

Bach's Collegium at Zimmermann's Coffeehaus

From Mizler's *Neu eröffnete musikalische Bibliothek* (Leipzig, 1736): "Both the Musical Concerts or Assemblies that are held here weekly are flourishing steadily. One is conducted by Mr. Johann Sebastian Bach, Capellmeister to the Court of Weissenfels and Music-Director at the Thomas-Kirche and Nicolai-Kirche in this city, and is held, except during the Fair, once a week at Zimmermann's Coffeehouse in the Cather-Strasse, on Friday evenings from 8 to 10 o'clock. The participants in these musical concerts are...always good musicians, and sometimes, as is known, they become famous virtuosi...Most often too there are such listeners as know how to judge the qualities of a fine musician."

PROGRAM: A FESTIVE YEAR

Summer on the Thames

Water Piece in D major (c. 1715) George Frideric Handel
An early version of Handel's *Water Music* for trumpet, strings and timpani
Fanfare – Gigue – Aire (Menuetto) – Fast March – Slow March
Soloists: Allan Dean (trumpet); Ben Harms (timpani)

Fall in Venice

Violin Concerto in B-flat major "La Caccia" (1725)[Op.8 No.10, RV 362]
Antonio Vivaldi
A brilliant concerto with a hunting motif, from Vivaldi's famous collection *Il Cimento dell'armonia e dell'inventione* [The conflict between order and whim].
Allegro – Adagio – Allegro
Soloist: Marjorie Bagley (violin)

Christmas in Rome

Concerto Grosso in G minor "Fatto per la notte di natale" (c. 1699, pub. 1714) [Op. 6 No.8]
Archangelo Corelli
The famous Christmas Concerto dressed for the occasion with traditional trimmings from Italian folk styles and readings from the ever-popular Christmas story (Luke II) to clarify the images of the various sections.

- Vivace (Introduction)
- Grave (There were shepherds abiding in the fields)
- Allegro (And they were sore afraid)
- Adagio (And the angel said "fear not")
- Allegro (And suddenly there was a multitude)
- Adagio (Glory to God and peace on earth)
- Vivace (And they found Mary, Joseph and the baby)
- Allegro (The shepherds spread the word, but Mary secretly wondered)
- Pastorale (Rejoice greatly, O daughter of Zion)

Soloists: Benjamin Luxon (narrator); Marjorie Bagley, (violin); Alistair MacRae (cello); Marsha Heller, Gerard Reuter (oboes); Stephen Walt (bassoon)

INTERMISSION

"Coffeehaus" reception hosted by Herr Zimmermann and Castle Street Café will be held in the adjoining room.

Spring in Leipzig [United States premiere]

Cantata: Die Pleisse und Neisse [Vergnügte Pleissenstadt][BWV 216]
Johann Sebastian Bach

Our new reconstruction by BBS Music Director Dr. Kenneth Cooper of Bach's 1728 Wedding Cantata is a 20th anniversary tribute to The Berkshire Bach Society. The work was composed for the wedding of the Leipzig merchant and widower Johann Heinrich Wolff (1690-1759) and Susanna Regina Hempel (1708-1779) of Zittau. The marriage (which eventually produced eight children) was performed "by royal command" at 12 noon on Thursday, February 5, 1728 by the Thomaskirche Archdeacon Johann Gottlob Carpzov in the Schellhafer house (wine-tavern) in the Klostergasse in Leipzig. The cantata was clearly meant to be performed on the eve of the wedding as Pleisse says that the wedding will be "tomorrow." Leipzig is on the river Pleisse, Zittau is on the Neisse. Only the vocal parts of this cantata survive, in a manuscript which recently reappeared in Tokyo. Berkshire Bach is proud to enable this delightful, domestic work of Bach's to be heard for the first time in America.

In the opening duet, Neisse (Zittau) is surprised to hear that Pleisse (Leipzig) is stealing one of her treasures, but they continue to pretend to be civil to one another; by the first recitative (#2), it is clear that Neisse is upset, and in the aria (#3), she laments the loss of her precious angel, and attempts to solicit sympathy from Pleisse. In the recitative (#4) and aria (#5), Pleisse assures Neisse that she will care for her lovely Miss Hempel and that already the two lovers are having a good time. In the final recitative and duet (#6 and #7), the two cities, represented by their rivers, patch up their differences and wish the lovers well, offering the obviously well-taken advice that many children are a good thing.

Soloists: Vania Chan, soprano; Kate Maroney (mezzo-soprano); Alison Hale (flute); Irena Momchilova (viola); Stephen Walt (bassoon)