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Faculty Recital: Jean Clay Radice and Mark A. Radice

Jean Clay Radice
Mark A. Radice

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Joint Harpsichord Recital
Jean Clay Radice
Mark A. Radice

Mary Holzhauer '08, '09
Jonathan Riss '09
Clera Ryu

Hockett Family Recital Hall
Friday, September 16, 2011
7:00 p.m.
Program
Keyboard Works of Johann Sebastian Bach
1685-1750

Early Works
Aria variata alla maniera italiana in A Minor, BWV 989

Capriccio in B-flat Major
sopra la lontananza del suo fratello dilettissimo (On the departure [absence]of his beloved brother), BWV 992

1. Arioso. Adagio. Ist eine Schmeichelung der Freunde, um denselben von seiner Reise abzuhalten.(Friends attempt to dissuade him from his journey.)
2. Ist eine Vorstellung unterschiedlicher Casuum, die ihm in der Fremde könnten vorfallen.(A presentation of various mishaps that might befall him in foreign places.)
3. Adagiosissimo. Ist ein allgemeines Lamento der Freunde. (A general lamentation of the friends.)
4. Allhier kommen die Freunde (weil sie doch sehen, dass es anders nicht sein kann) und nehmen Abschied. (Since they see that it cannot be otherwise, the friends gather to bid farewell.)
5. Aria di Postiglione. Allegro poco. (The Postillion's aria.)
6. Fuga all'imitatione di Posta (Fugue in imitation of the Posthorn.)

Jean Clay Radice
Fantasias

Fantasy in C Minor, BWV 906

Clera Ryu

Chromatic Fantasia and Fugue in D Minor, BWV 903

Mark A. Radice

Klavierübung Teil II

Italian Concerto in F Major, BWV 971

Mary Holzhauer

Partita in B Minor, BWV 831

Ouverture
Courante
Gavotte I
Gavotte II
Passepied I
Passepied II
Sarabande
Bourrée I
Bourrée II
Gigue
Echo

Jonathan Riss
Aria variata alla maniera italiana, S. 989
Little is known about the Aria variata, and precious little has been said about it in the scholarly literature. The primary source for the piece is a manuscript in the hand of the principal scribe of the Andreas Bach Book, which is in the collection of the Music Library of the City of Leipzig (Becker Collection III.8.4). The piece was composed sometime around 1709 when Bach was employed at the Weimar Court. At that court, Italian music was much admired, and the very fact that the piece is designated as “in the Italian manner” would have increased its chances to please Bach’s aristocratic patron. Looking in greater depth for Italian elements, the most conspicuous feature is that the aria—which is stated at the opening in four-part texture—is explored in the context of nine variations that are, in general, written in two-part texture. This texture is the basic skeletal structure in almost all of the Italian music of the period. Sets of variations from this era very often included an occasional variation in the parallel key. In this set, Bach rather surprisingly stays in A minor for each of the nine variations. Following the nine variations, Bach provides a varied reprise of the opening, four-part harmonization of the aria theme. In this structural detail, this set anticipates the comparable framing technique used in his monumental Goldberg Variations (1741).

Capriccio B-flat major, S. 992 sopra la lontanza del suo fratello dilettissimo
Bach composed this piece during his tenure as music director at Arnstadt in the year 1704, probably for a gathering of the Bach clan to bid farewell to Sebastian’s older brother Johann Jakob Bach, who was enlisting in the service of King Karl XII of Sweden. Of Bach’s purely instrumental works, this piece is the single example of a programmatic piece. In all likelihood, the idea for such a piece came from the works of Johann Kuhnau (1660–1722), whose Musicalische Vorstellung einiger Biblischer Historien in 6. Sonaten (musical
depiction of some biblical stories in 6 sonatas) appeared in 1700. Despite the German main title, each of the movements of the six sonatas—like those in Sebastian Bach’s piece—bears an indication in Italian of the events and sentiments that the composer is attempting to depict. In Bach’s work, the expressive suspensions of the first movement can be interpreted as the attempts of Johann Jakob’s relatives to dissuade him. The imagined mishaps of the second movement are reflected in the use of F minor, a key that in mean-tone temperaments was extraordinarily baleful and foreboding. The chromaticism of the third movement corresponds clearly to the general lamentation of Bach’s family and friends. The voices of Johann Jakob’s well wishers joining to wish him farewell in the fourth movement are represented by the full, chordal texture of this movement, the thickest thus far encountered in the piece. The fifth movement depicts the postilion who announces the imminent departure of the stage coach. The postilion usually rode on the front left horse of a team of four horses harnessed to the coach. He controlled the horses while the coachman would be seated on the vehicle containing the passengers. The final fugue is one based on the salient intervallic and rhythmic features of the signal call announcing the impending departure of the stage coach.

