8-31-2012

Faculty Recital: Jean Clay Radice, organ

Jean Clay Radice

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Faculty Recital:
Jean Clay Radice, organ

Ford Hall
Friday, August 31, 2012
7:00 p.m.
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  
The Angels' Song, Op.105, No.1  (1852-1924)
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 Tunes  Ralph Vaughan Williams  
(1872-1958)
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 Spillflote
- 8 Kupfergedeckt
- 4 Octave
- 4 Hohlfloete
- 2 2/3 Quinte
- 2 Octave
- IV Mixture
- III Scharff
- 16 Fagott
- 8 Trompete
- Chimes
- Swell 16
- Swell
- Swell 4
- Postiv 16
- Postiv

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

- Great-Positiv Transfer
- Zimbelstern
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

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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