodah Hakodesh! Oh my God! Bloch, he got help from the Cantor there because he didn’t know Hebrew very well.

TCB: Yeah, and we have Bibo moving to San Francisco in 1928.

JHF: Oh my God! Oh my Lord!

[Both laughing.]

Holy moly! Oh, that has to be the reason. I mean, it’s got to be. I mean, it matches everything up.

TCB: Yeah.

JHF: So, he was the governor of—

TCB: Acoma Pueblo.

JHF: Acoma Pueblo.

TCB: He was a Jewish guy who married a Pueblo woman.

JHF: Oh my God!

TCB: And somebody did his Ph.D., dissertation on him.

JHF: Really?

TCB: Yeah. It’s down here. So, you might have struck pay dirt. Look. Southwest Jewish archives. University of Arizona. It’s all here. This is the Wikipedia.

JHF: Oh God!

TCB: See? I made totally your plane ticket worthwhile.

JHF: Oh yes. You did. I’m going to ask Sita Milchev about this. She probably won’t know, but I could ask her anyway.

TCB: And, there are recordings of him singing. Let me see if I could get you the references of his recordings.

JHF: I mean. How is that possible? Because he wrote it at the same time with this Avodah Hakodesh, which is his own description of the Judaic service. Which, of course, if you went to a Hassidish, they say no. You can’t do that. He [Bloch] must have known him very well. There’s no way he could of [have].
[Discussing Solomon Bibo’s recordings.]

TCB: Initially, when I found him – I presented on him, but I did not actually. Charlotte Frisby – Navajo expert.

I was listening [to the recordings]. Who was this Bibo dude? I don’t think that’s really a Native name I have heard, and then that’s why I started digging out who he was. And, this was before Wikipedia as well when I did it. But, I think that Bibo could conceivably be a key entrée here because he had no problems with singing other people’s songs for people. Or, talking about things and stuff. So, you could have a connection. You could not. You got to deal with the fact that research is a treasure hunt. But it is weird that he used Pueblo music and there was this Jewish man who’s married to a Pueblo woman, having kids, and moves to San Francisco when he [Bloch] was there.

JHF: There can’t be a coincidence – at the same Temple.

TCB: Yeah.

JHF: That is where he did the *Avodah Hakodesh*. He wasn’t a religious person, but he gave the *Avodah Hakodesh* to this Temple Emanu-El. So, obviously – and he wrote it at the same time as the Violin Concerto. In fact, he uses at least one motive that seems right off from the *Avodah Hakodesh*. And, I was going to show that in the Judaic part.

TCB: Yeah. So, you get to do the treasure hunt.

[Discussing about Natives converting to Lutheranism in Leipzig and JS Bach.]

You know I managed. Another fun thing that’s interesting that I kind of like talking to people is that – you put things together that one person will do something and not put it together and you’ll know it’s going to overlap it. A really good example is there was an article that was recommended to me. It’s called “The Princes” and it came out of the *Paris Review*. And, I have it. And, it’s fascinating because in the late 1720s, there were a couple of Indian guys, actually, Choctaw guys, who had been captured in war by a French guy who sold them to a British guy, a ship captain. The Indian guys were all tattooed up in fascinating ways. And, the guy, the ship captain, took them on tour all over Europe. He had them in London for a while. And what he will do, he would stay in a bar, or you know, an inn. And then people will come and pay and go into a room. And the Indians would take their clothes off, so they could see, you know, all the tattoos and everything. And, they thought it was all fascinating. So, finally they end up in Leipzig. And a really weird thing happened. These two Indian men, who were sneaking in and out, start going to a local Lutheran church. And you know what that was? Yeah. And within a few months, they have converted. They have been baptized and converted to Lutheranism, in which case, the elector down there – it was elector I cannot remember his name. I think it was Philip Augustus converted to Catholicism, so he could be the king of Poland. And he was so upset by this that he bought the Indians, and gave them as a gift to Catherine the Great and they disappeared from history. But I was thinking why would these guys convert to Lutheranism? What the hell was going on that they encountered, that all these years of being in Europe convert to Lutheranism? Well, you know what was in Leipzig at the Thomaskirch. It was Bach. So, some sort of
experience that they had at that church, that congregation, with that music persuaded these guys to embrace this entirely foreign religion. And, I think about this sometimes because I’m Choctaw. And I think this is very interesting because it gives a whole sort of different sense in terms of those strange kinds of connections that people have. Because it tells me that Johann Sebastian Bach encountered my tribal compatriots in Leipzig during his lifetime, during his time as a composer there. I don’t think they sang anything for him, but he met Choctaw people. And I think there had to be something special that convinced them that this was the time to do it. Now, one of the things I did read is apparently – you know, they have been all these places in Europe. And it seems that the Lutherans were the first Christians that cared about them, in a way, in terms of their immortal soul. But you know, you just find these weird little historical encounters between people at particular moments. This might be it for him [Bloch].

**JHF:** So, he could be here –

**TCB:** So, the fact that he used Pueblo melodies is interesting to me.

[Fifth Music Example: Bloch Violin Concerto, 2nd Movement, mm. 43-48, Solo Violin.]

**JHF:** So, even the second movement [music example], it sounded like to me, every time I played it, it sound like –

**TCB:** Well, remember, what of what he had gotten. If he had actually had Bibo singing anything for him.

[JHF was singing the Music Example Five.]

**TCB:** I don’t know. Everything that Bibo would have done for him would have been through this sort of filter of his own. Bibo’s Jewishness, and his own musical childhood – because, there is no doubt the songs that I heard – they’re hilarious, in terms of this weird sort of hybridity.

You might have here the situation with Bloch experiencing Native music in a way through this guy singing it to him. Because, I can’t imagine how Bibo--how he showing up in this community with a Pueblo Indian wife and half Indian kids would not have been – it would have been noticed. People would have known about Bibo. And, she would have been a full-blooded Native Pueblo woman. So, I wouldn’t see how it would go unnoticed. And if Bloch was interested in all in Native stuff, he had it right in front of him.

**JHF:** So, there’s a big connection – from New Mexico all the way up to San Francisco, CA. It’s not a coincidence.

**TCB:** No, it’s not. So, I think it is possible there’s enough information to--at least if you can’t prove it, you can throw it out there as a conjecture.
Dr. John-Carlos Perea Interview at San Francisco State University

January 14, 2015

[Listening to Bloch’s America. Dr. Perea’s reactions]

**JCP:** That opening part, that terracing is common to all tribal parts of the United States. So, again, locating it, if he said Pueblo… while he isn’t an “Indianist” or “Americanist,” he’s versed in the music taking place at the time period. He is citing, and the citing I actually find really interesting, having not seeing that score before because so many of the others who normally cited in that particular time period have been “Americanists” or “Indianists.” They were coming, as was Densmore, from that idea that those books were transcriptions—they were really not source material—and, so you really did not need to cite from it. You’re creating the Americanist nationalist school of music. So, all that mattered was that it sounded correct. Other than that, now it’s become ours, so that we could move on. The citation is a really interesting political move, because a lot of people didn’t do that. So, if he’s telling you, and in some cases giving you page numbers, he’s telling you he’s reading the books. You got him travelling to New Mexico.

**JHF:** Could it be determined to be Acoma Pueblo from New Mexico?

**JCP:** Now, Pueblo—there’s a lot of different Pueblos. There are six or seven different Pueblos in the vicinity of Santa Fe. All those Pueblos would be filtering in and out of Santa Fe for economics, tourism, in order to sell their stuff, just travelling back and forth to see family relations. So, you got general cultural terms, but going any more specific with the information I’ve seen so far, I don’t know if you could do that. People at that time were migrating from tourism, and, that is the economic development that the government was pushing for the people coming out of boarding schools. People were moving. People were really moving at this particular time period.

**JHF:** Primitive sound?

**JCP:** “Indianist” sound [described by the author Philip J. Deloria]. The only caution I may take there is the circulation of the cabins and the John Comfort Fillmore. What was the circulation of that early time period? For example, Titon music came out in 1914. There was a lot of music taking place previous to the ‘30s. That’s where Deloria is coming at it. There was a lot of opera taking place—so that musical “Indianist” sound was already firmly established by the 1930s.

**JHF:** What about nationalistic music?

**JCP:** There is a potential that some of that was getting into his ear before the trip. Now, I’m not saying that the trip didn’t crystalize it. I’m just saying that there is the possibility perhaps that these tribes were performed here, and he might have heard before the trip. Obviously, the trip had some type of crystalizing effect on him. But, there is the potential historically he could have been hearing that a long time before he actually went down there.

**JHF:** Lucienne’s description behind the photo about his trip to Santa Fe, NM.
JCP: The proximity at least to Germany – did he have any interest in German “Indianists?”

JHF: No.

JCP: I would be interested to know if [Bloch] was interested in the Karl May? If he was composing at the time, obviously he was reflecting back – he had already had his interest. There’s also Indian music taking place in Europe. Or, musical “Indianists” –

So, you have a good understanding of the American-influence. Given the idea of nostalgia, as voiced by the daughter, I think it’s totally fair to think of it as the reflection, and the reflection as mediated through tourism and through scholarship at that time, and you got the books of Densmore. I would also be curious to know if any of that nostalgia was also born from influences that could be accessed in Europe, because, there was transport back and forth: the old Wild West shows were taking on the trade boats to go over--and, those performances were huge. There are soccer teams in Belgium that have Indian mascots because their teams were founded after the Wild West shows, and they wanted to relate themselves to the Wild West shows. So, the Indian influence in Europe was continuing to be huge. There were Pow-Wows taking place. Their music was circulating there. So, I would be curious if there was any reinforcement in Europe. Because, it would let you – in the time period he was there.

