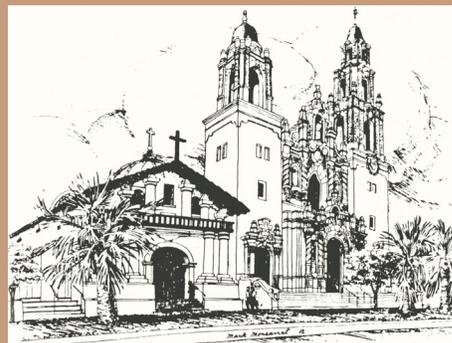


Mission Dolores Basilica
The Second Sunday
Organ Recital Series

Eighth Season 2019 - 2020

*Series inaugurated in 2013 to commemorate the
Centennial of the Basilica Church*



PRESENTS

Emil Miland, *Cello*

Shawnette Sulker, *Soprano*

Jerome Lenk, *Organ & Piano*

**in a Livestream
Concert**

Sunday 13 September 2020 - 4:00 PM (PST)

Mission Dolores Basilica
3321 - 16th St. San Francisco, CA 94114
415-621-8203
www.missiondolores.org

PROGRAM

I.

Two Songs Without Words

Felix Mendelssohn (1809-1847)
arr. by Friedrich Grützmacher (1832-1903)

Op. 30, No. 7 in F Major

Op. 19, No. 1 in D Major

Composed over the course of his career, the *Lieder ohne Worte* (Songs Without Words) were published in eight volumes comprising six songs apiece, and provide an essential snapshot of Romanticism. They are an ode to the supremacy of melody and a reflection of the Romantic generation's preoccupation with poetry, as expressed in the lieder of Schubert, Schumann, and others. Mendelssohn's Songs without Words succeed in capturing the clarity and expressivity of sung texts, but they rely solely on musical character, without the aid of poetry. Mendelssohn wrote the first Lied ohne Worte for his elder sister, Fanny – the second musical prodigy in the Mendelssohn family – on the occasion of her birthday in 1828. But it was not until a few years later, in 1832, that he hit upon the idea of publishing a set of piano lieder as a counterpart to a set of songs. Each volume of *Lieder ohne Worte* offers keyboard simulations of different vocal types: solo song, duet where the melodic line is doubled in thirds, and partsongs featuring homophonic textures in chordal style. These transcriptions are by Friedrich Grützmacher, who was a noted German cellist in the second half of the 19th century. He composed mostly for cello (including several concertos and many technical studies), but also wrote orchestral pieces, chamber music, piano music and songs.

II.

Renouncement

Michael Hoppé

Michael Hoppé is a British composer and producer with an extensive background in both pop and classical music. Hoppé's music is performed and heard internationally including HBO's "The Sopranos", Oprah Winfrey Show, Michael Moore's documentary "Sicko", David Volach's "My Father, My Lord", "Misunderstood" (starring Gene Hackman), and the multi-award winning short "Eyes of the Wind" which reached the Oscar nomination short list. His music is also utilized by such renowned authors/teachers as the celebrated environmentalist Jane Goodall, Julia Cameron ("The Artist's Way"), Sarah Breathnach ("Simple Abundance"), Robert Cooper ("The Emotional Intelligence"), and others, in their workshops.

III.

Cantata

John Carter (1932-1981)

1. Prelude
2. Rondo: Peter go ring dem bells
3. Recitative: Sometimes I feel like a motherless child
4. Air: Let us break bread together
5. Toccata: Ride on King Jesus

African-American pianist and composer John Daniels Carter (1932 – 1981) is widely recognized for his *Cantata for voice and piano*, his only published work. Relatively little information has been published about Carter's life, his compositional output, or career as a pianist. His date of birth and death are often listed incorrectly; the last decade of his life remains undocumented. Still, Carter had an impressive career including an appointment as composer in residence with the Washington National Symphony (now the National Symphony Orchestra). Carter was an accomplished pianist, attended Oberlin College, served in the US Army, and wrote works that include an orchestral piece, a ballet, several songs, a composition for unaccompanied violin, and a solo work for piano. Carter was close enough with the great soprano Leontyne Price that she had volunteered to premiere his Cantata in Constitution Hall. Concert artists including Betty Allen, Leontyne Price, Martina Arroyo, George Shirley, William Warfield, Adele Addison and Julius Katchen, were performing his works in the United States and Europe. When Carter left Oberlin College in 1954, he entered the Special Services of the United States Army, composed of a group of agencies that worked to provide entertainment and emotional support to the troops. During this musical military service, Carter won a piano competition that led to solo appearances with the Atlanta Symphony and the Chattanooga Symphony. By early 1957 Carter had found employment in New York as a pianist. He and Reginald Bean are listed as twin piano accompanists for "the world and radio premiere" of a concert version of Porgy and Bess. The concert took place for a local radio station's fourth annual Festival of Music and Drama at Carnegie Hall in February 1957. Carter's friendship with William Warfield and Leontyne Price helped him establish musical connections in New York as a pianist.

