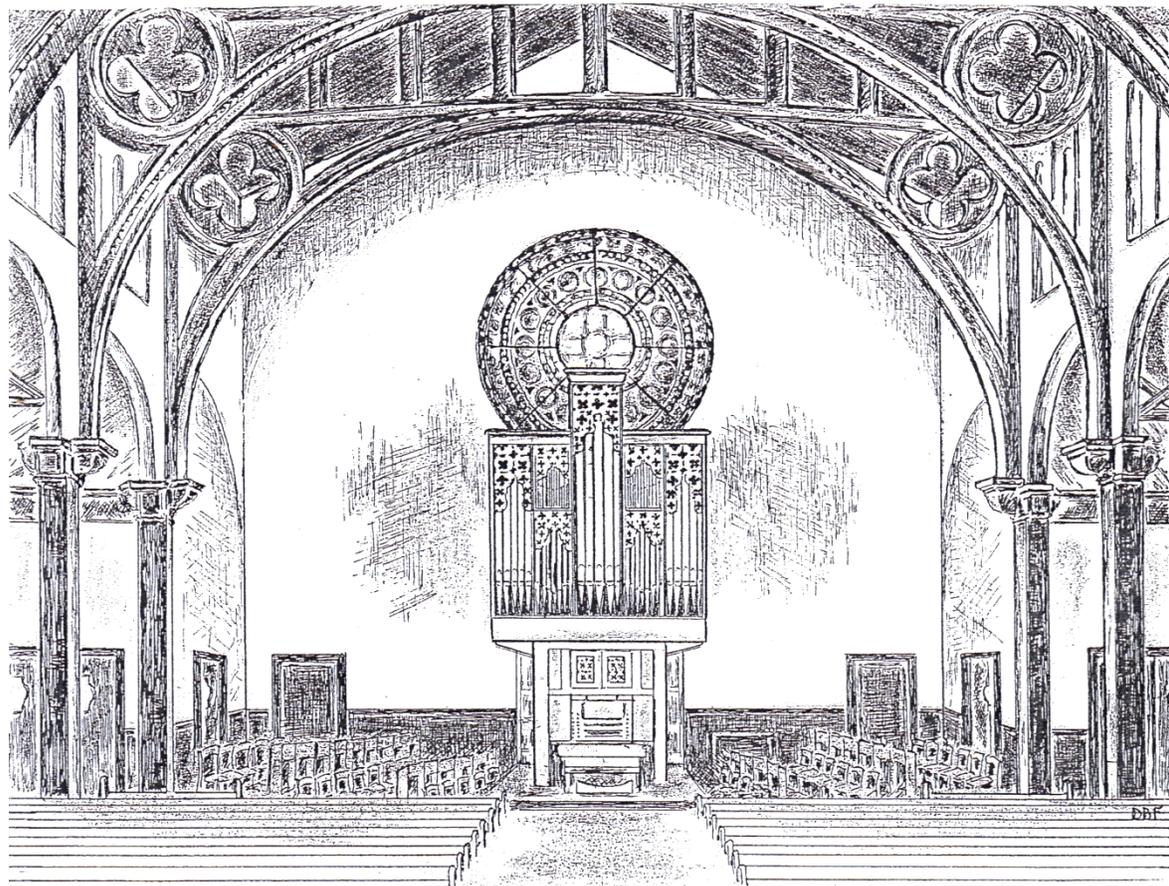


Second Sunday

Evensong/Organ Recital Series



St. Mark's Episcopal Church
Berkeley, California

March 14th, 2021

2300 Bancroft Way Berkeley, CA 94704-1604

Parish Office: 510-848-5107

<http://www.stmarksberkeley.org> email: music@stmarksberkeley.org

Jerome Lenk

Sunday, March 14th, 2021 4:00 p.m.

PROGRAMME

Matelotte

William Boyce (1711-1779)

Boyce was an English composer and organist. Une Matelotte is a 17th century French Hornpipe (from the French *matelot*, 'sailor') which is a Dutch sailors' dance similar to a hornpipe, performed in wooden shoes, the dancers' arms being interlaced behind their backs. This work was originally composed for violin.

Prelude and Fugue in G Major, BWV 550

J. S. Bach (1685-1750)

This is a relatively early work written during the Bach's tenure as organist at Arnstadt, Germany (1703-1707) which already displays the composer's mastery of counterpoint and development of melodic material in the pedals as well as the manuals.

Variations on *Mein Junges Leben hat ein End*
"My young life is ending"

Jan Pieterszoon Sweelinck (1562-1621)

A popular song of Sweelinck's time, "Mein junges Leben . . ." explores the conversation we all will have with the concept of mortality. It says,
"My young life is ending, with its joys and sorrow.
My poor soul must be separated from my body.
My life can continue no longer,
it is weak and must pass, hence my sorrow.

