



*Raleigh* *Civic*  
*Symphony*  
*Chamber*  
*Orchestra*



*Heroes*

Raleigh Civic Symphony

*Randolph Foy, Music Director*

Guest Artist:

Jonathan Kramer, cello

Stewart Theatre, NC State University

Sunday April 21, 2002 at 8:00 p.m.

# Program

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King Stephan Overture, op. 117 (1811) ..... Ludwig van Beethoven  
(1770 – 1827)

Hamlet, op. 116 – Fragments from the film (1964) ..... Dmitri Shostakovich  
(1906 – 1975)

Introduction

Ball at the Palace

The Ghost

In the Garden

Arrival and Scene of the Players

The Poisoning

Duel and Death of Hamlet

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*Intermission*

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Schelomo (1916) ..... Ernest Bloch  
*Hebraic Rhapsody for Cello and Orchestra* (1880 – 1959)

Jonathan Kramer, cello

# Notes

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## Beethoven: King Stephan Overture

In 1811, while working on his Seventh and Eighth Symphonies, Beethoven was commissioned to create incidental music to two stage works of August von Kotzebue: *Ruins of Athens* and *King Stephen*. Both works were requested to celebrate the opening of an imperial theater in Pest (Budapest, Hungary) and the birthday of Austro-Hungarian Emperor Franz's birthday.

Stephen I, founder and patron saint of Hungary, is considered to be one of the most renowned figures in Hungarian history. Born a pagan, he was baptized and raised a Christian and later canonized a Saint of the Catholic church. On Christmas day, ad 1000, Stephen was anointed

king of Hungary, and the event signified Hungary's entrance into the family of European Christian nations.

The overture is in Beethoven's heroic style, incorporating a mock Hungarian slow march and a jaunty allegro. The march undergoes interesting changes over the course of the work, appearing at times as dark, *pianissimo* subliminal passages of transformational character – a key element of Beethoven's heroic style.



*Beethoven*

## Shostakovich: Hamlet

Shostakovich's life is a fascinating and paradoxical story of artistic life under totalitarian rule. "Alone among his artistic peers, he survived successive Stalinist cultural purges and won the Stalin Prize five times, yet in 1948 he was dismissed from his conservatory teaching positions, and many of his works were banned from performance. Under later regimes, he balanced a career as a model Soviet –

holding government positions and acting as international ambassador – with his unflagging artistic ambitions." (Fay)

In 1962 Shostakovich enthusiastically accepted an invitation by the notable filmmaker Gregoriy Kozintsev to compose a score to his new *Hamlet*. The composer decided not to incorporate any music from his 1932 suite (op. 32) to a *Ham-*

*continued on next page ...*

*Shostakovich: Hamlet – continued*

let stage production, but to address the drama with new music, confronting again Shakespeare's great tragedy.

At the same time, Shostakovich was working on *The Execution of Stepan Razin*, a symphonic work with chorus on a text by dissident poet Yevtushenko. Ian McDonald finds parallels with the Hamlet score:

“These scores share a militant simplicity, almost puritanical in their distrust of anything colourful or soft-edged. Inherited from the Thirteenth Symphony is an edge of irascible Old Testament violence, crashing down in vengeful blows from an enlarged percussion section. Both *Stepan Razin* and *Hamlet* feature these flagellating chords, cracked out with the help of the whip and woodblock introduced in the Thirteenth's third movement...

**Shostakovich prowls the verge of misanthropy like some latterday Ecclesiastes ...** It is as if the composer has seen too much evil, suffered too much duplicity. Like Britten, he ponders in old age a kind of Noh theatre of moral parable, **chiseling away the superfluous to expose the essential human beneath, bereft of its camouflage of vanity and pretence.**” (McDonald)

In *Testimony*, Shostakovich's diary smuggled to the west (and of debated but now generally accepted authenticity), the composer refers to a ‘marvelous passage’



*Shostakovich, 1965*

in Hamlet. Surely the composer identified with the protagonist in his ridicule of a corrupt authority's attempt to use him:

**Hamlet:** Why, look you now, how unworthy a thing you make of me. You would play upon me; you would seem to know my stops; you would pluck out the heart of my mystery; you would sound me from my lowest note to the top of my compass; and there is much music, excellent voice, in this little organ, yet cannot you make it speak. 'Sblood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me, you cannot play upon me.

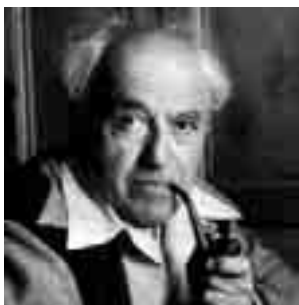
(Act iii, scene 2)

## Bloch: Schelomo (Solomon)

The creator of music of great spiritual expression, Ernest Bloch was born on 24 July 1880 in Geneva, Switzerland. In his native city, he studied violin with Louis Rey and composition with Emile Jaques-Dalcroze and later studied under Eugene Ysaye in Brussels. Bloch appropriated both well-established and new musical elements into highly dramatic scores, often influenced by philosophical, poetic, or religious themes. Bloch's American pupil, composer Roger Sessions, praised his special ability to express "the grandeur of human suffering."