JHF: The period of Bloch in Europe was in 1930-38.

JCP: So, it’s just another question to add to it. What you got is an interesting sort of circuit. You have the global circulation of American Indian music – mediated from tourism, mediated through scholarship, and mediated on his part with America’s core through this really interesting citation that would be seemed to be a “tipping of the hat,” whereas many other composers didn’t even feel that need. They were taking something that they found; that they have salvaged that [was] disappearing. The fact that he was trying to send you back to it, I like that. There is a cheekiness there that I’m not aware of in any other composers who were working at that time.

JHF: I’m not sure he was looking for Indianist music in Europe. Most of his work was on his Judaic works like Avodah Hakodesh. I think he was trying to get his family out, too, because of anti-Semitism. He wrote a lot of sacred pieces of Judaic-influenced [music] from 1930-38. I think he was trying to show his own romanticism?? – He was a big fan of Wagner and his works when he was young. He once liked everything Wagner was talking about, until the H.S. Chamberlain book Foundations of the 19th Century, which was about the Aryan nation. It was one of the books that influenced Hitler’s [ideologies] and Mein Kampf.

JCP: So, you don’t see him having time for popular culture that may have been circulating in Europe at that time? You’re taking the nostalgia. Then, he comes back – so, what he is going to present his American influence to try to get started, to try to get restarted since now he made his return?

JHF: Yes.

JCP: That’s a perfectly viable thesis as well. If you don’t want to take that circulation route, I would buy that as well. The issue still remains in terms of solid identification without being able
to find out information on his part simply by doing it by ear, given the patterns of migration and
the patterns of acculturation that were taking place through school and by people playing and
learning repertoire that tourists wanted to hear. Taking it back to the tribe without citation is
near to impossible.

**JHF:** 30:00 Something made him or influenced him to compose Native.

**JCP:** Well, he didn’t say he was trying to compose Native.

**JHF:** Well, he says the “character,” or the “atmosphere of.”

**JCP:** So, if you take him by his word, he’s not doing Native. He’s doing character. If you take
your contention that at the point he was writing it, he’s trying to get out, maybe he was trying to
prep himself for performances he could bill here as American quality, given the world politics at
the time. He doesn’t necessarily, perhaps, want to come out with *Avodah Hakodesh*. He doesn’t
want to come out with the *Sacred Service* because the world doesn’t want to think of it.

**JHF:** He actually performed it in Europe while the Nazis were taking control.

**JCP:** But if he was trying to get out [of America because of the] politics given to the place at
the time, maybe he’s looking at Indian character as being accessible to more concert audiences
and [will] allow him to get some gigs.

**JHF:** I think he was in a bad period of his life. There were a lot of marital problems with
Marguerite. The other possibility is what happened with his *America*. People didn’t like how he
did the theme. Maybe he wanted to come back with something else.

**JCP:** Here’s my thing. Listening to this [*America*], this was on first listen more interesting than
the concerto. But, the concerto was more accessible in terms of the deployment of the themes.
When I heard this, I thought – when I listened to the concerto, I get that. I hear where it’s coming
from. Because, I never heard this before you called me. So, listening to the concerto, I thought to
myself, okay, that’s pretty solidly within the related vocabulary of the kind of “Indianism” that
Browner wrote about. This was going somewhere else [*America*]. So, yes, there may be an
accessibility issue. Maybe he was trying to tone it down a little bit. Whereas here – definitely
more exploratory, at least in the opening statement [*America*], having here just those couple of
opening bars with you.

**JHF:** Oh, it goes on for at least 6 or 7 minutes like that, I think. It goes to all those different
songs, those war songs –

**JCP:** I’m going to listen to that today.

**JHF:** It’s pretty cool. After that, it goes to another English section. It’s a three movement work.
But here, he cites the Indian songs.

**JCP:** So, maybe he was trying to revise and shoot for something more accessible, at least in
terms of audience perspective. So, he knew when he gets back, he can get some work.

**JHF:** Possible. But the thing that sparked him, that’s -
JCP: Oh, the motivation.

JHF: And that’s why I come back to the Bibo influence, because here he is doing the *Avodah Hakodesh* at the synagogue. And there’s this guy who’s with a Pueblo Indian woman. And, he is going to service at the same time. There has to be some connection. I know, it’s conjecture. But, there has to be a connection. These musicians have creative minds. And then, click, I should go to my past.

JCP: Sure, that’s totally possible. I mean, without him saying Bibo inspiring him by Bloch –

JHF: He wouldn’t say that. I read his stuff. He talked about one concerto part, and really didn’t talk about anything else about the concerto [in the letters]. And, it was after he actually wrote it.

JCP: This is interesting stuff. You cannot believe the composer at all when you have proof, right? [laughing]

JHF: Also, in the ‘30s there was competition for concertos. There were a slew of violin concertos in the ‘30s.

JCP: When did *Rite of Spring* come out?

JHF: 1913? 1914? I think. It just had its 100th anniversary.

JCP: So, you have primitivism on both sides of the pond firmly established.

JHF: And, there is a primitive part similar to the *Rite of Spring* in the 3rd movement [of Bloch’s *Violin Concerto*].

JCP: And, harmonically, the fourths, although he doesn’t go at the same place as Stravinsky did, firmly, in that developing vocabulary. Now, here’s the thing. Going forward, what do you do with it? The reason I keep coming back with the circulation is because there are different schools of thought on how this gets historicized. In a lot of Browner’s early research, the emphasis was on appropriation. You will have to deal with that no matter what you do, because, we didn’t get citizenship until 1924 in the United States. What we also didn’t have until 1934 was the Indian reorganization Act under Collier. Music and dance was re-legalized was brought back, because, previous to that, between 1890 to 1934, there were, by the [US] government, military penalties for doing one’s own music and dance on their reservation. Although, for tourists, it was okay. So, you had this problematic time period that had all this taking place.

JHF: I read about AIDA, the American Indian Defense Association. It was John Collier, right?

JCP: Exactly.

JHF: And, it started in New Mexico.

JCP: Because all the artists were hanging out in Santa Fe. So, on one hand, you have the “historicization” and appropriation, which you were clear on your email, which could be a “stereotype” aspect to the music. So, that’s fine. On the other hand, for me at least, you have a really interesting global circulation taking place. So, this is written here, then afterward [he] came back.
JHF: Well, he did write to Olin Downes that there isn’t any Jewish stuff in it. But, it is smack down there. Okay, that’s Jewish. That’s Ukraine-Dorian. I don’t think he knew that. He just popped it up, you know.

JCP: So, you have an interesting [case] here – the circulation, having it go somewhere and come back. Often lost in the appropriation dialogue is the fact that this “character” has become a defining influence from within the sphere of classical music. There is often, as you well know, the tendency to try and phrase in terms if it is German, or French, or Russian. But, it’s also American. And, it’s American in very complex ways that reflects history of appropriation, that also reflect the history of circulation. So, that is something to me I think should below appeared. You “tip your hat” to understand historically the music that has been dealt here was coming from a group of people that only got their citizenship within their own country 10 years ago. But, on the other hand, there’s also the tracing of the circulation starting, going, and coming back. The time he had spent in Ontario. The time of this circuits that also involve in these artists and political figures what’s going on to redefine American and political reality. Do you know of any of the boarding school bands, boarding school quartets, ever tried to perform this? That might be something to check out. Because, in the Indians string quartet, under Indian Chamberlain schools or the Carlisle, music was part of the assimilation process. But, a lot of those players went into that musical training and brought it, much like Bloch, to get some of themselves gigs when it came out. They didn’t lose their culture. They gained the skill. They gained a survival skill.

JHF: But, it’s a violin concerto. How would they –

JCP: They had orchestras. Some of them had orchestras.

JHF: I’ll try to look for it. The problem is he endowed, he entrusted the piece to Szigeti. And, no violinist recorded it until four years after Bloch’s death in 1959. And, after that, Yehudi Menuhin said I love this piece. I’m going to play this piece. So, I don’t know if it may be circulating. Bloch is eclectic. It’s like Bloch’s Scheloemo for cello and orchestra. He wanted his friend to play it. Just like Joseph Szigeti. He wanted him to play it. He wanted Menuhin to play Abodah. He has these things where he just says he has that this person needs to play it. And, that’s how I want it. That’s my thought.

JCP: I don’t doubt that, but music also circulates. So, that it would at least be –

JHF: So, how would they know it was Native, unless they know it from here [the program notes]?

JCP: Well, the Indians weren’t the ones teaching the classes. These were military boarding schools. So, the teachers, in this case, were individuals who had access to scores. Other people who had military training were brought in to teach the folks. So, what we are talking about here it isn’t necessarily Indians picking up Indians music. In the case of the boarding schools, we are talking about a military boarding school in which [there was] Western musical training. From their point of view, it was used as an assimilated pedagogy. But, what see now, in the historical records, that the folks came out with that skill, and used it to form their own survival, not necessarily with a loss of culture. It would be another interesting trace given his citations. And,
given the nostalgia of the Southwest, you can see within boarding school histories teachers taking that saying, “Oh well, this is Indian music.” It is another way to look and try to find out more of how it circulated in relation to Indians, given again, that trying to trace the terrace descending minor pentatonic melody. Without terrace and pentatonic, is pretty much nearly impossible. Unless, you are going to go back to the different Pueblos and say, “Does this sound like your music?”

