

8-31-2012

Faculty Recital: Jean Clay Radice, organ

Jean Clay Radice

Follow this and additional works at: https://digitalcommons.ithaca.edu/music_programs



Part of the [Music Commons](#)

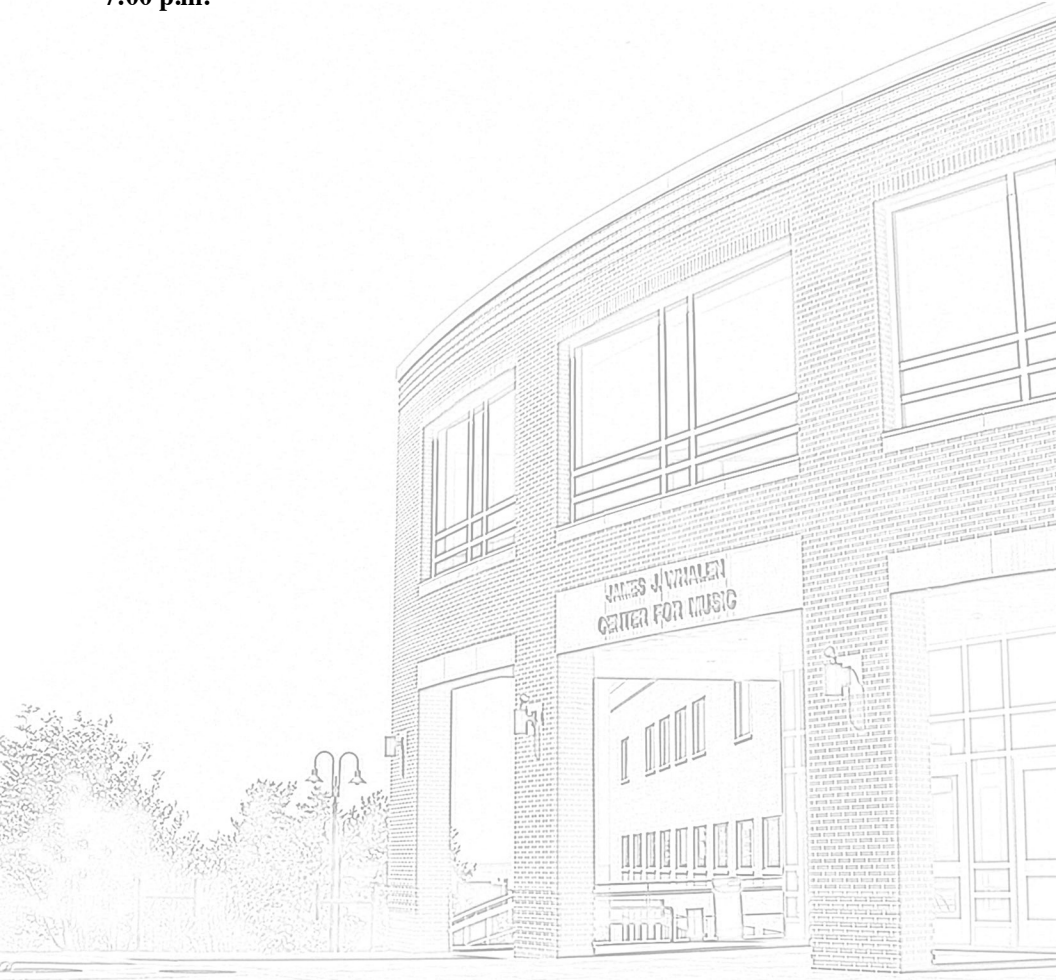
Recommended Citation

Radice, Jean Clay, "Faculty Recital: Jean Clay Radice, organ" (2012). *All Concert & Recital Programs*. 3894.
https://digitalcommons.ithaca.edu/music_programs/3894