Quite ironically, Kuhnau was Bach’s immediate predecessor at the St. Thomas Church in Leipzig, a post that Bach would assume in 1723, approximately twenty years after composing this piece. There again, Kuhnau served as a model for Bach, and Kuhnau’s St. Mark Passion of 1722 was the immediate model for Bach’s St. John Passion of 1724.

Fantasy in C minor, S. 906
The manuscript for the C-minor Fantasy (ca. 1738) eventually made its way into the Bach collection of the Dresden Library (Mus. 2405 T 52 Aut. 3). Bach had intimate connections with the Dresden Court, and it was for that Court that he wrote the Missa portion of what he later expanded to be the so-called B-minor Mass. The manuscript is also available at Princeton University’s Scheide Photographic Archive of Bach Manuscripts (Box 10, Films 17, 18). This manuscript is unusual because it contains Bach’s ornamentation written out in notes rather than indicated by the short-hand, stenographic signs
generally called *agreements*. This has also resulted in some skepticism about the authenticity of the piece, which is accompanied by an incomplete fugue.

A portion of the piece exists in a manuscript written by Bach’s wife Anna Magdalena. If she played the piece herself, that may explain why some of the ornaments are written out. The incomplete fugue is usually omitted in performance; however, a completion was made by the Bach-connoisseur Feruccio Busoni. This completion, which includes a central Adagio movement that Busoni arranged from the solo violin Sonata S. 1005, was published by Breitkopf und Härtel in 1915. Pl. no. 4766.

One striking characteristic of the C-minor Fantasy is its extensive use of hand crossing, a feature that was integral to the *style galant*, a manner of keyboard music that had its heyday from ca. 1740 to ca. 1780.

**Chromatic Fantasia and Fugue, S. 903**

Both George B. Stauffer and Uwe Wolf have examined source materials for the work. The versions of the piece, both manuscript and published, have a great number of variant readings, particularly in the Fantasia. Although the whereabouts of Bach’s original composition score remain unknown, there are at least five manuscripts that originated during Bach’s lifetime.¹

Of those five manuscripts, one bears a date of 6 December 1730. This date indicates that the piece was completed by that time; however, Bach probably composed the piece considerably in advance of that date.

Of these five manuscript sources, the most important are those by:

1) Johann Tobias Krebs (1690–1762)
2) Anonymous scribe who dated the Ms. 6 December 1730
3) Samuel Gottlieb Herder (b. 1713)
4) Johann Friedrich Agricola (1720–1774)
5) Johann Gottfried Müthel (1728–1788)

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¹ George B. Stauffer, “‘This fantasia . . . never had its like’”; On the Enigma and Chronology of Bach’s Chromatic Fantasia and Fugue in D Minor, BWV 903,” in *Bach Studies*, ed. Don O. Franklin [Cambridge University Press, 1989], p. 172.
Four of these sources have a direct link with Bach himself. In 1710, Krebs began studies in Weimar with Bach’s first cousin Johann Gottfried Walther, afterwards with Bach himself. He also worked as a copyist for Bach at this time. Herder copied for Bach during the years 1729–1731. Agricola was a student of Bach’s from 1738 until approximately 1741 while he was a student at the University of Leipzig. Müthel studied with Bach in the final year of Bach’s life, but we know that Müthel was particularly interested in keyboard music, and his compositions exhibit many of the Empfindsamer characteristics of C. P. E. Bach’s music; thus, his fascination with S. 903 is clearly to be expected.

Other, later manuscripts are also important in evaluating the Chromatic Fantasia and Fugue. The copy made by Johann Nicolaus Forkel (1749–1818), for example, Bach’s first biographer, is directly linked to the Wilhelm Friedemann Bach (1717–1784) circle. Wilhelm was not only Bach’s eldest son, but also a virtuoso keyboardist. It was for him that Bach wrote the six Trio Sonatas for organ and the Two and Three-Part Inventions. Presumably, W. F. Bach’s copy of the score came directly from his father.