IV.

Après un Rêve (After a Dream)

Gabriel Fauré (1845-1924)

The songs of Gabriel Fauré (1845-1924) provide a link between German romanticism and the music of Ravel and Debussy. This student of Saint-Saëns and teacher of Ravel is celebrated as the master of the French art song, composing over 100 between 1861 and 1921. Ravel remarked that Fauré rescued French music from the overwhelming dominance of the German Lied. Sometime in the 1870s, Fauré composed *Après un rêve*. The text describes the yearning of a lover for the return of an ecstatic dream of his/her beloved.

In a sleep charmed by your image
I dreamed of happiness, ardent mirage;
Your eyes were more tender, your voice pure and clear
You were radiant like a sky brightened by the sunrise;
You called me, and I left the earth
To flee with you towards the light;
The skies opened their clouds for us,
Splendors unknown, glimpses of divine light . . .
Alas! Alas, sad awakening from dreams!
I call you, oh night, give me your illusions;
Return, return radiantly,
Return, oh mysterious night!

– poetry by Romain Bussine

Sicilienne

Gabriel Fauré (1845-1924)

The Sicilienne is among Fauré's most familiar pieces; it began life as an orchestral sketch in March 1893, intended as incidental music for a revival of Molière's *Le Bourgeois gentilhomme* at Paul Porel's Eden-Théâtre. Left incomplete as that establishment went bankrupt, Fauré rounded it off and arranged it for cello and piano only in 1898, even as he passed the score along to his pupil Charles Koechlin to orchestrate as an item in the incidental music for a London production of Maeterlinck's *Pelléas et Mélisande*, where it introduces the scene at the beginning of Act Two, in which Mélisande's wedding ring slips from her finger and disappears into a well as she plays gently with Pelléas -- a use for which it seems predestined. In this form it was first heard with the play's opening at the Prince of Wales' Theatre on June 21, 1898, with Fauré conducting. Given its effectiveness, it was inevitable that Fauré should have included it among the four numbers of his *Pelléas et Mélisande Suite*, heard for the first time on December 1, 1912, conducted by André Messager. The common practice of publishers in issuing multiple arrangements of works likely to catch on -- for piano, or piano and solo instrument -- ensured that the Sicilienne's lilting wistfulness would become known around the world in the version for cello and piano, published in London by Metzler and Hamelle in Paris in 1898. Like a zephyr, the Sicilienne, with its hypnotically fluid melody carried, as it were, on waves of soothing arpeggiation, evokes a mood of mildly delirious nostalgia. If all music, as Vladimir Jankélévitch has remarked, is nostalgic in a certain manner, the Sicilienne is nostalgic music par excellence, for it embodies a truly existential, or perhaps mysterious, yearning for some undefined, imagined place, a Sicily in the luxuriant realm of dreams.

V.

Just a Closer Walk With Thee

arr. by John A. Dempsey

a duet in a setting of Scott Joplin's *Solace*

Scott Joplin, the musical pioneer and an inspiration for African-Americans in the 19th century and early 20th century, was born sometime in the year 1868. From the regions of Texas and Arkansas, Joplin showed an interest in piano from an early age and also in the then emerging musical form, ragtime. Joplin achieved fame for his compositions and was dubbed the King of Ragtime. During his brief career, he wrote 44 original ragtime pieces, one ragtime ballet, and two operas.

VI.

Kamala's Hope – Trio for soprano, cello and organ (world premiere)

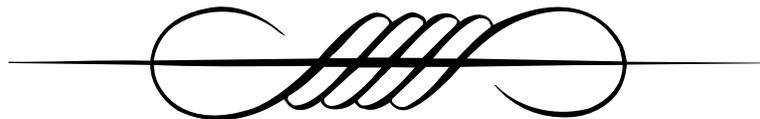
Candace Forest (b. 1945)

Justice for the People
Justice under law
"Equal justice for us all!"
The generations' call
Hear the cries for justice
It's a song you can't forget
Calling out for freedom, dignity, respect
Committed to a vision where everyone is welcome,
No matter what we look like, deserving of compassion
No matter where we come from, no matter who we love
Let's fight with hope and confidence and commitment to each other
To the America we know is possible
Because none of us are free until all of us are free

– Adapted by Candace Forest from
Kamala Harris' speeches
of 8.12.20 and 8.19.20

From the composer — "I composed Kamala's Hope at the suggestion of cellist Emil Miland, who contacted me the day Kamala Harris was announced as running mate for Joe Biden. After considerable research, I composed a trio for soprano, cello and organ with a libretto based on the text of the two acceptance speeches Senator Harris delivered in August, 2020.

