The Bach Toccata in C major, with which Rubinstein opened his first concert on Friday night, showed that he had a high opinion of his Cape Town audience. It is one of Bach's organ works adapted for the piano by Busoni, and because it is not an exercise in virtuosity, one realised that the dazzling effect given to the Fugue was only due to Rubinstein's quality as a musician.

The second item before the interval was Schumann's Etudes Symphoniques, which brought out the performer's rare sense of shape and design, and the intellectual comprehension of his approach to his work.

After the interval came a Chopin group, in which the great A flat Polonaise was a magnificent experience; the two Mazurkas were delightful, and so was the sentimental Barcarolle. Then came more modern music, the A minor Prelude and "Onondi" by De Bussy, and one can only wish that he had tackled some of De Bussy's more recent works, as he showed himself a fine interpreter of modernity. The "Fire Dance" by De Fallas, which Rubinstein himself discovered and arranged for the piano because of its interesting technique, was the most exciting item on the programme.

As encore were played a Chopin Valse, Scriabine's Nocturne for the Left Hand, and that old favourite Liszt's "Liebessträume." Mr. Rubinstein will play again here on the 15th June, before his departure for Europe.

(Continued from Second Column.)

(Continued from First Column.)

The Rubinstein Concert.

Ernest Bloch the Poet of Jewish Music.

Ernest Bloch was born in Geneva, July 24th, 1880. He had his first musical instruction from Jacques Dulocse; at the age of 15 he had written a String Quartet and a Symphony. At 17 he was sent to Brussels Conservatoire, where his teachers were Ysaye and Russe; in 1900 he became a pupil of Ivan Knyr at Frankfurt-on-Main, and later of Ludwig Thuelle at Munich. After completing these studies he went to live in Paris, where his first published work appeared in 1906.

While working on a lyric drama, Macbeth, to a libretto adapted from Shakespeare, he conceived several works for orchestra and for voice; in 1906 he was appointed conductor of concertos at Lyons and Nuenot. Macbeth was produced at the Paris Opera-Conique in 1910. In 1918 there followed Three Jewish Poems for orchestra, dedicated to the memory of Bloch's father; later he became a lecturer on musical aesthetics at the Geneva Conservatoire.

His activities were interrupted by a trip to America, acting as conductor for the dance, Maud Allen, on her tour of the United States. In 1917 Bloch settled in New York and the friends of music organised a concert of his works under the direction of Arthur Bodanzky, the famous American Jewish conductor. About this time he was working on an opera, Jezabel, and a suite for Violin and Piano which was awarded the Coolidge Prize in 1919. In 1921-23 his orchestral composition, America, won the Musical America Prize and has been played by most of the major Symphony Orchestrtes.

Few indications of outside influence are to be found in Bloch's works; he instinctively expresses himself in a decidedly Jewish idiom as few of his race have done before. It was reserved for him to find a Modern Musical Medium for the exultation of Jewish joy as revealed in the writings of the Priests and Rabbits of ancient times.

This racial impulse became apparent in his earliest works, with their unmistakable colour. He gave the fullest utterance to his spiritual leanings in the three Jewish Poems, music that in no sense can be classed as superficial, yet which draws very little upon traditional Jewish themes, many of which are undoubtedly borrowed from even more ancient sources. He gives deep expression to the racial current flowing in his veins as in Sh-kolno and Israel. His orchestration is brilliant in its unusual combinations of colour, clothing his subject matter in glowing intensity and originality.

In addition to these previously mentioned, his works include Symphonies, Symphonic Poems, Hiver Printemps, Erotic Poem, "in the night," and poems of the sea for orchestra; Concerto Grosso for string orchestra with piano obligato; Adoni Echdim for chorus; a quintet and Hebrew meditation for cello and piano, and the famous Sonata for violin and piano.

First for Kosher Foods!

June 2nd, 1939

Modern Jewish Chamber Music.

BLOCH'S SONATA FOR VIOLIN AND PIANO.

By BORIS CANIN.

It is gratifying to note that Bloch's Sonata will be performed at the second of the four Chamber Concerts to be given in the Demonstration Hall of Electricity House on June 7th, by Edith Braham, Annie Lambrecht and Jose Rodriguez-Lopez.

Meshulchomin.

The Central Meshulchomin Committee, established under the auspices of the S.A. JEWISH BOARD OF DEPUTIES, wishes to notify the public that the letter of authority issued to Mr. D. STERNHALL to collect on behalf of the AKUMAH YESHIVAH expired on the 29th December, 1939, and has not been renewed. Mr. Sternhall must therefore cease all collection activities. The public is requested to communicate with the Meshulchomin Office at 145 Long Street, Cape Town, for all matters connected with Meshulchomin.

HANISOYN (The Temptation)

A Two Act Play.

Reproduced and Translated from Yiddish by Hebrew to Cantor G. Golub will be staged by Past Pupils of the Wynberg Hebrew School at the Wynberg Communal Hall on Sunday, 4th June, at 8 p.m.

DONATIONS, 2/4 and 1/6

Songs specially produced and arranged by Cantor Golub.

The S.A. JEWISH CHRONICLE.