The Fantasia may have been written first, the Fugue being added later. This hypothesis is suggested by the notation of the two pieces, in which the former is always written as a Dorian mode piece (i.e., without B-flat in the key signature), whereas the Fugue is invariably written as a piece in D-minor.²

As for the actual point of origin for the Fantasia, Stauffer notes that in 1719, Bach had gone to Berlin in March 1719 to procure for Prince Leopold a harpsichord, presumably the one that inspired the writing of Brandenburg Concerto No. 5 (not later than 1721). He notes that the Fantasia (as it appears in S. 903a) may have originated at roughly the same time and for the same reasons. (The instrument was the work of Michael Mietke, Berlin. It was a two-manual instrument, apparently with a bass range to accommodate A₃, an unusual note since German harpsichords of the time typically did not descent below C₃.

We know with certainty that Bach revised S. 903 over a period of at least ten years from 1730 to 1740. Assuming that the Mietke

² Stauffer, “On the Enigma and Chronolgy of Bach’s Chromatic Fantasia and Fugue in D Minor, BWV 903,” believes this disparity in key signatures was employed for practical purposes since the Fantasia contains so many remote harmonies that do not accord well with a D-minor key signature. He notes further that Bach used Dorian notation until about 1720. See p. 174.
harpsichord was indeed the inspiration for the piece would add another ten years to that process of revision and refinement. Because Bach tinkered with the Chromatic Fantasia and Fugue for many years, the multiple copies of the piece represent authentic reflections of its status at various points in time. Uwe Wolf has included many of the variant passages in his edition of the piece for the Neue Bach Ausgabe. This being the case, anyone performing this piece must essentially come up with his own edition of the piece, incorporating the preferred readings from the various versions.

In the case of the Chromatic Fantasia and Fugue, the tinkering did not stop with Bach’s death. When the piece was appropriated for performance on the piano, still more modifications—such as fingering, indication of hand crossings, phrasing, articulation, and so on—were added to the score, most famously by Ferrucio Busoni.

Italian Concerto, S. 971
Leipzig 1734; first publication Nürnberg: Ostermesse, 1735.
The Italian Concerto of the first of two pieces contained in Bach’s Klavierübung, Part II. The second piece is the B‐minor Partita, S. 831, which will follow the Italian Concerto on tonight's program. The logic of Bach’s collection is clear: He has appropriated for solo harpsichord the two principal orchestral genres of his day, the concerto and the orchestral suite; moreover, in selecting these two genres, he also gives a concise survey of the most important national styles of music outside Germany: the Italian and the French.

Bach was intimately familiar with the Italian concerto style. During his tenure as concertmaster of the Weimar Court orchestra, he performed newly published concertos, mostly by Antonio Vivaldi (1678–1743). During the years 1713 and 1714, he made sixteen organ transcriptions and arrangements of concertos by Vivaldi and other composers including Alessandro Marcello (1669–1747), Benedetto Marcello (1686–1739), Giuseppe Torelli (1658–1709), Georg Phillip

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3 (Kassel: Bärenreiter, 1999).
Telemann (1681–1767), and Johann Ernst (1696–1715), Prince of Saxe-Weimar. (These are S. 972–987).

The outer movements of Bach’s *Italian Concerto* use the same constructive features as the orchestral models Bach knew so well. Refrains for orchestral *tutti* (*ritornellos*) alternate with passages for a solo instrumentalist or a small group of soloists (episodes) usually consisting of three players (*concertino*).

Though Vivaldi is known today almost exclusively by his concertos, he was also a remarkably prolific composer of operas. During his career—which was an international one that took him to far away places like Vienna—he wrote approximately fifty operas. He thus had a keen understanding of the Italian *bel canto* style. Bach approximates this manner in the central movement of the *Italian Concerto*, an introspective movement in D minor drenched in expressive harmonies, nuanced ornamental figures, and languid suspensions.