**JHF:** I think it is a nationalistic type of thing. Or, a circulation of his experiences that he tried to remember and tried to formulate ideas from his head.

**JCP:** From the program notes, I’m not necessarily seeing nationalism, which is kind of refreshing coming some other folks. This [America] is very interesting of the combination of the melodies and the open-fourths.

**JHF:** And the drum beat comes later, too.

**JCP:** While he [Bloch] is not aligned with what might be considered the darker side of that, in terms of the ethnomusicology, the idea this is disappearing. I do find it interesting in the citations; again, in terms to try to send people back to what he could access as Native music. The tourism and the interactions you have [on photos taken by Ernest Bloch] …so, you got interactions taking place in the piece that is reflective of something that is very complex. That, in his case, is reflective of a particular nostalgia, but also has this practical history behind it, in terms of the traveling he was doing at the time. And, that was that time period. That was what Densmore wanted people to do. It seems you can very easily locate him, not as necessarily an “Americanist,” but has experienced that particular musical narrative, and has traveled that music circuit all over the United States. And, for me, what makes it interesting to me is that he went global and came back. And that goes with Deloria’s thesis that we understand the deculturation, the laws that came down. However, in order to figure out what comes next, we have to look at those patterns of circulation. So that, if I can go into an American Indian music class and talk about American Indian sounds, American Indian song character has become part of the Western art music canon that becomes a discussion about the laws and survival. And so, I think there’s a balance here that strikes between dealing the historical appropriation, but also recognizing American Indian music and Jewish music as solid foundations in Western classical music – that is not just the big three. Classical music is as complex, or more complex, than the canon wants us to believe in.

**JHF:** How do you define a particular pentatonic scale?

**JCP:** That’s the problem. You can’t, because, at least in my case, there’s no word for it. We didn’t call it a scale. We had no descending minor-third with a typical syncopation. But, when we listen to them, I can also hear it in Asia, in Africa, in all of these different places.

**JHF:** And what about this “Bloch rhythm?” It’s a Scottish Snap. Browner said there’s no such thing as a Scottish Snap in Native music. Is that your thought about it?

**JCP:** In some singing traditions, Pow-Wow traditions, you overshoot the note and come back down to it. Now, would it be notated as a Scottish snap? No. It’s simply – I would characterize it,
in my musical practices, more of an ornament that I’m aware of. Then, if I start a song, and the opening pitch is [singing example]), then to get up there, [singing example] so I come up and come down. But, it’s in my singing, it’s not a snap. It’s more like a legato. You’re tracing the whole thing, and then you come down. [Singing example]

JHF: Do you think that Bloch would see it as coming up and coming down?

JCP: Sure. Because in the Southwest, that ornament may have been common at that time. There’s also the question that if he would have been reading Densmore, Densmore’s *Mandan and Hidasta* book, that ornament, that Scottish snap but not a Scottish snap, is common to Northern common plains singing. So, she and Fillmore may have made that reduction in order to fit things into four to a bar. That’s the problem with four to a bar. It doesn’t work. Not only the pitches don’t work, because we didn’t do a tempered scale, but that sort of rhythm, once you squish it into the meter, becomes a very different thing. So, it’s possible. It’s absolutely possible that I would hear that as a singing ornament. But that is why I come from a Northern singing-style background. Whether Pueblos or Apaches were doing it at that time, I don’t know. But, in terms of the Ojibwa and Mandan and Hidatsa connection, in terms of Northern plains of the United States, it’s entirely possible.

JHF: Would he have heard it as a tourist?

JCP: Sure, if they had a drummer when he was a tourist.

JHF: [Pow Wow singing example] If I was a person writing this, I would write it as a grace-note, but he also could have written it out.

JCP: Yes, so that rhythm, not just the voice, but the continuation of rhythm throughout – that’s part of that singing practice. So, it could have been a reference.

JHF: A reference point, but not authentic, right?

JCP: Sure. But, when Densmore was hearing this kind of stuff and condensing it into the metric line language, it could have turned it into a Scottish snap because it is impossible to figure out what she was actually writing down. Have you heard Densmore’s recordings?

JHF: Yes. She played a pitch pipe for a starting pitch. She made him make a sounding pitch first. And, she did not play a drum with the singing. She even says it in her book--no drum.

[Listening to Pow Wow example]

JCP: You can’t tell what he might have been tapping on and what is the sound of the meter on the wax cylinder? So, what is the transcriber going to do here? They’re going to make it sound like they know. And, that’s not bad, but, you could trace it back. You could say this could have been this. This could have been related to Northern Plains singing style. That was the Rocky Boy Haystack singers. So, that’s a really cool story. There’s no way to say it isn’t true. The way you’re thinking about it – sounds good to me.
APPENDIX B

GRAND AND GREAT-GRANDCHILDREN OF BLOCH INTERVIEWS

George Dimitroff Interview in Tumwater, WA

November 12, 2014

JHF: Joshua Friedlander
GD: George Dimitroff
JHF: When were you born?
GD: I was born in 1938. Bloch had three children, and all the first-borns children from his three children were born in 1938. Matthew, who was autistic, really always needed someone to take care of him.
JHF: Who’s Matthew?
GD: Suzanne’s [Bloch] son. She had another son Tony – Anthony. But, he called himself Tony. He was absolutely anti-Bloch because my Aunt Suzie was just full of him. She was a musician, but she picked old instrument and music to learn. She was an expert on the lute, the virginals, the first piano keyboard instruments. The strings were plucked. It came before the harpsichord. Uncle Ivan was the first born of the three Bloch children, and he lived in Portland for an awful long time. He became an electrical engineer. His specialty was building dams.
JHF: Did he do any on the Columbia River?
GD: Bonneville. He was involved in that one. He was involved in a lot of different places. His expertise was to say whether a dam should go in the place where people think it should go. And, he would pick that site, because he was an expert in building dams. He was an expert in Geology. He would frequently, from my childhood, go to Alaska for dam work. His base of operations was Portland, Oregon. That is where my cousin Jody [a nickname for Ernest Bloch II] grew up. And, he still lives there. He [Ernest Bloch II] had polio when he was young. His mother did a terrific job in raising him, making him accept and live with the problem. He had terrific parents.
JHF: Tell me where you lived in your life. Where were you born?
GD: I was born in New York City in a bankrupt hospital, one block from Wall Street. My mother loved to tell that. And the doctor, who delivered me, my mother said, looked exactly like the Charles Adams. Charles Adams was a cartoonist. He was in the New Yorker, I believe, every day. I used to read those cartoons because they were so good. After about a year, my parents
decided not to have me grow up in New York City. And so, we moved to Flint, Michigan, where my dad grew up, at the age of 10.

**JHF:** Did he work for the auto company?

**GD:** Yeah. He had many jobs. During the depression, he was in the basement of his house painting. My father was a painter. Both of my parents were artists. They taught art. He was a draftsman for the Buick Company.

**JHF:** Was it influenced by their father? Ernest Bloch?

**GD:** No. However, my grandmother [Marguerite] loved cats. They were all over the place.

[George showed a photo of him and his grandfather Ernest Bloch at the piano in Agate Beach, OR.]

**JHF:** What made you come to Washington [State]?

**GD:** I first went to Lowell College in Illinois. Then, I went to Oregon to go to Reed College in California [in San Francisco]. I used to live in Mill Valley. And I was around 9 or 10 years old. We lived in Flint until 1948. They wanted to live with my father’s family. They made a house around Flint, but it was very far from where my grandmother lived. In ’46, we went on a trip. We camped everywhere. We went to houses to people we knew. So, we went to the West Coast.

**JHF:** Could you describe him, your grandfather Ernest Bloch? Your relationship and his demeanor?

**GD:** He never really wanted children. I think he appreciated them after a while. Frequently, he was off and composing. In Agate Beach, there was a garage and an apartment above the garage. The original people who had the house built were wealthy people from Salem. So, this was their kind of summer house. The main house was a huge barn. It didn’t look like a barn, because it was furnished, so it could look like a grand hall. My grandparents had a big round table with glass top, and chairs enough to seat at least 20 people. And then, there was a piano there. It was a Steinway. He composed in the apartment that was above the garage. It was quiet there. When he bought it, he made sure the upstairs was sound proof so he could concentrate. He had a sizable property. It went almost to beach – to the cliff. There was a path down to the beach. And eventually, had to build a wired fence. He made the fence because people defaced his property. He wanted to walk on the beach for relaxation, and pick agates.

**JHF:** Was he a nature person?

**GD:** Yes. And he went mushroom hunting. He loved mushrooms. He was an expert in mushrooms. He got that when he was in Switzerland. He would go up in the Alps and the hills looking for mushrooms.

**JHF:** Was he a shy person?

**GD:** No, he wasn’t. Not shy, but reclusive. And also didn’t suffer fools, gladly.

**JHF:** So, he was good in reading people?
GD: Oh yeah. I remember when I went shopping with grandfather. We went to downtown Newport. It was a bigger place than Agate Beach.

JHF: Do you see him have a violin?

GD: I don’t think he kept up with it, as long as I was alive. Only piano [was] for composing. [The cross] When he was in Europe, he bought a crucifix made out of wood. He liked it. He [brought] it [to America].

JHF: Did he think it was a spiritual thing? Did he ever talk to you about it?

GD: No, but my grandmother talked to me about it. Because, I asked her once. She said, “Well, he likes the sculpture.” It did need to be treated. There were termites in it.

JHF: Did he have any other memorabilia other than the cross?