The successful premiere by the Boston Symphony of Bloch's *Trois Poemes Juifs* in 1917 encouraged the composer to settle in the United States. He soon assumed the founding directorship of the Cleveland Institute of Music and later the San Francisco Conservatory of Music. He also taught at the University of California at Berkeley and was actively involved in musical life in America for decades.

Bloch's search for his own musical identity found early fulfillment in a series of highly charged epics on a broad scale, biblical in inspiration and known as his 'Jewish Cycle', including settings of the psalms, an *Israel* symphony, *Trois Poemes*



Ernest Bloch

*Juifs*, and *Schelomo*. The Jewish character of these works is intensified by the use of augmented intervals, winding melismatic melodies, and colorful orchestrations. Although Bloch rarely employs authentic Hebrew material (a notable exception is *gemora nigun* in *Schelomo*),

many passages in these works are suggestive of folk material, such as the repeated note figures that are evocative of the call of the *shofar* as it is sounded on High Holy Days, melodies suggestive of Hebrew chant, and frequent accents on the final beat, analogous to aspects of the Hebrew language.

*Schelomo* (Solomon) was composed in Switzerland in 1915-16, at the height of World War I. Bloch originally planned a work for voice and orchestra, setting the pessimistic words thought to be by King Solomon in the Old Testament book of Ecclesiastes:

"Vanity of vanities, all is vanity [or "emptiness" or "futility"]... I have seen all the works that are done under the sun; and behold, all is vanity and vexation of spirit."

[Ecclesiastes, 1:2]

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*Bloch: Schelomo – continued*

But Bloch soon reached an impasse in its composition. As the composer recalled, “I could not hear the fervor of the text or accents in the French language, or in German or English....” During this period, he was asked by the famous Russian cellist Alexander Barjansky to write a cello concerto. Suddenly the solution to *Schelomo* became apparent: “instead of the human voice, limited by a text and language,” Bloch would use “the soaring unfettered voice of the cello.”

Later, Bloch wrote of *Schelomo*:

“I had no descriptive intention. I was saturated by the Biblical text and conscious of the woes of mankind to which I have always been acutely sensitive... If one likes, one may imagine that the voice of the solo cello is the voice of the King *Schelomo*. The complex voice of the orchestra is the voice of his age, his world, his experience... Even the darkest of my works ends with hope. This work alone concludes in a complete negation. But the subject demanded it.”

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*There is a time for everything,  
and a season for every activity under heaven:*

*a time to be born and a time to die,  
a time to plant and a time to uproot,  
a time to kill and a time to heal,  
a time to tear down and a time to build,  
a time to weep and a time to laugh,  
a time to mourn and a time to dance,  
a time to scatter stones and a time to gather them,  
a time to embrace and a time to refrain,  
a time to search and a time to give up,  
a time to keep and a time to throw away,  
a time to tear and a time to mend,  
a time to be silent and a time to speak,  
a time to love and a time to hate,  
a time for war and a time for peace.*

Ecclesiastes 3 (niv)

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*“Meaningless! Meaningless!” says the Teacher. “Utterly meaningless! Everything is meaningless.” What does man gain from all his labor at which he toils under the sun? Generations come and generations go, but the earth remains forever... All things are wearisome, more than one can say... What has been will be again, what has been done will be done again; there is nothing new under the sun... For with much wisdom comes much sorrow; the more knowledge, the more grief...*

Ecclesiastes 1 (niv)

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## Additional Resources

- Solomon, Maynard. *Beethoven*. Second revised edition. New York: Schirmer Books; 1988.
- Fay, Laurel. *Shostakovich: A Life*. Oxford University Press, 2000.
- McDonald, Ian. *The New Shostakovich*. Northeastern University Press, 1990.
- Wilson, Elizabeth. *Shostakovich: a life remembered*. Princeton University Press, 1994.
- Shostakovich, Dmitri. *Testimony: the memoirs of Dmitri Shostakovich* / as related to and edited by Solomon Volkov; New York: Harper & Row, 1979.
- Sadie, Stanley. *New Grove Dictionary of Music and Musicians II.*, 2000.
- www.schirmer.com (Ernest Bloch)