**Partita in B minor, S. 831**

Notes by Jonathan Riss

Bach’s *Ouverture nach Französischer Art*, S. 831—also known simply as the *French Overture* or the Partita in B minor—forms the second half of *II. Teil der Clavier-Übung*, published in 1735. S. 831 seems to have been overlooked by many a keyboardist in favor of Bach’s other works, including his suites, six partitas (*Clavier-Übung* I), Goldberg Variations (*Clavier-Übung* IV), not to mention its *Clavier-Übung* II counterpart, the *Italian Concerto*, S. 971. Perhaps the piece is not performed often due to controversy surrounding what constitutes appropriate performance practice. Differences in rhythm in the opening Ouverture from the version in C minor copied by Anna Magdalena no later than 1733¹ and the transposed, published B minor version from 1735 have generated much debate on whether overdotting and *notes inégales* are appropriate for S. 831². There is the question of why Bach chose to transpose S. 831 for publication is 1735. Doing so forced Bach to transpose several G–G₁ cadences up the octave in the Ouverture and Bourée II in order to accommodate
the piece to the standard range of the harpsichords of that day. Bach may also have transposed S. 831 to continue the sequence of keys he started in his six partitas, or perhaps he did so for maximum contrast with the *Italian Concerto* to mirror the vast differences between the respective genres of Italian and French orchestral music. Regardless, scholars are only left to theorize when it comes to this matter, as there is no actual evidence concerning why the transposition to B minor was made.

The rhythmic changes in the Ouverture concern the opening motif: In the C-minor version, the opening motif appears as sixteenth notes, whereas in the B-minor version this motif is notated in thirty-second notes, creating a feeling that is described by Thurton Dart as “jerky”—much to Neumann’s chagrin. This written out rhythmic alteration has led many scholars to argue that Bach wrote out overdotting only when he wanted it done, Neumann’s outspoken opposition notwithstanding. This author will indeed be playing all movements, save for ornamentation in repeated and *da capo* sections, exactly as written in the Henle Urtext. The stately opening gives way to a faster dance in compound duple meter, not unlike the Overture found in the Partita in D major, S. 828. However, the opening motif of S. 831 returns at the end of the movement, rather than ending in compound duple meter like S. 828. The Courante that follows creates a hemiola by rearticulating pedal B every four beats. Schulenberg opines that the Courante and Sarabande are the two most substantial dance movements in S. 831; these two movements flank the Gavotte I/II and Passepied I/II, both in *da capo* form, with the second of each dance meant to be played piano on the upper manual. Bourée I/II is to be played *da capo* as well, followed by a Gigue with a consistent skipping rhythm. Quite remarkably, S. 831 does not end with the Gigue but concludes instead with an Echo. While not antiphonal in the traditional sense — only twice is a complete phrase restated piano — there are nonetheless frequent and sudden dynamic contrasts, particularly in the last half of the movement that call for quick manual changes on the part of the harpsichordist.

Perhaps the frequent and sudden piano and forte changes in the Echo account for the rarity of the piece in piano recitals. Perhaps the aforementioned controversies surrounding appropriate performance practice are an obstacle as well. Or, perhaps S. 831 unfairly suffers in comparison to the six partitas—there is no doubt that its form differs significantly, even if it is regard by some as Bach’s Partita in B minor. Regardless, the performer—and listener—should remember
that *Clavier-Übung* II consists of two large works meant to serve as an “example of each of the main forms of the Italian and French orchestra music of that day.” Bach does a fine job of the same in S. 971 and an equally fine job in S. 831.

3 Ibid, p. 100.
5 Ido Abravaya, “A French Overture Revisited,” 47.
Upcoming Events

September

18 - Dewitt Park - 2:00 p.m. - Founders Day Concert

20 - Hockett - 7:00 p.m. - Faculty Showcase

21 - Nabenhauer - 8:15 p.m. - Electroacoustic Music Recital

22 - Hockett - 7:00 p.m. - Benefit Concert for Soo Yeon Kim

24 - Hockett - 4:00 p.m. - Guest Recital: Max Dimoff, bass

25 - Hockett - 3:00 p.m. - Guest Recital: Angus Godwin, baritone

27 - Hockett - 7:00 p.m. - Guest Recital: Trio Montecino

29 - Ford - 8:15 p.m. - Robert G. Boehmler Community Foundation Series: Tish Oney, jazz vocalist - *The Peggy Lee Project*. With John Stetch, piano; Nicholas Walker, bass; and Greg Evans, drums.

30 - Ford - 8:15 p.m. - Robert G. Boehmler Community Foundation Series: Tish Oney, jazz vocalist - *Tish Oney's Big Band Excursion*. With the IC Jazz Ensemble.

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