

Welcome message from Felix Wurman:

"Welcome to the thirty-ninth convention of the Church of Beethoven. Thirty-nine distinct programs made available to New Mexicans in (almost) as many weeks. I would like to thank all of the collaborators in the Church of Beethoven including David Felberg, Pamela Pyle, David Schepps, Craig Brown, and Tony Hunt, David Sinkus from The Filling Station, baristas Katie and Billie Joe from EspressoArtists, videographer Cindy Young, and finally you, the audience, whose support is CRITICAL. Thank you all."

Swiss by birth; trained in Brussels, Frankfurt, Dresden, and Paris; and first recognized in the United States, Ernest Bloch has come to be known primarily as a Jewish composer. But, as Yehudi Menuhin, one of his strongest champions, noted, Bloch was "a great composer without any narrowing qualifications whatever."

Bloch was always interested in exploring other lands and other cultures through music—one of his first compositions was an Oriental Symphony he wrote at the age of fifteen—but he soon came to realize that it was his own Jewish roots that spoke most strongly to him. Many of Bloch's best-known works, particularly those written in the second decade of the twentieth century, are dominated by his Jewish consciousness—"a voice," as he wrote, "which seemed to come from far beyond myself, far beyond my parents." In the end, Bloch admitted that he couldn't distinguish to what extent his music was Jewish and to what extent "it is just Ernest Bloch."

Bloch was not interested in authenticity; he was after a different kind of truth. "I do not propose or desire to attempt a reconstruction of the music of the Jews," he wrote, "or to base my work on melodies more or less authentic. I am not an archaeologist. I believe that the most important thing is to write good and sincere music—my music. It is rather the Hebrew spirit that interests me, the complex, ardent, agitated soul that vibrates for me in the Bible."

Spiegel im Spiegel is a piece of music written by Arvo Pärt in 1978, just prior to his departure from Estonia. The piece is in the *tintinnabular* style of composition, wherein a *melodic voice* (which operates over diatonic scales) and *tintinnabular voice* (which operates within a tonic triad) accompany each other. It is about ten minutes long. The piece was originally written for a single piano and violin - though the violin has often been replaced with either a cello or a viola. Versions also exist for double bass, clarinet, horn, flute and percussion. The piece is musically minimal, yet produces a serene tranquility. The piece is in F major in 6/4 time, with the piano playing rising crotchet triads and the second instrument playing slow scales, alternately rising and falling, of increasing length, which all end on the note A (The mediant of F). The piano's left hand also plays notes, syncopated with the violin (or other instrument). "Spiegel im Spiegel" in German literally can mean both "mirror in the mirror" as well as "mirrors in the mirror", referring to the infinity of images produced by parallel plane mirrors: the tonic triads are endless, repeated with small variations as if reflected back and forth.

Today's Program

Music: "Spiegel Im Spiegel" by Arvo Part David Felberg, violin Pamela Pyle, piano

Poems: Anthony Hunt, poet

Music: Sounds of Peace with singer, Sarah West

Celebration of Silence: two minutes

Poem: "The Egrets" read by Anthony Hunt

Music: "Schelomo" by Ernest Bloch David Schepps, cello Craig Brown, piano