GD: He had a piece of jewelry. It was a metal piece. It was in the form of Hebrew letter “shin.” Beautiful curves. It was from a Jewish jeweler. He put three agates from Agate Beach, and put it on the three stems of the “shin.” And, it was gorgeous. He also had it on the wall close to the crucifix.

JHF: Was he a religious person?

GD: He was religious person. I don’t think he could have composed the Sacred Service if he hadn’t had some religious sensibilities. That is what I think. He was true to himself at all times, I think. And, if there was a situation that would put him not true to himself, he would just walk away. He just wouldn’t say anything. He would answer in very short.

JHF: But, he wasn’t a person that went to synagogue. Correct?

GD: No. He didn’t believe in formal religion. He also had the sensibility of the value of religion and society. I think he appreciated that.

JHF: Do you think he had some feelings for the Native American people, in your own opinion?

GD: In my own opinion, he was not extremely conscious what was going on. He also read newspapers all the time. I think he got the New York Times.

JHF: So, he would be up with current events with the newspaper?

GD: Right.

JHF: Do you think he was like that in San Francisco? Do you think he was like that all his life? Like Agate Beach, always having a newspaper in the morning in Europe and the United States?

GD: He was always keeping up to what was going on in Europe. That was the place he came from. So, he was interested what was going on there.

JHF: Can you tell me the story about Bloch coming over by ship to the United States?
GD: When he took his family from Switzerland, he was a professor at Geneva School of Music of some kind. He was replaced by Anzer May, who was also Swiss. It was an abrupt. He felt very strongly it was racial. He felt they didn’t want a Jew to be there in that position. And, that is why he left Geneva, and left Europe.

JHF: Did he feel his life was in jeopardy?

GD: No. He was [offended] how he was treated. He asked him to come to the office, and they said that he no longer could work here. And, they didn’t tell him why, but it was obvious to him – or maybe they did, I don’t know. So, he said he wanted to move out. And then, he must have made some contact with people in the United States.

[Teaching career of Ernest Bloch]

I went to see his lectures at the University of California-Berkeley when I was 12 or 13, frequently.

JHF: Were they easy for you to understand?

GD: Oh yes. I could understand what he was going to talk about. There were a lot of things that I didn’t understand. But, I had a genuine drift what he was talking about. At that time, I was into music up to my ears. I played the oboe. I started on the clarinet, and decided to change.

JHF: How long did you play the oboe?

GD: I played the oboe from around when I was around 12 or 13. And, I played until 1980 when I stopped playing. I stopped because I wanted to study computer science – things I wanted to teach. I wanted to teach math for computer scientists.

[Ernest Bloch’s bought car.]

My grandfather bought this Buick special for one-thousand dollars for it. He drove with Marga all the way on the existing roads from New York across the country.

JHF: What made Bloch go to live in Oregon?

GD: Ivan was there.

[He skipped to Ernest and Marguerite’s Bloch relationship.]

He was a womanizer. He had girlfriends all the time.

JHF: Who did?

GD: Ernest Bloch.

JHF: How did his wife Marguerite handle that?

GD: I never asked her. I don’t know. I could only remember what my mother used to tell me. She had a very good attitude, but she wasn’t happy. She warned him, “Don’t bring any of your girlfriends home. I don’t want them around the kids. I don’t want them around myself. So, keep
them out of the house. Go to some hotel, motel, or whatever. But, don’t come here.” And so, he never did. That is one thing that made it separate.

**JHF:** Was their relationship strong?

**GD:** Well, I think she liked the lifestyle of being his wife.

**JHF:** Did it bother the rest of the family?

**GD:** Suzie was bothered by it more than my mother was. I don’t know about Ivan. He probably knew about his girlfriends.
Sita Milchev and Lucienne Allen Interview in Gualala, CA
January 11, 2015

JHF: Joshua Friedlander
SM: Sita Milchev
LA: Lucienne Allen

JHF: So, give me a brief biography of you.

SM: I first started playing the cello when I was younger. And then, it was too hard to carry around. So, I decided to sing. And, I found a great teacher in Mill Valley named Bella Rustic. Throughout high school, I had a great choral teacher. And, he did the a cappella part of the “Sacred Service.” And, that’s when I realized that I really liked choral music, but I liked singing anything whether it’s solo or choral music. I auditioned for a scholarship at the Conservatory in San Francisco, and I was awarded that. It was an interesting experience there. I got kicked out of school. Then, I decided to go across country, and then I auditioned to Juilliard, and I was accepted there, and that’s where I finished school. I sang lots in New York. I was part of the preparatory chorus for whenever Bernstein was doing any kind of performances. And, the man who was my mentor at Juilliard was Abraham Kaplan, who I believe lives around your area. I think he’s in Seattle now. He taught the choral conducting class at Juilliard, and they needed a chorus. And, I was only one of twelve singers part of that chorus. We knew how to follow that conductor, and that’s when they told us to come in, we came in. So, unlike many choral conductors, this class really taught you how to do that. I then did a lot of touring with probably not so much classical singing as popular singing. A friend of mine wrote history shows. And, my friend Gloria Wood and I were part of that group. There were like five of us. And, we went all around the country. We did a lot of fund raising for organizations and groups, especially Stanford University, which we raised about two million dollars for them, to their alumni, the group that hired us. And, that’s kind of my brief. I still sing now. That’s a brief background of my singing.

JHF: I know the three children of Bloch – Ivan, Suzanne, and Lucienne. Can you tell me all the grandchildren of Bloch?

SM: Ivan was the oldest child. He had two children. Ernest Bloch II, who lives in Portland. We call him Jody. And then, Jody’s sister Joanne. She goes to the name of Metolius – Joanne Metolius. My Aunt Suzanne was the second middle child. She had two sons. Matthew, who is still alive living in New York. And, then he summers in Vermont, their old house in Vermont. And Anthony, and Anthony passed away last year. And then, my mother had three children. My oldest brother George, then my other brother Pencho, who lives in Colorado, and then me. I’m the youngest of all the grandchildren.

JHF: So, the number was seven or eight?
SM: Yeah. Eight. Actually, it’s seven. But, there’s also has to be the way my aunt set up her royalties. Her grandson Strider, who lives in San Francisco. Strider is Anthony’s son. So, he’s a part of the group that we all talk with.

JHF: So, what’s your Bulgarian connection?

SM: My father was Bulgarian. And, my father said we are going to take you to a Bulgarian dance. We all lived in Mill Valley, and we went to San Francisco. And, I met my husband at a Bulgarian dance. We got married in Eastern Orthodox Church. My father’s grandfather was an Eastern Orthodox Priest in Bulgaria. And, that’s how that happened. And, the Jewishness didn’t really follow that – we are all spiritual. We’re not religious – at least, my family wasn’t. But, that’s the Bulgarian connection.

JHF: Can you tell me some life experiences with Ernest Bloch?

SM: Yes. My mother and I would take the Chastis Daylight train from Berkeley, CA overnight up to Portland. And, then we take the Greyhound bus down to Agate Beach. My grandfather would meet us there, and we would walk on the pathway to the house. They had a wonderful, wonderful old house, and it was shaped like a “U.” One side had all the bedrooms, and then there was the middle, which was the living room and dining room. And, then there was the kitchen and “servants’ quarters,” which was an extra room with a bathroom on this side of the house, as well on the other side of the house, which in the ‘40s, was very interesting. And, grandfather found the house, and he bought it from a very important family in Oregon that had built that house. So, it had a lot of amenities in it. My mother and I go there. And then, we all had breakfast together at the table, and my grandfather would go across to his studio. And, he would compose for a couple of hours. Then, he would come back, and we would get a knapsack with coffee and chocolate. We would walk down these paths. This smell of these cabbage rows which grew outside, the kitchen door, and the wet smell of the Cyprus and the roses is a smell I never forget. It was very comfortable outdoorsy, and then there was the sea. You could hear all of that. And, we walked down the pathway and go down a big ladder to get to the ocean side, and crawl over the rocks and the logs over there. We put the knapsack down, and he would always have his cane and his big cape. We would walk down Agate Beach looking for agates. He had his cane, and he would see something interesting, and knock on it with his cane. And, if he thought it looked interesting, he would pick it up. He would always spit on it to see what it would look like if he polished it. After we walked the beach for a while, of course, I picked everything in sight, we would come back and sit on a log and drink coffee and eat chocolate. He would look what I had picked, and he would tell me – he asked me what I thought about it. And I thought, they were all wonderful, not really understanding what he was looking for. Then, we would go back up to the house. Grandmother would have lunch, and my grandfather would go into his studio in the basement, and looked at all the agates he had picked. And, if he felt some of them could be really interesting, then he would polish them. He would only polish one side, and he polished them by hand. He felt that life was like the agates he had pick – it was that wonderful side that you showed everybody that was nice and smooth – rather perfect. And then, there was the flipped side that was what you’re really are and the essence of whom you really were. So, he never tumbled rocks. But, the Oregonian interviewed him once about his rock polishing. And, they
were after them in droves – go to Agate Beach and shovel up any rock that they could find. They would go home, and they would tumble them. That was the beginning of tumbling and finishing rocks. And, it kind of blew the whole thing out of the water for him, because then it became difficult to find any good stones. But still, when the water comes up and washes and leaves rocks and sand and so on. Outside his living room window, he would toss rocks that he didn’t particularly care for. Outside the window, there was a carpet of agates that were beautiful stones there. He was very particular about that which stones that he picked.

LA: Tell him (interviewer) about the wine experience.