Central to the libretto are Senator Harris' words on the core values of equal justice under law and freedom as well as her vision for America. Her "call to action" is presented twice with the first passage sung a capella for clarity. The listener takes a rhythmic, tonal and philosophical journey, ending appropriately on an unresolved chord."



ARTISTS' BIOS

Cellist **EMIL MILAND** performs internationally as a soloist and chamber musician and is a member of the San Francisco Opera Orchestra. He made his solo debut with the San Francisco Symphony at age sixteen, the same year he was selected to perform at the Rostropovich Master Classes held at the University of California at Berkeley.

Mr. Miland has collaborated with some of the world's finest singers in recital, including Jamie Barton, Zheng Cao, Joyce diDonato, Susan Graham, and Ann Moss. In 2010, Frederica von Stade asked Miland to play for her farewell recital at Carnegie Hall. Many composers have written new works for him including Ernst Bacon, David Carlson, David Conte, Shinji Eshima, Brian Fitzsosa, Candace Forest, John Grimmett, Lou Harrison, Jake Heggie, Richard Hervig, Andrew Imbrie, James Meredith and Dwight Okamura.

Miland can be heard on premiere recordings from Avie, Americus, BMG/RCA Victor, PentaTone Classics, New World, MSR and Albany Records. David Conte's *Sonata for Violoncello and Piano* was composed for Miland and in July 2018 he premiered Conte's *Concerto for Cello and Orchestra* at the Bear Valley Music Festival, with Michael Morgan conducting. Emil recently performed a series of concerts sponsored by the Violins of Hope, featuring restored instruments that survived the Nazi death camps. Mr. Miland performs on a cello made by Giovanni Grancino in Milan, 1718.

SHAWNETTE SULKER. Acclaimed for her “heart-breaking poignancy” and “beautifully tuned soprano” by the San Francisco Chronicle and for her “enchanting vocal splendor” by the Leipziger Volkszeitung, soprano Shawnette Sulker is a sought-after artist in the United States and abroad. A consummate performer, her operatic roles include Die Königin der Nacht (Die Zauberflöte); Amore (Orfeo ed Euridice); Pip (Heggie’s Moby Dick); Clitennestra (Porta’s Ifigenia in Aulide); The Visitor (Sankaram’s Formidable); Carolina (Il matrimonio segreto); Zerbinetta (Ariadne auf Naxos); Cunegonde (Candide); Constanze (Abduction from the Seraglio). She has sung with opera companies such as the San Francisco Opera, Hawaii Opera Theatre, Opera Memphis, Union Avenue Opera, Opera San Jose, Opera Fairbanks, Opera Naples, Pacific Opera Project, Opera Parallèle, West Edge Opera, Ars Minerva, and the Natchez Music Festival.

The soprano’s concert repertoire includes Orff’s Carmina Burana; Bach’s Jauchzet Gott in allen Landen; Mozart’s Exsultate, Jubilate; Bach’s Mass in B minor; Scarlatti’s Su le sponde del Tebro; Bach’s Coffee Cantata; Fauré’s Requiem; Mozart’s Grand Mass in C minor; Beach’s Canticle of the Sun; Beethoven’s Symphony No. 9. Ms. Sulker has performed with Mark Morris Dance Group, American Bach Soloists, Garden State Philharmonic, and the Symphonies of Eugene, Oakland, Santa Rosa, Vallejo, Pacific Chamber, and Peninsula, to name a few.

Ms. Sulker’s international credits include singing Adele throughout the Netherlands and Belgium in a tour of Die Fledermaus, a recital at Red Door Studios in Amsterdam, and orchestra concerts featuring Porgy and Bess highlights and Mendelssohn’s Psalm 42 performed in Leipzig’s Gewandhaus and Prague’s Smetana Hall. She can be heard on the world-premiere original cast recording of David Conte’s Firebird Motel on the Arsis Label, the soundtrack of the movie Mimic, and in a soon to be released CD of opera arias with Orchestra Wellington. Her film credits include an on-camera operatic appearance in the feature film Jackson, directed by J.F. Lawton and the documentary Voices for Freedom – The Hyers’ Sisters Legacy.

