

***The Golem: How He Came Into The World***

**Monday, October 30, 2023 7:00 p.m.**

**Cinema One - The Carolina Theatre of Durham**



**Original Score by Mark Bergman**

**David Wilson, Matvey Lapin – violin/**

**Suzanne Rousso – viola/ Barbara Krumdieck – cello**

**Mark Bergman – bass/ Jennifer Streeter – harpsichord**

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### **ABOUT THE FILM AND MUSIC**

Composed in 2020, Mark Elliot Bergman's film score enhances the richness of Paul Wegener's 1920 silent horror film ***The Golem: How He Came into the World***. Set in the Jewish ghetto of Prague at the turn of the 17th century, the film begins with Rabbi Loew, the head of the city's Jewish community, reading the stars. Loew predicts disaster and informs the elders of the community. The next day, Holy Roman Emperor Rudolph II signs a decree expelling Jews from Prague and sends a squire (Florian) to deliver the edict. Loew, meanwhile, animates a hulking clay creature (the Golem) and charges it with defending the Jewish people.

Bergman composed the score for Baroque strings and harpsichord, instruments consistent with the era of the film's setting. The music combines expressive techniques from the 17th century with modern elements to help bring the story to life. At the film's conclusion, the Golem leaves Prague and encounters a group of children. While playing with the Golem, one of the children removes the magical object that imparts life to the creature, and the Golem returns to its unanimated state. Here, Bergman's score quotes a passage from the 17th-century Jewish composer Salamone Rossi's setting of Psalm 128, ending with the hopeful words, "May you see children born to your children and see peace upon Israel."

This is an especially timely topic and sentiment.

## Artists

**Dr. Mark Elliot Bergman** is the Director of Strings and Orchestral Studies at Sheridan College and the double bass studio instructor at the University of Wyoming. He teaches double bass, electric bass, cello, viola da gamba, composition, songwriting, and music history. As an ensemble leader, Mark directs the Sheridan College Symphony Orchestra, the Sheridan College Viol Consort, and the professional early music ensemble Wyoming Baroque. He is also the Assistant Principal Double Bassist of the Billings Symphony Orchestra. During the summer, Mark performs with Assisi Performing Arts in Assisi, Italy, and the Peter Britt Festival Orchestra in Jacksonville, Oregon. Mark has an active background as an orchestral double bassist. He is the former Principal Double Bassist of the New Haven Symphony Orchestra and the Mato Grosso Chamber Orchestra in Cuiabá, Brazil. He formerly served as a Professor of Music History and Ensemble Director at George Mason University in Fairfax, Virginia.



With Wyoming Baroque, Mark released three CDs, two featuring his original compositions for historically informed performers. Mark published two books about popular music pedagogy and authored multiple articles selected for publication with the peer-reviewed Online Journal of Bass Research. In 2022, the International Society of Bassists awarded him their Grand Prize in Research for his article about e-portfolio learning. Mark received the 2018 Performing Arts Fellowship from the Wyoming Arts Council to recognize his work as a composer and performer. He earned his doctorate from George Mason University in 2015. He also holds degrees from Yale University, the Eastman School of Music, and the Manhattan School of Music.



Baroque cellist **Barbara Blaker Krumdieck**, a native of the San Francisco Bay Area, studied with Phoebe Carrai at the Hilversum Conservatory of Music in The Netherlands. While in Europe, she participated in several performances and CD recording projects with Concerto Köln, including performances at the Paris Opera House and The Palace of Versailles. A specialist in the continuo playing of 17th and 18th-Century music, Ms. Krumdieck performs in many baroque chamber ensembles, and along with her sister Frances Blaker is a founding member of Ensemble Vermillian which has recorded three CDs of 17th-Century German chamber music. Ms. Krumdieck is the co-founder and executive director of the North Carolina Baroque Orchestra, a period instrument orchestra which performs instrumental concerts under the conductor Frances Blaker, as well as concerts with various choirs throughout the southeastern United States, including S.C. Bach, Trinity Episcopal Cathedral, Charlotte Master Chorale and Raleigh Bach Soloists. She is the artistic director of Music at St. Alban's concert series in Davidson, NC and former artistic director of Center City Concerts in Charlotte, NC. In 2015 she founded Early Music for Grace, a 5-day concert festival in Berkeley, CA in memory of her daughter.

**Matvey Lapin**, violin, enjoys a multifaceted career as a recitalist, chamber music performer, orchestra leader and teacher. His professional engagements brought him around the world, including most of Europe, Japan and Korea. A Russian native, he accomplished his conservatory training in St. Petersburg, and has completed his DM coursework in violin performance at IU Jacobs School of Music, minoring in historical violins and music history.

A former member of Grammy-nominated St. Petersburg String Quartet, Matvey collaborated with such musicians as Alex Kerr and Barthold Kuijken, among others. Duo Amabile, a chamber music duet



formed with his wife, pianist Katya Kramer-Lapin, performs intensively across the US and Europe.

As a historically informed performer, Matvey collaborates with Indianapolis Baroque Orchestra, Three Notched Road and North Carolina Baroque Orchestra, among others.

Demanding teacher, Matvey currently maintains private studios in Cary NC and Danville, VA. Matvey records for Naxos, Oclassica and Melodiya.

**Suzanne Rousso's** biography can be found on page 2 of the playbill.

**Jennifer Streeter**, harpsichordist, has performed throughout the United States and Europe with critically acclaimed ensembles such as the North Carolina, Indianapolis, and Seattle Baroque Orchestras, Three



Notch'd Road: The Virginia Baroque Ensemble, Alkemie, Raleigh Camerata, and as concerto soloist with the Monte Carlo Philharmonic, North Carolina Baroque, and Indiana University Baroque Orchestras. She has been a featured artist at the Bloomington, Magnolia, and Amherst Early Music Festivals and on the nationally syndicated radio show Harmonia. She holds masters' degrees in harpsichord and recorder from the Early Music Institute at Indiana University, studying with Elisabeth Wright and Eva Legêne. Originally from Europe, she now calls Cary, NC home where she is a freelance performer, recorder and harpsichord teacher, and Myofascial Release therapist.



**David Wilson** has been playing violin since 1963, when his parents enrolled him in the then-nascent Suzuki program at the Oberlin Conservatory of Music in Ohio, and as they say, the rest is history. Though he was drawn primarily to the physical sciences throughout his childhood, by the time

he was in high school it had become clear that nothing would do but a life in music, and in due time he earned several degrees in violin performance and held several professional orchestra jobs. He had been very interested in baroque instruments since he was a teenager and listened to the old Nicholas Harnoncourt recording of Bach's Mass in B minor with chills running down his spine. In 1989 it finally occurred to him to get some actual training in baroque music; so he went off to the Early Music Institute at Indiana University and he has been playing baroque violin ever since. His interests outside of music include cosmology, zymurgy, and science fiction—and he would love to discover a science fiction novel about a homebrewing cosmologist.

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Check out page 11 in the Playbill for concert dates and details.

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