SM: Oh yes. Every evening, we had a sparkling wine with dinner. And, grandfather had this hurricane shelter. And, it was really a wine thing underneath the house. We would go around the kitchen, and go open this door, and we go down into this little cave. He had wine bottles in there, and he would let me pick which color I like. And then, we go up, and I would have this little glass of wine with dinner, whoever was there for dinner also had a glass of wine. Before dinner, we would chit-chat. He always spoke in French. He, my mother, and my grandmother, while she was cooking, he would talk about the day, or he would make funny jokes. They would talk about politics. I quite didn’t understand everything because it was all in French, but it was the ambiance which was wonderful.

JHF: And he was big on local newspapers? Did he read the newspaper every morning?

SM: I never saw that. It didn’t mean he didn’t do it. But, not when I was there.

JHF: So, what do think he was a grandfather, and a family person? Do you see him as a caring person of the family?

SM: You know. With me, because I only experienced him, I never experienced him in a gathering of other artists. But, when my mother and I were with him, he was very oriented for the three days we were there. He didn’t ignore us at all. And, I know my cousin Jody and cousin Joanie visited often, because they lived in Portland. It was only a couple hours from Agate Beach, and I know my cousins would spend a lot of time. When my cousin Joanne would come to visit the house, she would make a mad dash to the pantry, because people were always sending my grandfather cookies and chocolates. This irritated my grandmother, because Joanne never asked. So, my grandmother would buy some dog biscuits, and she put dog biscuits in all of the containers in the pantry. The next time Joanne came, all she found were dog biscuits, and it kind of cured her. My grandmother used to make jokes. She would say, “Isn’t that wonderful?” She had this wonderful accent which was a German accent. She was from Hamburg. It was terrific. Grandfather had this very French accent, and she had this German accent. She would always say, “Oh, Zut, Alors.” It was one of her wonderful things. She was a very much a pessimist. Every letter she sent my mother, it was so obvious. It went down the page. My grandfather, on the other hand, was a little higher than that. He was pretty happy.

LA: Depending on where he was at with his relationships. He always had a girlfriend. Early on, he was so tortured. He would have this love of his life. Of course, his wife was number one. But, his mistress was number one as well. So, he would be tortured by whatever was going on with
the mistress. Marga was always there. She was always steadfast. Early on, they might have had some issues that they finally got to the point of, “If you want your freedom, go.” And he was, “Oh no.” At one point, it was so terrible, my grandmother said, “You know, you should leave mother. Just leave her. Go to your other woman.” He would say, “How could you say that? Your mother is the most important thing.” I think she didn’t get that. She finally got it. She finally got that this is what he was, and he needed all these women. Depending how the mistresses were treating him, things were great, or things were terrible. He would be mad about this. It would be interesting to see his music and how it related to the women and the relationships. If it would good, if it was a split-up, if it was a new beginning. Because, I know some of the letters are so just so – I don’t want to say heart wrenching. Although, he was much of a lover [to his women]. Love letters and positive. But, he also might write home, “You children are making things difficult.” It wasn’t all the time this positive supportive man, because he was the most important thing in his life, and then his mistress and wife, then his kids. I mean, he loved them. He supported them. But, if things weren’t great, he would definitely let them know. And, my grandmother would have pages in her diary of being crossed and moody, because his father couldn’t handle whatever [and would] fly off the deep end about something or another.

**SM:** My mother kept beautiful diaries which we transcribed a lot of them [from French to English]. And, Lucienne [Allen] is – she’s the expert on my mother. So, she remembers all of that much more, I just sat there and typed.

**JHF:** So, she [Lucienne Bloch] kept records in a diary?

**LA:** And they weren’t – she was very careful about her diaries. She would give herself one page a day at least these diaries were four by five. And, she wrote very small. But, when you got that diary at the beginning of the year that is what you felt. So, she would sometimes, in her busier times, she would write like a line at the top to what happened [that was] important. And, later she would go back and fill in a few details about what happened that day. But, I know when she lived the most tumultuous time with her father [was] when he was writing the “Sacred Service.” And he just was really, really having a bad time during some of that time. And she, at one point, just wanted out of there. Gone – didn’t want to deal with it anymore. Her sister had left, and she was upset that her sister [had] gotten out of there. And, she was stuck in. But, she also had great times where she’s hiking around. The whole family still enjoyed nature. And, wherever he was set, wherever he placed the family to be while writing whatever, was always so amazing – with hiking and nature and things to do like that.

**JHF:** Did he [EB] have any diaries himself? I know he wrote letters.

**LA:** Yeah. I don’t think anybody has come across anything like that. The only things are those little booklets that he would always have in his pocket. If he went off hiking and had a thought of a musical idea, he would jot it down. Sometimes, he would jot down notes for a letter he wanted to write. So, things like that, not like a diary I would say. And I don’t know where all of those [booklets] are.

**SM:** The little tiny booklets he had – they had a little tiny staff. I remember that there was one that I don’t know what happened to it, where it had the beginning of the “Sacred Service.” You
know, when he was hiking at Roveredo, my mother was always doing art work that way. And, she did art work and made notes on little scraps of paper. My grandfather would always have little scraps -

LA: And, you could tell that there is his paper that she would write on or take. She would be painting him lying in the grass. So, she would bring her own materials. And, she would go up there. He would have done writing music, lying down with a flower in his mouth – with his hat on and his boots. She would paint him, and then there would be the little idly bitty thing, and you would find it in a book somewhere. And “Oh, this is lovely. Quick. Put it someplace safe.”

JHF: How did Bloch feel as being a US citizen? Why Agate Beach and not New York?

SM: Because that was close to nature. And one of the reasons he got the house at Agate Beach is because of the ocean. My grandmother loved the ocean. In Hamburg, her father was a purser on a ship. So, she was always involved with the ocean. And, he felt it would be a good place for both of them to settle. He was very proud to be an American citizen. And, he would be very irritated today how everything is turning out. We’re very fortunate living where we are, because we are isolated. And, I think it was good when I raised my kids up here.

LA: And, definitely that of my grandmother’s mind similar to her fathers. Find some place close to the water. Definitely, in nature where you could be inspired by [it]. And, she would go off and take off to do her jobs in the city. But, when she lived in New York with my grandfather where they met, that did not last long. Then, they went to Detroit, another industrial city. And that didn’t last long, in the length of their lives. It lasted only a few years. I agree that Bloch was very proud [being an American citizen]. My grandmother as well. I say all the children were very proud becoming American citizens. And, one of the stories would be sitting at the kitchen table. They are supposedly to learn English. They’re eating. And he [Bloch] says in French, “You need to be speaking English.” And Lucienne [Bloch] said, “But father – you just said it in French.” Comedy was key to his life as well. And, that was [true for] his kids as well. I was just reading a letter that Lucienne [Bloch] had written to her brother, and in the letter, she says, “I’m so sorry. I must share the most important news.” And, she explained she was constipated the day before, and had to leave a meeting to go and relieve herself. She said that she felt so much better. That was their odd humor. I couldn’t think of being an important thing to write about to my mom. But for them, she would have done the same thing with her father. One of the famous jokes that my grandmother used to tell about her father was the “f-f-friends of ph-ph-photography.”

SM: And, he would also explain the “f-f-friends of m-m-music.” In London, the “f-f-friends of m-m-music.” They were such a stuck group of people. He would discuss that at the table about that.

LA: This is how we must “f-f-fart.” Because, they were so high, they wouldn’t make any sound at all. And, the joke was around everybody. He would say to how he how everybody can name every composer, and how they must fart. And, they can create the sound or whatever. Because, you have to find humor in everything. Especially, when you are tortured in many parts of your life. I’m sure, when he wanted to write, that was his focus was. When he felt the music, you get the music down. Kids knew to just let him . . .
JHF: He seemed very tortured about the Godet thing, with the cross and everything.

LA: Friendships and people’s intent, I think.

JHF: Did he feel that way about Debussy, too?

SM: I don’t know.

LA: Well, there is some type of turmoil. Some type of conflict that went on between them.

[Looking at the pictures of the “Christ” cross owned by Bloch.]

SM: This particular crucifix, [has] a face I have not seen on any other. And grandfather felt that it was the face of man and his suffering. He didn’t really see it as a religious symbol so much. That wasn’t Christ the man depicted. But, it was man in general. It was hung in the living room in Agate Beach.

JHF: It was carved from wood, right?

SM: Yes.

JHF: Where is the cross located now?

SM: It’s at Juilliard in the organ room. There was a big discussion at the dinner room, between my grandmother and my mom.

LA: He is the cross.

SM: [Color Cross Photo] This is on the wall at Agate Beach. He’s not on a cross. He is the cross. I think again makes it incredibly powerful.

LA: [Bloch] He called it a crucifix. [Reading Lucienne Bloch’s notes on back of the cross] She called it a “curcifixier.”

SM: He [Bloch] called it the Christ. But, I don’t know what would be in French. My mother would write her notes in French, usually.

LA: It was the only statue he had in his possession.

JHF: Did he listen to radio? Or movies?

SM: He was basically a nature person.

JHF: So, he wasn’t into the movies in the late ‘20s?

SM: No, but he had solos with Gershwin. He thought Gershwin was a pretty interesting guy. And, Gershwin thought he was very interesting. They went to see the “Rhapsody in Blue” in New York. Apparently, right across from wherever they were, next to the Steinway building, there was a little café and they went in. My grandfather, my grandmother, and Gershwin, and other couple of people – they had sodas and talked about music.

JHF: What lured Bloch to Temple Emanu-El? Why that Temple?
LA: He really didn’t go to synagogue, until he was writing his music.

SM: With exception when he went with his father. That was a long time ago.