JEROME LENK currently serves as Director of Music and Liturgy, as well as Principal Organist for Mission Dolores Basilica in San Francisco. His duties include administration of a music program of two choirs, providing musical support for regular weekend liturgies and all major feasts, coordinating and developing cantors, and conducting the Basilica Choir in major concerts each year, as well as coordinating the Basilica organ recitals and guest concert series. Mr. Lenk conducts the Basilica Choir in their ever-popular annual Candlelight Christmas Concerts. Mr. Lenk has also served on the San Francisco Archdiocesan Music Commission. He is active as a recitalist and accompanist and maintains a private coaching studio. He has performed recitals and conducted the outstanding Basilica Choir in California, Mexico, and Italy. His extensive experience as an accompanist includes appearances with the San Francisco Opera Merola Program, Western Opera Theatre, San Francisco Symphony Chorus, CappellaSF, San Mateo Masterworks Chorale, San Jose Symphony, Golden Gate Men’s Chorus, San Francisco Concert Chorale, San Francisco Lyric Chorus, The Choral Project of San Jose, and the Valley Concert Chorale. He has also collaborated with Robert Shaw, Eugene Butler and Jörg Demus.

Mr. Lenk began his musical studies on piano at the age of seven and on the organ at age nine. He holds the Bachelor of Music degree in piano performance with an organ minor from Central Methodist University, Fayette, Missouri, and the Master of Fine Arts degree in performance from the University of Iowa. His principal teachers have included Groff Bittner, Thomas Yancey, John Ditto, John Simms and Delores Bruch.

Mr. Lenk is also experienced as a vocal coach and conductor. His credits include Opera on Tap, the San Francisco Opera Merola Program, Opera San Jose, the Bay Area Summer Opera Theatre Institute, San Jose State University Opera Workshop, and The University of Iowa.

Mr. Lenk has performed solo recitals at the Oakland Cathedral as well as San Francisco’s Grace Cathedral, and has been a recitalist at the California Palace of the Legion of Honor. In 2017 he was the featured organist for the Lou Harrison centennial concerts with the Other Minds Festival of New Music, performing two of Harrison’s solo organ works.

COMPOSER for KAMALA'S HOPE

CANDACE FOREST composes music for voice, solo piano, chamber and full orchestra. Her full-length works include Viva Concha! Rose of the Presidio a chamber musical based on the life of Concepción Arguello, All In This Together, a family orchestra program of ecology and animal songs premiered by the Buffalo Philharmonic Orchestra in 2003 and The Wizard of Oz, a score for the L. Frank Baum classic commissioned by the Mountain Dance Theatre of Vancouver, Canada.

Candace is a three time winner of the Parents Choice Gold Award for her recordings with her Singing Rainbow Youth Ensemble, All In This Together and Head First and Belly Down and her 1994 lullaby recording, Speeney, Spawney, Go to the Moon, which marked the beginning of her long and happy musical relationship with cellist Emil Miland. Among many works created for Emil Miland is Kamala's Hope, the trio being premiered in today's Second-Sunday Recital Series. Others include Mother's Day, Mother's Song, a duet for cello and organ, premiered in 2018 by Emil Miland and Jerome Lenk and several versions of Rachel's Dream, dedicated to environmentalist Rachel Carson, including a quartet for 4 celli and a trio for his Joshua Trio, cello, soprano and harp.

Candace is a founding member of the Wild Women Collaborative of San Francisco whose current project The Best Bad Things is being launched in a live-stream event on October 10, 2020. With music created by Candace Forest, Allison Lovejoy and Natalie Greene, The Best Bad Things tells stories of the fabulous women in San Francisco's history whose grit, guts and glamor helped create the unique culture we enjoy today.

As a producer, Candace has collaborated on many audio and video projects with artists including Allison Lovejoy, Nancy Schimmel, Lua Hadar, Albin Suffys, Colin Farish and Linda Hirschhorn. She developed and implemented a groundbreaking vocal music program for elders at San Francisco Towers and has been a teaching artist for a variety of Bay Area arts providers including San Francisco Opera, SF Arts Ed Foundation and Music In Schools. She coaches performers in her Noe Valley Studio. Complete discography and videography available at www.livingroomtunes.com

Thank you for your virtual attendance this afternoon and for your support. Please refer to the parish website for future events: www.missiondolores.org

THANK YOU FOR YOUR SUPPORT!!!

