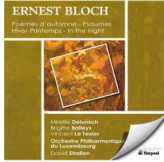


Bloch – Poemes d'Autome, Psaumes, Hiver-Printemps, In The Night (1999)

Written by bluesever

Monday, 05 August 2013 15:51 -

Bloch – Poemes d'Autome, Psaumes, Hiver-Printemps, In The Night (1999)



1. *Hiver-Printemps For Orchestra: Hiver* 7:05 2. *Hiver-Printemps For Orchestra: Printemps* 7:32 3. *Poèmes D'automne For Mezzo-Soprano And Orchestra: La Vagabonde* 4:03 4. *Poèmes D'automne For Mezzo-Soprano And Orchestra: L'Abri* 7:51 5. *Poèmes D'automne For Mezzo-Soprano And Orchestra: Le Déclin* 5:03 6. *Poèmes D'automne For Mezzo-Soprano And Orchestra: Invocation* 5:36 7. *In The Night (For Orchestra)* 5:24 8. *2 Psaumes For Soprano And Orchestra: Prélude* 3:21 9. *2 Psaumes For Soprano And Orchestra: Psaume 114* 3:41 10. *2 Psaumes For Soprano And Orchestra: Psaume 137* 6:05 11. *Psaume 22 For Baryton And Orchestra* 7:55
Brigitte Balleys - Mezzo-Soprano Mireille Delunsch – Soprano Vincent le Texier - Baritone Luxembourg Symphony Orchestra David Shallon - Conductor

Ernest Bloch, (born July 24, 1880, Geneva, Switz.—died July 15, 1959, Portland, Ore., U.S.), composer whose music reflects Jewish cultural and liturgical themes as well as European post-Romantic traditions. His students included Roger Sessions and Randall Thompson.

Bloch studied with the noted Swiss composer Émile Jaques-Dalcroze and in Belgium with the violinist Eugène Ysaÿe. From 1911 to 1915 he taught at the Geneva Conservatory. He toured the United States in 1916 with the dancer Maud Allen, and after the tour company went bankrupt he settled in New York. He was director of the Cleveland Institute of Music from 1920 to 1925 and of the San Francisco Conservatory from 1925 to 1930. In 1930 he went to Switzerland, but he returned to the United States in 1939, settling in Oregon in 1943. He taught composition for several summers at the University of California at Berkeley.

Bloch's music reflects many post-Romantic influences, among them the styles of Claude Debussy, Gustav Mahler, and Richard Strauss. His interest in the chromatic sonorities of Debussy and Maurice Ravel is evident in the tone poem *Hiver-Printemps* (1905; Winter-Spring).

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Bloch composed a significant group of works on Jewish themes, among them the Israel Symphony (1916), Trois poèmes juifs for orchestra (1913; Three Jewish Poems), the tone poem Schelomo for cello and orchestra (1916; Solomon), and the suite Baal Shem for violin and piano (1923). His sacred service Avodath Hakodesh for baritone, chorus, and orchestra (1930–33) represents the full maturity of his use of music appropriate to Jewish themes and liturgy. Many of Bloch's works show a strong neoclassical trend, combining musical forms of the past with 20th-century techniques. Examples include his Concerto Grosso No. 1 (1925) and his Quintet for piano and strings (1923), which utilizes quarter tones to colour and heighten the emotional intensity of the music. His other notable works include an "epic rhapsody" for orchestra (America, 1926), the Suite for viola and piano (1919), and five string quartets (1916, 1945, 1952, 1953, 1956). --- britannica.com

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