LA: [Bloch] didn’t need to go to Temple, until he needed to immerse himself. If I am going to write this piece of music, and then he went a lot. But, I would assume, either right or wrong, that he met a lot of people at the [San Francisco] Conservatory of Music, and that I’m sure people, and especially if they’re Jewish, come to our Temple.

SM: What I knew from Lillian, he met Reuben Hender, who was the Cantor at Temple Emanu-El. And, I think that probably. Plus, he met the Haases.

LA: Rosa? Or Elise Haas? Or Rosa Stern?

SM: [Confirming] Rosa Stern. And, Rosa Stern was the one that commissioned, or paid for – I believe she was one [who paid] for him to write a service. And, it was supposed to be a service. Not to be what it became--a concert piece now. But, an important service. And, that is when he really immersed himself. He relearned Hebrew. He listened and he wrote and he read. And, this is when he was in Roveredo, which was the Italian place in Switzerland.

LA: He did a lot of stuff to that point, though. Sure, he was in San Francisco. So, I’m sure he really reinvented himself in the Jewish culture.

JHF: Did he move to the United States in 1916 because he lost a job? Were there employment reasons for it?

SM: He was the conductor of Laud Allen’s dance troops.

LA: How did he become the conductor of Laud Allen’s dance troops? I don’t know if we know that. But, it makes sense something happened. I don’t think he lost a job.

JHF: I thought it was probably the backlash on Jews, the anti-Semitism happening in Europe.

LA: I think that may be true. It has been written a lot.

SM: Bolangey may have been the catalyst between Mardel and him. And, she was teaching in Paris. So, I think that might have been involved.

LA: Because he did Mardel dance troops, and then his family follows him afterwards.

SM: What happened is the dance troops, the agent for the dance troops, all of the sudden couldn’t get any bookings. So, my grandfather was stuck in New York without a job. And, then he went to the Mannes School of Music. That’s when he brought his family over. This is where we need to be. We need to get out of Europe.

JHF: He wanted to get out of Europe?

SM: Oh yes. It’s the quote I didn’t get to tell you about the Leica camera. He said, “My God, if the Germans could do this, what else could they do?” You make something so magnificent, and nobody knew how powerful Hitler was - the whole feeling of the ‘30s.
JHF: As well as the Chamberlain book.

LA: That was Ernest’s rage, frustration with that situation. It was now he felt even more of a connection with – having a connection like that I think it really irritated him.

JHF: Do you think the Chamberlain book brought him closer to being Jewish? I thought he might be a more spiritual type of person.

LA: I think also that the culmination of all of everything happened around that time. He was a very emotional person. So, the situation with that book, reading that book, and then the friendship, and then the statue, and what was happening in the world – all of that culminating, I think helped to form where he was going with his religion or not.

SM: He didn’t like when people called him a Jewish composer. [He said] I wrote what was within me. But he said, “But who we are all of our ancestors.” So, if my ancestors are Jewish, then that’s what I’m writing. But, that’s because we are the sum total of all of our ancestors. [Pause] Through his photography, he was way to rest from music, going out to nature.

JHF: Are there photos of him with Ojibwa?

SM: Charlie Potts. Charlie Potts my Aunt Suzanne was very much in love with.

LA: For a short time.

JHF: So, she was fascinated with an Ojibwa?

SM: Yeah.

LA: She fell in love with one of their friends. 1931? Suzanne dated Charlie Potts until 1931. She actually brought him out to New York, and his name was Charlie Potts.

SM: This was the Canadian Ojibwa.

JHF: Other than the trip to New Mexico in 1924, where there any other Southwest trips? Where there any photos of him in Arizona?

LA: Yeah.

JHF: So, he took a picture of himself at the Grand Canyon around 1919?

SM: He went with Marcel, one of his mistresses whom I met – she was a wonderful woman. She passed away a couple of years ago. She was his secretary when he went to England to record the “Sacred Service.” It was around the late ’40s.

JHF: In the books, we know he had relationships with Debussy, Saint-Saëns, and Franck. We know he liked Wagner, Strauss, and Mahler. Where there any other composers he liked, for example Dvorak or Busoni?

SM: I don’t know.

JHF: Where there any photos around 1924 with him and Temple Emanu-El.
LA: I couldn’t find any of Temple Emanu-El. But, I do have photos of Santa Fe, NM.

JHF: He took those photos?

LA: Yeah. So, it says “Stieglitz and O’Keefe influenced him to go to Santa Fe.” So, it had nothing to do with music. It had to do with photographs.

[Looking at the Santa Fe photographs.]

Here’s one of St. Francis Auditorium Art Museum. So, he was taking a vacation. I actually found some on the Grand Canyon – 1924-1925.

[More photographs of a Sioux tribe in Colorado Springs.]

[Photo of the Pueblo woman.]

He stayed with Marcel in Santa Fe. Marcel was a pianist, too.

At Senna Creative Photography, they have a lot of him taking photographs of the Indians. There are stunning portraits of their faces.

JHF: I think he liked New Mexico.

LA: I think he did.

JHF: One last thing. Primitivism. Bloch and Stravinsky. He knew Stravinsky?

LA: The mural of them was in 1938.

JHF: Why on earth would he go to an Ontario-Ojibwa reservation?

LA: It would be interesting who told him. But, it was close to where they were living. They were living in New York. It took like a day to get up there. And, they stayed up there and vacationed up there.

SM: This [mural] was painted in ’38.

LA: So there’s Stravinsky. And, there’s Bloch.

SM: The mural was in George Washington High School. It was called, “The Evolution of Music.” They went back to New York. The high school was all black. And, it was one of the few items that weren’t vandalized. The kids loved it, because there were black children, Indian, it was the whole, the reality, in Jazz.

LA: She did all of her research finding out the history of music. And then, she talked to her father. Then, she knew about music growing up on it - the sound waves going through the piece all the way.

SM: And, that was new. It was in ’38.

[Reading from Lucienne Bloch’s diary on Suzanne and Charlie Potts.]
It was Temagami, Ontario. Suzanne didn’t like how they treated him. In the city, Suzie thought she was hot stuff. My grandmother was the little artist sister. Everybody wanted to have an affair with her beautiful sister Suzanne. So, she brings Charlie out – kind of treated him like crap. Grandmother was kind of mad at her. She got jealous. Suzie got jealous of my grandmother sticking up for Charlie, and so, she started attacking my grandmother’s boyfriend. My grandmother was dating a doctor. And my grandmother wrote in her diary, “Trying to compare Charlie to [the doctor] is like comparing a microscope to a tree.” Not one better than the other. She wasn’t trying to do the comparison. She was saying, “Let him be good for what he [Potts] is.” If he be a tree, he would be the best statuesque tree ever.
Phone Interview with Ernest Bloch II

January 31, 2015

JHF: Joshua Friedlander

EB2: Ernest Bloch II

JHF: Can you give me a brief biography of your life? And your life experiences with Bloch?

EB2: I was born on November 15th, 1938. My father was Ivan Bloch, son of the composer Ernest Bloch. Ivan named his first and only son after his father. I grew up in Portland, Oregon. My grandfather and grandmother lived not far away, facing the Pacific Ocean at Agate Beach, which is now Newport, Oregon, where they settled in 1941. I contracted Polio shortly thereafter. My grandfather and I established a close relationship. I graduated from Portland State University with a BS degree in Liberal Arts in 1962. My business career included directing economic planning and development for airline industry. I then joined an electric energy corporation managing government and public affairs area. Several years ago, I realized the music my grandfather had composed must be disseminated more widely. A foundation was incorporated to obtain funding from other foundations, government organizations and individuals. My mission was to have Ernest Bloch’s music heard.

JHF: Could you name for me all of the grandkids?

EB2: Sure. I will start with my father Ivan. One was me, Ernie, and the other was my sister Joanie. Suzanne and Paul had two children. One was Matthew, and I think his middle initial was “I” for “Ivan,” and the last name was Smith. The second child was also a boy, and his name was Anthony, which went as Tony. I don’t think he had an initial. And, the last name was Smith. Lucienne and Boyan had three children. The first was a male named George E. Dimitroff. “E” might be for “Ernest,” but I am not sure. The other children – one was Sita, last name. The last was Pencho, and I believe he was the third of the children. Matthew lives in New York. Matthew is autistic. On a side note – Paul Smith was head of the math department at Columbia University, and he worked secretly with Albert Einstein to create the atomic bomb.

JHF: Interesting.

[ Sacred Service ]

EB2: He went to the French Alps in 1930 to do his Sacred Service so he would be closer to God.

[ Agate Beach ]

JHF: Can you tell me some life experiences with Bloch and at Agate Beach?

EB2: He came to Oregon – the only home he ever owned. He bought a place at Agate Beach, where we call now Newport, Oregon. He bought the house. Four months after that, [there was] the attack on Pearl Harbor, after having to go West to get away from man’s inhumanity to man. He finally settled on the Oregon coast, where he lived until he died in 1959. My father also moved west to Portland, and he was an electrical engineer. My grandmother’s and grandfather’s
marriage was not a happy one. So, she moved to Oregon. And, my grandfather moved to Oregon. And that’s how I came to know him. I was born in 1938. Right after the beginning of the Second World War, I contracted Polio. It went to the waist down, and ultimately I was able then to get physical therapy, to be able to walk with crutches and braces, and that’s when I met my grandfather. He was very understanding. He was extraordinary concerned about my health. But, I was able to walk. And, he would take me to the beach. He loved to hunt for agates. He would take those agates to the garage where he would polish them one at a time. He let me polish them, but he had a sanding belt. And, I could get hurt. He did give me a lot of information about learning patience and accepting nature, and respecting it. And, it really changed my attitude about my life. And as I grew older, when I was in high school, he would ask me to come down to Agate Beach on the bus after school on a Friday, and drive him in a car to Portland, because he was in his 70s, I guess. So, he could compose his works on the Oregon coast to be copied and sent to publishers on the East coast. I was 16 or 17 years old. He did all the talking. I did all the driving. He was very concerned about the environment. He abhors that Oregon coast and the Washington coast had the lushest evergreen trees in the world, and, they would be clear cut for logging. And, he thought that was terrible. What would that do to the run off? What would that do to the animals? What would that do to the mushrooms? He had it for mushrooms. He was my only grandfather. My mother’s father had died in her early years. So, he was my only grandfather. And, that’s how I knew him. He taught me how to treat the planet with respect.