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

**Faculty Recital:
Jean Clay Radice, organ**

**Ford Hall
Friday, August 31, 2012
7:00 p.m.**



ITHACA COLLEGE

School of Music

Program
Four Centuries of Organ Music in the Anglican Tradition

Voluntary for Double Organ Henry Purcell
(1659-1695)

Voluntary I in D Major William Boyce
(1711-1779)

On a Theme of Orlando Gibbons (Song 34) Charles Villiers Stanford
(1852-1924)
The Angels' Song, Op.105, No.1
Intermezzo Founded Upon an Irish Air, Op.189
On a Theme of Orlando Gibbons (Song 22), Op.105, No.4

Three Preludes Founded on Welsh Hymn Ralph Vaughan Williams
(1872-1958)
Tunes
I. Bryn Calfaria
II. Rhosymedre (or "Lovely")
III. Hyfrydol

Psalm-Prelude, Op.32, No.2 Herbert Howells
(1892-1983)
Dalby's Fancy, from Two Pieces for Organ Manuals
Only

Prelude on "Slane" Gerry Hancock
(1934-2012)

Alleluyas Simon Preston
(b. 1938)
At his feet the six-winged Seraph; Cherubim with
sleepless eye, Veil their faces to the Presence, as with
ceaseless voice they cry, Alleluya, Alleluya, Alleluya, Lord most high.
Liturgy of St. James

Please refrain from applause until the conclusion of the program.

Organ Specification

Schlicker 1968

tonal modifications by Richard Strauss 2007

Pedal

32 Untersatz (ext)
16 Principal
16 Gemshorn Bass
16 Subbass
8 Octave
8 Violone
8 Gemshorn
8 Metalgedeckt
5 1/3 Quinte
4 Choralbass
4 Floete
II Rauschquinte
III Mixture
32 Kontrafagott (ext)
16 Bombarde
16 Fagott (Gt)
4 Klarine
2 Kornett
Tremolo
Great-Pedal
Swell-Pedal
Positiv-Pedal

Swell

16 Pommer
8 Principal
8 Rohrfloete
8 Salicional
8 Celeste
4 Octave
4 Spitzfloete
2 2/3 Nasat
2 Flageolet
1 3/5 Terz
IV Mixture
16 Dulzian
8 Trompette
8 Oboe-Schalmei
4 Clarion
Tremolo
Swell 16
Swell 4

Great

16 Principal
8 Octave
8 Spillfloete
8 Kupfergedeckt
4 Octave
4 Hohlfloete
2 2/3 Quinte
2 Octave
IV Mixture
III Scharff
16 Fagott
8 Trompette
Chimes
Swell 16
Swell
Swell 4
Positiv 16
Positiv

Positiv

8 Holzgedeckt
8 Gemshorn (ext ped)
4 Principal
4 Rohrfloete
2 Octave
2 Waldfloete
1 1/3 Kleinmasat
1 Siffloete
II Sesquialtera
III Mixture
II Terzzimbel
16 Baerpfeiffe
8 Krummhorn
4 Regal
Tremolo
Swell
Swell 4

Great-Positiv Transfer
Zimbelstern

Notes

The voluntary is a distinctly English organ piece performed or improvised before, during, or after an Anglican church service. The term, which derives from the word's definition "free, i.e. not forced to do something" was applied to musical improvisations and came to be attached to the organ music played following the service. The seventeenth-century voluntary was free in style and usually consisted of several polyphonic sections. When a double (or two keyboard) organ was specified, the polyphonic sections alternated with solo passages in the bass and in the treble, both hands returning to the main keyboard for the conclusion. In the eighteenth century, the voluntary usually began with a slow introduction, followed by a quicker and longer section, sometimes using a solo stop against a bass or accompaniment played on a second keyboard.