## Related Repertoire

- Ludwig van Beethoven  
*Symphony no. 3 (Eroica)*  
*Overture to Egmont*  
*Fidelio*
- Ernest Bloch  
*Avodath Hakodesh* (Sacred Service) – 1934  
*Voice in the Wilderness* (cello, orchestra) – 1936  
*Suite Hébraïque* (viola and orchestra) – 1951
- Dmitri Shostakovich  
Film scores: *The Gadfly*  
*Alone*  
*The Counterplan*
- Symphonies no. 5, 7, 10, 15*
- Richard Strauss  
*Ein Heldenleben* (“A Hero’s Life”)
- Peter I. Tchaikovsky  
*Hamlet*
- Gustav Mahler  
*Symphony no. 1*
- Paul Hindemith  
*Mathis der Maler* (symphonic suite)

— Program notes by Dr. Randolph Foy

## About the Guest Artist

**Jonathan C. Kramer** is Associate Director of the Music Department at North Carolina State University and Adjunct Professor of Ethnomusicology at Duke University. As a cellist, he has performed as principal of the Tucson Symphony and as a member of the San Francisco Opera and Ballet Orchestras and the North Carolina Symphony. Among his teachers are Aldo Parisot, Gordon Epperson, Raya Garbousova, David Wells, Madeline Foley, and Maurice Gendron. Dr. Kramer holds advanced degrees from Duke and the Graduate School of the Union Institute where he completed a Ph. D. in Ethnomusicology and Performance Studies in 1994 with a dissertation on traditional Korean music. He has performed extensively as recitalist and chamber musician throughout the United States as well as in Russia, India, Korea, Canada, Austria, Bulgaria, and Italy and has been awarded Senior Fulbright Fellowships at Banaras-Hindu University in India and at Chosun University in Kwangju, South Korea. He has performed with The Mostly Modern series of San Francisco, Mallarme Chamber

Players, Duke University Encounters Series, the Piccolo Spoleto Festival, Raleigh Chamber Music Guild; and presented solo concertos with the Raleigh Symphony, Raleigh Civic Symphony, Durham Symphony and Orchestra of Virginia Beach. He has recorded with Mallarme for Albany Records, and improvisational chamber music for Soundings of the Planet Studios of Bellingham, WA. He is on the teaching faculty of the North Carolina School of the Arts Summer Institute. He frequently accompanies Rumi translator Coleman Barks in poetry readings. He was Music Director and Conductor of the Raleigh Civic Symphony from 1989-1996 and has conducted high school and middle school festival orchestras in North Carolina and Virginia. This summer Kramer will perform the European premiere of the Sonata for Cello and Harp of Castelnuovo-Tedesco with Jacquelyn Bartlett at the World Harp Congress in Geneva, and read a paper on the expression of affect in traditional Korean Music at the European Society for the Study of Chinese Music in Sheffield, UK.

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# Raleigh Civic Symphony

Randolph Foy, Music Director

## *Violin I*

Lyda Cruden, concertmaster  
*Annabelle Lundy Fetterman Chair*

Nancy Atkins  
John Hester  
Brad Jones  
Alana Kirby  
Jeff Liu  
Sayuri Noehl  
Megan Tirpak  
Jennifer Trotter

## *Violin II*

Sara Guelzow, principal  
Jeff Cates  
Jennifer Chen  
John Dolan  
Francine Gatewood  
Francine Hunter  
Sarah Knowlton  
Rachel Lilly  
Molly Puente  
Megan Remmers  
Margaret Smith  
June Tirpak

## *Viola*

Laura Ehlers, principal  
Tim Hwu  
Erik Johnson  
Natalie Killmon  
Mildred Phelps

## *Cello*

David Oh, principal  
Tamara Anderson  
John Boles  
Michael Bridgers  
Nathan Finke  
James Jatko  
Kevin Lawence  
Heather Maxwell  
Daniel Norden  
Kerry Pumphrey

## *Bass*

Heather Lewis, principal  
Adam Burke  
Lauren Rostek  
Mark Underwood

## *Flute*

Kim Allemang, principal  
Cindy Chastang  
Sallee Nelson

## *Piccolo*

Sallee Nelson

## *Oboe*

Holly Cope, principal  
Brad Gregory

## *English Horn*

Brad Gregory

## *Clarinet*

Brent Smith, principal  
Janice Lipson  
Phil Scott

## *Bass Clarinet*

Janice Lipson

## *Bassoon*

Cynthia Harris, principal  
Russ Hill

## *Contra Bassoon*

Charles Gragg

## *Horn*

Michael Ehlers, principal  
Ted Gellar  
Melanie McIlvane  
Helen Munt

## *Trumpet*

Brian Lowry, principal  
Joel Ebel  
Casey Black

## *Trombone*

Demetrius Siachames, principal  
Steven Anderson  
Brian Burroughs

## *Tuba*

John Fuller

## *Harp*

Melanie Young

## *Timpani*

Candy Pahl

## *Percussion*

John Antonelli, principal  
Aaron Snyder

# S p r i n g 2 0 0 2 C o n c e r t s

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Gabriel Fauré - *Dolly Suite*

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Talley Student Center is building 102 in the central campus.

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Raleigh Civic Symphony Association ...

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