JHF: You talk about nature and destroying things. I’m assuming he didn’t like the commercial aspect of America. So, did he have sympathy with the Native American Indian?

EB2: He sympathized with the Native American Indian. He went to the northeast, in the Vermont area. And, then he went on a driving tour in a car he bought on the way back to the Bay area. He stopped to visit the tribes in the Southwest, in New Mexico and Arizona.

JHF: To clarify, was he at the Ojibwa [Reservation] at Ontario or Vermont?

EB2: Ontario. As you know, Washington and Oregon have very large American Indian tribes that are still here. When you walk out of your house in the morning, you are living on Indian land. To add to that, he was fascinated with the common man. He would take photos of the farmers in Switzerland, and the American Indian in the Southwest. Those were the people he really respected and admired. As you know, they call them the First Nation in Washington. He had high interest in those. And, I believe, America might have parts to it that brings out the relationship this country has with the First Nation, the American Indian.

JHF: It said behind the photos of New Mexico that Bloch was lured down by two artists named Georgia O’Keefe and Fred Stieglitz. Bloch stated he met Stieglitz twice. Once was in New York City in 1922. Was the other in New Mexico?

EB2: I don’t know.

JHF: Why did he pick Temple Emanu-El in San Francisco?

EB2: He moved out to San Francisco to be the first director of the San Francisco Conservatory of Music. His benefactors were the Stern family and the Levi Strauss family. [They] went to
him, after several years, [suggesting] that he should just compose music, and that we will establish with University of California at Berkeley a fund to pay for your living expenses for 10 years as long as you composed music. When he got that opportunity, which was the late 1920s, he got the commission from the Temple Emanu-El to do the *Sacred Service*. He went with his wife to Switzerland, and bought a home in the Alps, where I went to. He lived there in 1927 composing the *Sacred Service*. I did meet the son of the head of that, but I don’t know the relationship to the request for the commission.

**JHF:** Do you believe Bloch wrote because he was influenced by a person or a commission?

**EB2:** Yes. I think so.

**JHF:** Why did Bloch go back to Europe in 1930 since he left in 1916 because of rising anti-Semitism?

**EB2:** I think when he got the contract at the Temple in San Francisco. He went to Switzerland because they were neutral. There was some safety there that he could do whatever he wanted to do in the Alps to compose his music. As Hitler began to encroach on the entire Europe, he felt it was probably time to move on, which he did, because things were going to get nasty. Switzerland was usually overlooked. It became involved with the Germans by collecting all of their money, because the Swiss banks do not give any information about who has their money there. That’s why he left Switzerland, and why he came to the US. And, that’s why he decided to live in Agate Beach.

The ironic thing is that he left Europe twice now. He came to the US, became a US citizen, and four months to the day after he signed the paperwork to the house at Agate Beach, [there was] Pearl Harbor. And, as you may not know, Oregon was the only state in the United States to have civilians killed by the balloons sent over (by the Japanese) to ignite the forest on the Oregon and Washington coast. So, he couldn’t get any further away from war. North of Agate Beach, about 100 miles from the Columbia River, they actually had submarines firing on the communities along the coast line of northwest Oregon. All of the sudden, he was in the midst of it.

**JHF:** What do you think was his emotional state?

**EB2:** I did not witness his temper tantrums he had, primarily with his children when he lived in Ohio, in Cleveland. But, he was very passionate about the environment – the [caretaker] to the forest, to the disturbing of the trees and animals. And, even with the agates he picked up on the beach, he would only polish them – just part of it one at a time. He abhorred the idea of people owning tumblers – to scoop out hundreds of agates, and you run them through a tumbler machine. He wanted to deal with agates one at a time. That has affected my entire life about the importance of treating our environment and our world with respect.

**JHF:** What were his feelings on United States and Europe?

**EB2:** I don’t know.

**JHF:** How did he feel getting his US citizenship?
EB2: He was very unhappy with his job in Cleveland. He was a tyrant. He was so frustrated. I don’t know what caused that. One point, he was in Cleveland depressed. He was depressed in the First World War; he was depressed in the Second World War. He could not compose. While he was in Cleveland, he was invited to meet the guy at the Library of Congress in Washington, DC. He was hosted by the head of the Library of Congress for lunch, and during that lunch, they asked him if he would be willing to donate his works as an archive for the Library of Congress. And, he walked him out on the patio. From that patio, it would run into the Capitol building, toward the Washington Monument, ultimately to the Lincoln Memorial. My grandfather got tears in his eyes and said, “Well, I am so honored to establish an archive. If I am going to do that, I will have to become a citizen of this country,” which he did later. However, he was actually introduced to the Library of Congress to one of the people who had become one of the largest donors. He became very sarcastic about this country. And, he did get the paper every day by air of the Wall Street Journal from New York.
APPENDIX C

BLOCH VIOLIN CONCERTO RECORDINGS


Beecham, Thomas and Joseph Szigteti. *Violin Concerto* by Ernest Bloch; *Symphonic Dances* by Edward Grieg; *Symphony No.29* by W.A. Mozart. Disco Archivia 2001. CD.

Boulier, Christophe and Andrée-Claude Brayer. *Concerto for Violin and Orchestra* by Ernest Bloch; *Caprice No.24* by Niccolò Paganini; *Alexandre Nevski* by Sergei Prokofiev. ASM, 1998. CD.


Freeman, Paul and Mischa Lefkowitz. *Violin Concerto* by Ernest Bloch; *Introduction and Tarantella* by Pablo de Sarasate; *Sonata for Solo Violin* by Sergei Prokofiev. Laurel Records, 1984. CD.


APPENDIX D

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Santa Monica, CA 90401

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[Redacted]

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Julie Haltiwanger
Office of Research
P O Box 3062742
Tallahassee Fl 32306-2742
850-644-7900
Fax 850-644-4392
jth5898@fsu.edu

From: jhftzigane@yahoo.com [mailto:jhftzigane@yahoo.com]
Sent: Monday, November 03, 2014 4:42 PM
To: Haltiwanger, Julie
Subject: Joshua Friedlander - IRB approval confirmation

Dear Ms. Haltiwanger:

I never got an email confirming my IRB application was approved.

HSC#2014.13048
Project Title: The Cultural Influences of Ernest Bloch's Violin Concerto
Type: New Application
Review Type: Oral History
Status: Staff Review
Recruitment Status: No Ad Found

My major professor, Dr. Jane Piper Clendinning, told me I was approved. I just want to confirm that I was approved. Could you send me an email confirming this so I could have it if the Grad Office asks for it or if it's needed for my treatise Appendix?

Thanks!

Sincerely,

Joshua Friedlander - violin
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My name is Joshua Friedlander. I am a Doctorate Candidate in Music Performance (Violin) from the Florida State University in Tallahassee, FL. I am requesting your permission to interview you as a part of gathering information on potential Native American influences in the Violin Concert of Ernest Bloch for my treatise on that composition. You have been contacted for this interview because you are a grandchild of Ernest Bloch.

The interviews will take about 30 - 60 minutes to complete. These interviews are voluntary and you will receive no compensation for participation. The risk of participating is low; no more than activities in everyday life. The recorded interviews will be stored digitally and backed up to a computer device. You will only be interviewed once, but there might possibly be an email follow up, if questions arise as I am transcribing the interview. If you agree to be interviewed, I, Joshua Friedlander, will conduct the interview with you in person, at a location and time convenient to you. I would like to be able to include quotations from the interview in the treatise, if you give permission for me to do so; if you do not wish to be quoted and identified, it is still possible to participate in the interview to help me gain background information.

You may contact me, Joshua Friedlander, at jhftzigane@yahoo.com or (360) 670-6955 cell; my major professor is Jane Piper Clendinning, who can be reached at jclendinning@fsu.edu or (850) 644-4063.

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, you are encouraged to contact the Florida State University IRB at 2010 Levy Street, Research Building B, Suite 276, Tallahassee, FL 32306-2742, or (850) 644-8633, or by email at humansubjects@fsu.edu.

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Interviewee                                                                                                                      Date

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My name is Joshua Friedlander. I am a Doctorate Candidate in Music Performance (Violin) from the Florida State University in Tallahassee, FL. I am requesting your permission to interview you as a part of gathering information on potential Native American influences in the Violin Concert of Ernest Bloch for my treatise on that composition. You have been contacted for this interview because you are a grandchild of Ernest Bloch.

The interviews will take about 30 - 60 minutes to complete. These interviews are voluntary and you will receive no compensation for participation. The risk of participating is low; no more than activities in everyday life. The recorded interviews will be stored digitally and backed up to a computer device. You will only be interviewed once, but there might possibly be an email follow up, if questions arise as I am transcribing the interview. If you agree to be interviewed, I, Joshua Friedlander, will conduct the interview with you in person, at a location and time convenient to you. I would like to be able to include quotations from the interview in the treatise, if you give permission for me to do so; if you do not wish to be quoted and identified, it is still possible to participate in the interview to help me gain background information.

