



CLARE COLLEGE CHAPEL

Organ Recital

Sunday 28 May 2023 at 5.25 p.m.

Douglas Hollick

<i>Sonatina (Praeambulum)</i>	Christian Ritter (c. 1645–c. 1725)
<i>Komm, Heiliger Geist</i> , BuxWV 200	Dietrich Buxtehude (1637–1707)
<i>Komm, Heiliger Geist</i> , BuxWV 199	
<i>Komm, Gott, Schöpfer, Heiliger Geist</i> , BWV 667	Johann Sebastian Bach (1685–1750)
<i>Vater unser im Himmelreich</i> , BuxWV 219	Dietrich Buxtehude
<i>Vater unser im Himmelreich</i> , BWV 737	Johann Sebastian Bach
<i>Meine Seele erhebt den Herren (Fuge über das Magnificat pro organo pleno)</i> , BWV 733	

Christian Ritter was active predominantly as an organist, in Halle from about 1665, Stockholm from 1680, Dresden from 1683 with Stockholm once again from 1688 to 1699 and finally in Hamburg. The title *Sonatina* is a strange one, and in modern parlance often associated with small scale piano works. In fact this work by Ritter is a typical short *Praeambulum* with free outer sections, and a central fugal section.

Buxtehude needs no introduction, perhaps the most famous German organist composer before Bach, and one who famously mentored Bach during his visit to Lübeck in the Advent of 1705. Two settings of the Pentecost Lutheran chorale *Komm, Heiliger Geist* (Come Holy Ghost, come, Lord our God), and his setting of the Lutheran Lord's Prayer, *Vater unser im Himmelreich*.

These are mirrored by Bach's setting of the alternative Lutheran choral for Pentecost *Komm, Gott, Schöpfer, Heiliger Geist* (Come, O Creator Spirit blest), and his lovely manualiter setting of *Vater unser* from the Kirnberger Collection of Bach chorales. Finally for Evensong, also copied by Kirnberger, the concluding work is Bach's five part organo pleno fugal setting of the Lutheran Magnificat, based on part of the Latin noni toni theme, but not really developed as a strict fugue, with the cantus firmus appearing not so much as a fugue subject, but in a series of intonation like entries. The intensity of this work reaches its height when at bar 98 the pedal finally enters with a two phrase cantus firmus in augmentation, these two pedal statements driving the music to its powerful final cadence.

Douglas Hollick is an acknowledged specialist in the field of early keyboard instruments and music, and was the first Organ Scholar at Hull University, studying with Peter Hurford. He subsequently studied in Paris with Marie-Claire Alain, and in Amsterdam with Gustav Leonhardt. He has played widely in the UK and abroad, and teaches in Clare and Trinity Colleges Cambridge. He has also been an instrument maker and restorer of harpsichords and early pianos, and has worked in organ building with Flentrop in Holland and Bill Drake and Peter Collins in the UK.

He has an international reputation as an inspirational player and teacher, with many accolades from critics and scholars alike, and was awarded a year 2000 Churchill Fellowship to visit North Germany and Denmark to research the organs and other keyboard instruments from the period of Buxtehude and the young J S Bach. Endlessly curious about little known music of the 17th and 18th centuries, he has recorded with Riverrun Records on organ, harpsichord and clavichord a total of nine CDs so far, and one more being planned.