The son of a musician at Court, Henry Purcell was a chorister at the Chapel Royal, succeeded John Blow as Organist of Westminster Abbey in 1679 (a position he held until his death) and, in 1682, was appointed one of three organists of the Chapel Royal. His surviving organ works are rather few by comparison with his anthems, harpsichord suites, musical dramas, and incidental stage music. Voluntary for Double Organ, Z 719, is one of his six known compositions for organ. It is intended for two manuals. Rapid scales and running figurations in 32nd notes contribute to the overall rhythmic variety.

The primary composers of the voluntary in the eighteenth century were William Croft, Maurice Greene, John Stanley, Samuel Wesley, and William Boyce. Boyce grew up in London as a chorister at St. Paul's Cathedral under the leadership of Maurice Greene. Boyce was composer to the Chapel Royal in 1736 and one of three organists of the Chapel Royal in 1758. He also held the post of organist at All Hallows, Thames Street from 1749 to 1769. Sir Charles Burney, in his *General History of Music* of 1776, praised Boyce as follows: "Dr. Boyce, with all due reverence for the abilities of Handel, was one of the few church composers who neither pillaged nor servilely imitated him."

Sir Charles Villiers Stanford, born in Ireland, entered Queen's College, Cambridge in 1870 and in 1873 was appointed organist at Trinity College. After studying with Carl Reinecke in Leipzig, Stanford received his M.A. at Cambridge in 1883. In that same year, he was one of the founding professors at the Royal College of Music, London. In 1887 he began a thirty-seven-year appointment as Professor of Music at Cambridge. Among his pupils were Gustav Holst and Ralph Vaughan

Williams. Although he composed many instrumental works, including seven symphonies, numerous chamber pieces, and nine operas, he is best remembered for his choral music, especially choral settings of the Anglican services. His fame in the last two decades of the nineteenth century was eclipsed in the beginning of the twentieth century by the music of his own students and Edward Elgar. His church music has held a steady place in the repertoire, and critics agree that his liturgical music achieved the same artistic heights as the finest anthems and oratorios of the time. *Intermezzo* founded upon an Irish Air is based on the "Air from County Derry," a well-known tune often paired with the popular text "Danny Boy." The two Preludes from Op. 105 are based on music of Orlando Gibbons (1583-1625): Song 22 and Song 34 were hymn tunes found in *The English Hymnal*, edited by Vaughan Williams in 1906.

Ralph Vaughan Williams was born in Down Ampney, Gloucestershire, England, where his father was vicar. He was a composition student at the Royal College of Music under Sir Charles Villiers Stanford, and later, Sir Charles Hubert Hastings Parry. He and fellow classmate Leopold Stokowski studied organ with Sir Walter Parratt. He was a collector of English folk music, which influenced his editorial activity on *The English Hymnal* in 1906, in which he included many folk songs arranged as hymns. He was a self-proclaimed agnostic despite his early Anglican roots. *Bryn Calfaria*, written by William Owen, contains pianistic cadenzas and a fantasy with imitative entries. *Rhosymedre* is based on a tune written by John David Edwards. It sets two stanzas of the hymn in a flowing, dignified manner. *Hyfrydol* is based on the hymn tune written by Roland Prichard and is a majestic setting in stepwise motion on alternating manuals.

Herbert Howells received his earliest musical training from the organist at Gloucestershire Cathedral. He later attended the Royal School of Church Music, where he studied under Stanford and Charles Hubert Hastings Parry. He succeeded Gustav Holst as Director of Music at St. Paul's Girls' School (1936 -1962). His two sets of Three Psalm-Preludes were inspired by psalm verses. They belong to the early part of Howells's career when he was in regular practice as an organist. He was assistant organist at Salisbury Cathedral for a short period during World War I. Psalm-Prelude Op.32, No.2 conveys the spirit of Psalm 37, verse 11: "But the meek-spirited shall possess the earth: and shall be refreshed in the multitude of peace."

In 1959 Howells wrote *Dalby's Fancy* for one of several broadcasts John Dalby gave upon the small chamber organ, built by Samuel Green in 1778, in St Mary's Episcopal Church, Aberdeen. This chamber organ

had been placed in the nave, still intact, of the church after a bomb destroyed the chancel and organ during World War II.