During Sweelinck's lifetime, his home city of Amsterdam moved from its Catholic traditions to Calvinist reforms, which restricted the performance of virtuosic organ music in church. Thus, Sweelinck was employed by the city as organist, and not the church. This set of variations is his best known keyboard work.

Suite for Mechanical Clock, WoO 33a

Ludwig van Beethoven (1770-1827)

1. Adagio
2. Scherzo
3. Allegro

The pieces of music which are now known as the "Suite for the Mechanical Organ" or the "Suite for Mechanical Clock" (WoO33) surfaced after Beethoven's death, bringing with them several very puzzling mysteries. Most challenging of them all was the instrument for which they were written. Piano, strings, harp and most other common instruments were instantly ruled out, building on the perplexing mystery and adding to the frustration. Eventually, Albert Kopfermann set forth a convincing argument that their strange scoring seemed a perfect fit for the Flötenuhr or Spieluhr, a mechanical organ or clock. He observed that the notation in No. 1, in F, matched that in Mozart's K. 608 Fantasia (for Flötenuhr), the score of which Beethoven possessed. Other circumstantial factors pointed to the Flötenuhr as the instrument Beethoven designed these pieces for. None of these pieces was published until the twentieth century.

Chorale Prelude on *Ah, Holy Jesus*

Gerhard Krapf (1924-2008)

Gerhard Krapf was born in Meissenheim, Germany. After years of piano and organ study, he was drafted into the German army in 1942, wounded six times in the course of military service, and did not know the war had ended when he was captured by the Russians on May 10, 1945. Years of hard labor followed, and during this period of mental and physical agony, Krapf began composing. Music paper was unavailable and even regular paper was in short supply, so he wrote his compositions on cement bags. After his release, he completed music degrees in Germany and immigrated to the United States in 1953 for further study. Krapf served as professor of organ (founding the department) at the University of Iowa from 1962 to 1977 and at the University of Alberta from 1977 to 1987.

Like other European-born organ composers active in America during the mid-twentieth century, Krapf composed music in a style that blended past and present, taking particular advantage of the clarity of speech and color of the neo-baroque mechanical organs being built in those years. Under his leadership, University of Iowa became the first American state university to obtain a mechanical action instrument. Unlike many of his colleagues, Krapf's musical language drew not only on baroque elements (and especially the influence of J.S. Bach), but also on the particular modalities and sounds of medieval and Renaissance music.

Deep River – African-American Spiritual

arr. for organ by James H. Rogers (1857-1940)

"Deep River" is an anonymous spiritual that goes back to 1876, when it was published in the first edition of *The Story of the Jubilee Singers: With Their Songs*. This piece is a song of hope and longing, expressing a desire for peace and freedom both in the present and in the afterlife. Through these melodies, slaves held on to the hope of survival.

Deep river, my home is over Jordan.
Deep river, Lord. I want to cross over into campground.
Oh, don't you want to go, to the Gospel feast;
That Promised Land, where all is peace?
Oh, deep river, Lord, I want to cross over into campground.

Grand Triumphal Chorus, Op. 47, No. 2

Alexandre Guilmant (1837-1911)

Born in Boulogne-sur-Mer in northern France, Guilmant learned to play organ from his father, a church organist. At the age of 23 he went to Brussels to study with noted organist Nicholai Lemmens, where Guilmant matured as an organist and learned to compose. In 1871, he to Paris as organist at Holy Trinity Church; a position he occupied for 30 years. He gave organ recitals around Europe, Britain, the United States and Canada. He became a professor of organ at the Paris Conservatory, a position he held until his death in 1911.

At the peak of his career, in the late 19th century, Guilmant was universally regarded as the most significant organist since J.S. Bach. He was one of the greatest representatives of the French Romantic organ school, and composed almost exclusively for the organ. As the first international concert organist he performed hundreds of recitals across Europe and America.



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, cappella, 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 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.

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.

There will be a ZOOM reception that will follow the organ recital, approximately at 4:45 p.m.

To attend the Reception, visit:

<https://us02web.zoom.us/j/83866799503?pwd=S1F6N1RpZUZ1U01ZNHlwWDRJSjg1UT09>

Meeting ID: 838 6679 9503, Passcode: 775012, One tap mobile +16699006833

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Donations may also be received on-line at <https://stmarksberkeley.org/music/friends-of-music/>.

Thank you very much for your support!

Looking Ahead:

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| April 11, 4PM | David Lim, St. Philip's Church, Ardmore, Oklahoma |
| May 9, 4PM | Jeremy Bruns, The Church of the Advent, Boston |
| June 13, 4PM | Susan Jane Matthews, St. Paul's Church, Burlingame |