You may contact me, Joshua Friedlander, at [REDACTED]; my major professor is Jane Piper Clendinning, who can be reached at jclendinning@fsu.edu or (850) 644-4063.

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, you are encouraged to contact the Florida State University IRB at 2010 Levy Street, Research Building B, Suite 276, Tallahassee, FL 32306-2742, or (850) 644-8633, or by email at humansubjects@fsu.edu.

___________________________             ____________
Interviewee                                                                   Date

_____ I give permission for my statements to be quoted in the treatise resulting from this research of Mr. Ernest Bloch II, grandchild of Ernest Bloch.

_____ I do NOT give permission for my statements to be quoted in the treatise resulting from this research of Mr. Ernest Bloch II, grandchild of Ernest Bloch.
CONSENT FORM

My name is Joshua Friedlander. I am a Doctorate Candidate in Music Performance (Violin) from the Florida State University in Tallahassee, FL. I am requesting your permission to interview you as a part of gathering information on potential Native American influences in the Violin Concert of Ernest Bloch for my treatise on that composition. You have been contacted for this interview because you are a grandchild of Ernest Bloch.

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You may contact me, Joshua Friedlander, at jhftzigane@yahoo.com or (360) 670-6955 cell; my major professor is Jane Piper Clendinning, who can be reached at jclendinning@fsu.edu or (850) 644-4063.

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, you are encouraged to contact the Florida State University IRB at 2010 Levy Street, Research Building B, Suite 276, Tallahassee, FL 32306-2742, or (850) 644-8633, or by email at humansubjects@fsu.edu.

____________________________________  ____________
Interviewee  Date

____ I give permission for my statements to be quoted in the treatise resulting from this research of Mrs. Sita Milchev, grandchild of Ernest Bloch.

____ I do NOT give permission for my statements to be quoted in the treatise resulting from this research of Mrs. Sita Milchev, grandchild of Ernest Bloch.
CONSENT FORM

My name is Joshua Friedlander. I am a Doctorate Candidate in Music Performance (Violin) from the Florida State University in Tallahassee, FL. I am requesting your permission to interview you as a part of gathering information on potential Native American influences in the Violin Concert of Ernest Bloch for my treatise on that composition. You have been contacted for this interview because you are an Ernest Bloch photos expert and daughter to Sita Milchev, a grandchild of Ernest Bloch.

The interviews will take about 30 - 60 minutes to complete. These interviews are voluntary and you will receive no compensation for participation. The risk of participating is low; no more than activities in everyday life. The recorded interviews will be stored digitally and backed up to a computer device. You will only be interviewed once, but there might possibly be an email follow up, if questions arise as I am transcribing the interview. If you agree to be interviewed, I, Joshua Friedlander, will conduct the interview with you in person, at a location and time convenient to you. I would like to be able to include quotations from the interview in the treatise, if you give permission for me to do so; if you do not wish to be quoted and identified, it is still possible to participate in the interview to help me gain background information.

You may contact me, Joshua Friedlander, at jhftzigane@yahoo.com or (360) 670-6955 cell; my major professor is Jane Piper Clendinning, who can be reached at jclendinning@fsu.edu or (850) 644-4063.

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________________________________________________________________________

Interviewee                                                                                                                      Date

_____ I give permission for my statements to be quoted in the treatise resulting from this research of Mrs. Lucienne Allen, great grandchild of Ernest Bloch/ Ernest Bloch photos expert.

_____ I do NOT give permission for my statements to be quoted in the treatise resulting from this research of Mrs. Lucienne Allen, great grandchild of Ernest Bloch/ Ernest Bloch photos expert.
CONSENT FORM

My name is Joshua Friedlander. I am a Doctorate Candidate in Music Performance (Violin) from the Florida State University in Tallahassee, FL. I am requesting your permission to interview you as a part of gathering information on potential Native American influences in the Violin Concert of Ernest Bloch for my treatise on that composition. You have been contacted for this interview because you are an expert on Native American music.

The interviews will take about 30 - 60 minutes to complete. These interviews are voluntary and you will receive no compensation for participation. The risk of participating is low; no more than activities in everyday life. The recorded interviews will be stored digitally and backed up to a computer device. You will only be interviewed once, but there might possibly be an email follow up, if questions arise as I am transcribing the interview. If you agree to be interviewed, I, Joshua Friedlander, will conduct the interview with you in person, at a location and time convenient to you. I would like to be able to include quotations from the interview in the treatise, if you give permission for me to do so; if you do not wish to be quoted and identified, it is still possible to participate in the interview to help me gain background information.

You may contact me, Joshua Friedlander, at jhftzigane@yahoo.com or (360) 670-6955 cell; my major professor is Jane Piper Clendinning, who can be reached at jclendinning@fsu.edu or (850) 644-4063.

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____________________________________  ____________
Interviewee                                                                                                                      Date

____ I give permission for my statements to be quoted in the treatise resulting from this research of Dr. Tara C. Browner, Professor of Ethnomusicology at the University of California-Los Angeles.

____ I do NOT give permission for my statements to be quoted in the treatise resulting from this research of Dr. Tara C. Browner, Professor of Ethnomusicology at the University of California-Los Angeles.
My name is Joshua Friedlander. I am a Doctorate Candidate in Music Performance (Violin) from the Florida State University in Tallahassee, FL. I am requesting your permission to interview you as a part of gathering information on potential Native American influences in the Violin Concert of Ernest Bloch for my treatise on that composition. You have been contacted for this interview because you are an expert on Native American music.

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__________________________________________
Interviewee                                                                                                                      Date

_____ I give permission for my statements to be quoted in the treatise resulting from this research of Dr. John-Carlos Perea, Assistant Professor of American Indian Studies at San Francisco State University.

_____ I do NOT give permission for my statements to be quoted in the treatise resulting from this research of Dr. John-Carlos Perea, Assistant Professor of American Indian Studies at San Francisco State University.
REFERENCES


**SOURCED INTERVIEWS**


**PHOTOGRAPHS**


____. *Beethoven*, Roverado, Switzerland, 1931. Ernest Bloch Society, Gualala, CA.


____. *Mozart*, Roverado-Capriasca, Ticino, Switzerland, 1931. Ernest Bloch Society, Gualala, CA.
Pueblo Indian Woman in New Mexico. New Mexico, 1924. Ernest Bloch Society, Gualala, CA.

Santa Fe. Santa Fe, 1924. Ernest Bloch Society, Gualala, CA.

Self Portrait. Santa Fe, 1924. Ernest Bloch Society, Gualala, CA.


St. Francis Auditorium at the Art Museum. Santa Fe, 1924. Ernest Bloch Society, Gualala, CA.


PAINTINGS


ELECTRONIC SOURCES


DISCOGRAPHY


*Stephen Gunzenhauser and the Slovak Philharmonic: Ernest Bloch’s Symphony in C# minor*. Marco Polo, 2009. CD.


BIOGRAPHICAL SKETCH

Joshua Hermann Friedlander

Degrees:
Doctorate in Music, Violin Performance, Florida State University, May 2015
Masters in Music, Violin Performance, Florida State University, May 2004
Certificate in Orchestral Studies, Wayne State University, May 2002.

Biographical Information:

Born in Pittsburgh, Joshua Hermann Friedlander started learning the violin at the age of 4. He studied with Pittsburgh Symphony Orchestra members Eugene Phillips, Brian Reagin, and Huei-Sheng Kao. By the age of 16, he began to study with Sally Thomas, the assistant to the late legendary violin pedagogue Ivan Galamian. He then continued his studies with her at the Mannes College of Music and Meadowmount School for Strings. After completing his Bachelors of Music from Mannes, he moved back to Pittsburgh as a local performer and played as a member for the Westmoreland Symphony Orchestra, McKeeseport Symphony Orchestra, and Youngstown Symphony Orchestra. In 1999, he was accepted into the Orchestral Studies program at Wayne State University and studied violin and chamber music with Geoffrey Applegate, Principal Second Violinist of the Detroit Symphony Orchestra, and Kypros Markou, conductor of the Dearborn Symphony Orchestra. For three years, he resided in Detroit, taught violin at the Marygrove College, and was a member of the Dearborn Symphony Orchestra (later as Assistant Concertmaster), Flint Symphony Orchestra, Ann Arbor Symphony Orchestra, Grosse Pointe Symphony Orchestra, and Plymouth Symphony Orchestra. In 2002, he continued his studies at Florida State University as a teaching assistant for five years to the esteemed violin professor
Eliot Chapo earning his Masters and Doctorate in Music, simultaneously continuing his career as a performer in Tallahassee as Principal Second Violin and Concertmaster of the Albany Symphony Orchestra, and Section Violin for Tallahassee Symphony Orchestra, Valdosta Symphony Orchestra, Palm Beach Opera Orchestra, and the Music South Symphony Orchestra. In 2008, he accepted the position of Concertmaster at Gig Harbor Peninsula Symphony Orchestra and Assistant Concertmaster of the Federal Way Symphony. In 2012, Dr. Friedlander also was employed as Assistant Concertmaster of the Tacoma Symphony Orchestra. Currently, he plays First Violin for Tacoma Symphony Orchestra and Tacoma Opera, teaching violin/viola privately and is on the string faculty at St. Martin’s University. He resides with his wife and two children in Olympia, Washington.