Gerre Hancock, who died in January 2012, spent more than three decades as organist and master of the choristers at St. Thomas Church on Fifth Avenue in Manhattan. From 2004 until his death, he was professor of organ and sacred music at University of Texas at Austin. A fellow of the Royal School of Church Music, Hancock was known for his skill in improvisation. The majority of his organ compositions grew out of his concert improvisations. Prelude on Slane is dedicated to Robert Baker, his teacher at Union Theological Seminary.

Simon Preston's training and subsequent career are representative of the professional lives of the leading English organists. He was a chorister and later organ scholar at King's College, Cambridge, where he studied with Sir David Willcocks. He subsequently held positions at St. Alban's Cathedral, Christ Church, Oxford, and Westminster Abbey. Alleluyas is an exuberant portrayal of the final verse of the well-loved Anglican hymn Picardy ("Let all mortal flesh keep silence").

Ithaca College School of Music

Ever since its founding in 1892 as a Conservatory of Music, Ithaca College has remained dedicated to attracting the most talented young musicians, and then immersing these students in an advanced culture of musical learning that positions them to be leading professionals in music. As the conservatory evolved into a comprehensive college with expanded academic offerings, the School of Music has continued to earn its reputation as one of the best in the nation.

Through a blend of world-class faculty, state-of-the-art facilities, professional performance opportunities, access to liberal arts classes, and a beautiful campus setting, students grow in a challenging yet supportive community.

Not only do students have access to our broad music curriculum, but they can also take classes in any of the College's other schools and divisions. As a result, graduates are well prepared for a host of careers and work in almost every music field imaginable. School of Music alumni include symphony, opera, and Broadway performers; faculty members and deans at prestigious universities and colleges; teachers in school systems through the country; music therapists, composers; publicists; audio engineers in professional studios; and managers in the music industry. The School of Music boasts a consistent 100% job placement for music education graduates actively seeking employment, and 98% placement for other graduates into jobs or graduate schools.

Since 1941, the Ithaca College School of Music has been accredited by the National Association of Schools of Music.

For more information regarding the Ithaca College School of Music, please visit us on the web at <http://www.ithaca.edu/music>

Upcoming Events

September

- 5** - Ford - 10:00am - Convocation
- 10** - Hockett - 7:00pm - Alex Shuhan, horn
- 11** - Hockett - 7:00pm - Jennifer Kay, mezzo-soprano
- 14** - Ford - 8:15pm - Guest Recital: Velvet Brown and MOJATuba, tuba
- 16** - DeWitt - 2:00pm - Founder's Day Concert in the Park
- 16** - Hockett - 4:00pm - Wendy Herbener Mehne, flute
- 17** - Hockett - 7:00pm - Faculty Showcase
- 22** - Hockett - 7:00pm - Marc Webster, bass; Charis Dimaras, piano
- 22** - Ford - 8:00pm - CCO
- 23** - Hockett - 4:00pm - Steve Mauk, saxophone
- 30** - Hockett - 2:00pm - Deborah Montgomery, soprano
- 30** - Ford - 4:00pm - Ithaca College Chamber Orchestra

October

- 2** - Ford - 8:15pm - Percussion Ensemble
- 4** - Hockett - 8:15pm - Aaron Tindall, tuba/euphonium
- 5** - Ford - 7:30pm - Rochester Philharmonic Orchestra
- 6** - Ford - 10:00am - Jazz Ensemble Children's Concert
- 7** - Ford - 3:00pm - Choral Collage
- 8** - Hockett - 7:00pm - Emily Newton, soprano; Dawn Pierce, mezzo-soprano
- 9** - Ford - 8:15pm - Jazz Ensemble
- 10** - Hockett - 7:00pm - Guest Recital: Andrew Smith, cello/Alfred Oyaguez, piano
- 10** - Ford - 8:15pm - Concert Band