CONCERT ORGANIST · FILMMAKER · ESSAYIST

Programme Proposals

Organ recitals, talks and other formats

The following pages present four programmes I have performed in recent years and which travel well to other venues: a musical snapshot of the year 1624, Bach's Clavier-Übung III, a spoken drama for voice and organ, and a juxtaposition of early and new music.

I adapt each programme to your instrument, its specification, temperament and acoustic, drawing on a broad repertoire matched in style and period to the organ in question. A further focus, not set out separately here, is the late Romantic repertoire, above all orchestral transcriptions and the works of Marco Enrico Bossi and Gerard Bunk.

In every format I am happy to give a pre-concert introduction or hold a conversation with the audience. Contact with listeners matters a great deal to me, and music one can place is music one hears differently.

I look forward to hearing from you.

David Boos

I	1624 *A year between Renaissance and Baroque*	approx. 60 min.
II	Clavier-Übung III *Johann Sebastian Bach, with optional lecture*	approx. 70 min.
III	Grete Minde *A play for voice and organ*	approx. 30 min., expandable
IV	Ars Nova *Early and new music face to face*	approx. 60 min. or by arrangement

PROGRAMME I

1624

A year between Renaissance and Baroque

Around 1620 the music of Europe shifts. Renaissance polyphony is still alive, while the affect, dissonance and virtuoso freedom of the early Baroque come to the fore. This programme captures the moment like a snapshot.

Every piece is dated 1624 or was published in that year, among them Samuel Scheidt's *Tabulatura Nova*, Frescobaldi's first book of *Capricci* and Steigleder's *Ricercar Tabulatura*. Such precise dating is rare for the period. It allows us to hear side by side what was written for the organ in Hamburg, Halle, Stuttgart and Rome in the same year.

Programme

Johann Ulrich Steigleder (1593–1635)
Ricercar in D · *from: Ricercar Tabulatura*

Jacob Praetorius (1586–1651)
Von allen Menschen abgewandt (2 verses)

Girolamo Frescobaldi (1583–1643)
Capriccio nono, di durezze · *from: Il primo libro di Capricci*

Johann Ulrich Steigleder
Ricercar in G · *from: Ricercar Tabulatura*

Girolamo Frescobaldi
Capriccio secondo sopra La, sol, fa, mi, re, ut · *from: Il primo libro di Capricci*

Hieronymus Praetorius (1560–1629)
Wenn mein Stündlein vorhanden ist

Samuel Scheidt (1587–1654)
Toccata In te Domine speravi · *from: Tabulatura Nova*

Duration

approx. 60 minutes

Instrument

Ideally organs of the 17th century and their modern copies, meantone welcome

Options

- Can be extended with a singer: vocal music from 1624 has survived as well
- Pre-concert introduction or audience conversation

PROGRAMME II

Clavier-Übung III

Johann Sebastian Bach (1685–1750) · Dritter Theil der Clavier Übung

Published in 1739, Bach's cycle is one of the great works of the organ literature: a journey through the Mass and the Catechism, framed by the Prelude and Fugue in E-flat major. The programme centres on the large chorale settings with pedal.

On request, the recital can be combined with a lecture introducing the numerology of the work.

Programme

- Praeludium pro Organo pleno in E-flat major · *BWV 552/1*
- Kyrie, Gott Vater in Ewigkeit · *BWV 669 · Canto fermo in Soprano*
- Christe, aller Welt Trost · *BWV 670 · Canto fermo in Tenore*
- Kyrie, Gott heiliger Geist · *BWV 671 · Canto fermo in Basso, cum Organo pleno*
- Allein Gott in der Höh sei Ehr · *BWV 676*
- Dies sind die heilgen zehn Gebot · *BWV 678 · Canto fermo in Canone*
- Wir glauben all an einen Gott · *BWV 680 · in Organo pleno*
- Vater unser im Himmelreich · *BWV 682 · Canto fermo in Canone*
- Christ, unser Herr, zum Jordan kam · *BWV 684 · Canto fermo in Pedal*
- Aus tiefer Not schrei ich zu dir · *BWV 686 · a 6, con Pedale doppio*
- Jesus Christus, unser Heiland · *BWV 688 · Canto fermo in Pedal*
- Fuga a 5 con pedale pro Organo pleno in E-flat major · *BWV 552/2*

Duration

approx. 70 minutes

Instrument

At least two manuals and pedal, pedal compass to d′, at least well-tempered tuning

Options

- Lecture of approx. 60 minutes, shorter if required, introducing the numerology of the work
- Panel discussion or moderated audience conversation
- Pre-concert introduction

PROGRAMME III

Grete Minde

A History of Fire, Guilt and Time
A play for voice and organ in five parts

Grete Minde is closer to a radio play than a recital: narration and organ music interlock and run without a break across five parts. It tells the story of Grete Minde, who was convicted of arson after the great fire of Tangermünde in 1617 and became known through Theodor Fontane's novella.

At around 30 minutes, the programme suits matinées, vespers or market-day organ music, and it can easily be expanded into a full evening. Grete Minde is one example: by arrangement, I also create such plays from scratch, based on a story connected with the town, the church or the organ itself.

Music

Tielman Susato (c. 1510–after 1570)
Passa e medio

Melchior Schildt (1592/93–1667)
Pavana Lachrimae

Girolamo Frescobaldi (1583–1643)
Follia

Pēteris Vasks (*1946)
Winterlandschaft

Dietrich Buxtehude (c. 1637–1707)
Passacaglia

Duration

approx. 30 minutes, expandable to a full programme

Language

Originally in German, optionally in English or Dutch

Technical

Headset and connection to the PA system to be provided by the presenter. On request I can bring the equipment for an additional fee.

Suited to

Matinées, vespers, market-day organ music, commemorations

Options

- Pre-concert introduction or audience conversation

PROGRAMME IV

Ars Nova

Early and new music face to face

Ars Nova sets music of the Renaissance and Baroque against contemporary works written for historic organs. The focus is on new music for old instruments, including meantone organs.

Each selection is made for the organ at the venue. A 17th-century meantone organ calls for a different programme than an instrument of Bach's time, and new music in particular brings out colours that stay hidden in the familiar repertoire. The titles below are therefore examples.

Examples

Jan Pieterszoon Sweelinck (1562–1621)
Fantasia Ut, re, mi, fa, sol, la · *Hexachord Fantasia*

Franz Danksagmüller (*1969)
Cantio · *for historic organ*

Pier Damiano Peretti (*1974)
Ricercar medii toni · *for historic organ*

Arnolt Schlick (c. 1455–after 1521) · Bernard Foccroulle (*1953)
Salve Regina and Spiegel, alternatim · *block of approx. 20 minutes, meantone organs only*

Duration

approx. 60 minutes or by arrangement

Instrument

Historic organs and modern copies, particularly rewarding on meantone instruments

Options

- Pre-concert introduction or audience conversation, especially recommended for new music