



30th Anniversary Season



Bach's Lunch

A Collaboration between
WMHT and The Berkshire Bach Society
featuring live concert performances
from thirty years of the Society's Archives



~ 2021 ~

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Curators

James Bagwell	#10, 14, 17, 19, 24 03/26, 04/23, 05/14, 05/28, 07/02
Kenneth Cooper	#1-6, 9, 16 01/22, 01/29, 2/5, 2/12, 2/19, 2/26, 03/19, 05/07
Roberta Cooper	#13 04/16
Allan Dean, Neil Mueller, Jerry Serfass	#20 06/04
Eugene Drucker	#7, 8, 11, 12, 15, 18, 21, 23, 25, 27, 30 03/05, 03/12, 04/02, 04/09, 04/30, 05/21, 06/11, 06/25, 07/09, 07/23, 08/20
Renée Anne Louprette	#22 06/18
Myron Lutzke	#28, 29 08/06, 08,13
Peter Sykes	#26 07/16

Introduction

2020-2021 is the Thirtieth Anniversary of the founding of the Berkshire Bach Society. For those of you who don't know us, we're the oldest, continuously operating, member-based non-profit music organization in Berkshire County. Our mission is to preserve the cultural legacy of Baroque music for current and future audiences—local and even national and international—by presenting the music of J.S. Bach, his Baroque predecessors, contemporaries, and followers performed by world-class musicians. Our concerts include solo recitals, choral compositions, chamber music, and orchestral works by Baroque composers both familiar and unfamiliar. The repertoire is an important legacy that has been passed down for generations, and The Society is committed to doing our part to ensure that it is kept alive for current and future audiences. That's more important than ever in this year of COVID, which has caused us to cancel all live concerts since March of 2020.

In our anniversary year we wanted to open our archives to listeners of WMHT and celebrate (virtually) the past 30 years of performances—everything from chamber music to guest artists to our crown jewels, the “Brandenburg” Concerti, which have become an annual holiday tradition here in the Berkshires since New Year's Eve, 1993. To help us celebrate, we'll present the works we've performed and talk with some of our music directors and performers who have made the music come alive for all of us. We hope you enjoy these reminiscences of the past 30 years and choose to join us as we start our next chapter. You can find out more about us, browse our musician roster, and learn how to become a BBS member by visiting www.berkshirebach.org.

We start our celebration with—what else?—a “Brandenburg” Concerto and an interview with Kenneth Cooper, harpsichordist and BBS Music Director Emeritus, who established the *Bach at New Year's* tradition and who led the ensemble for 27 years.



#1-6

Program: The Crown Jewels—The “Brandenburg” Concerti, Nos. 1-6
Air Date: 1: 01/22/2021 | 2: 01/29/2021 | 3: 02/05/2021
4: 02/12/2021 | 5: 02/19/2021 | 6: 02/26/2021
Curator: Kenneth Cooper
Conductor: Kenneth Cooper
Notes: T.A. McDade
Performers: *Violin:* Eugene Drucker, Marjorie Bagley, Joel Pitchon, Ronald Gorevic
Viola: Irena McGuffee, Liuh-Wen Ting, Ronald Gorevic
Cello: Roberta Cooper, Lucy Bardo, Alistair MacRae
Double Bass: Peter Weitzner
Recorder: Aldo Abreu
Flute: Judith Mendenhall, Alison Hale
Oboe, English Horn: Marsha Heller, Meg Owens, Gerald Reuter
Bassoon: Stephen Walt
Trumpet: Gerald Serfass
Horns: Allan Dean, Neil Mueller
Percussion, Gamba: Lucy Bardo, Ben Harms
Harpsichord: Kenneth Cooper

J.S. Bach: The “Brandenburg” Concertos, BWV 1046-1051

Bach likely wrote and performed each of the orchestral works that later became known as the “Brandenburg” Concerti, BWV 1046-1051, between 1711 and 1719 during his time in Weimar and especially Köthen when he had a professional orchestra at his disposal. The original compositional circumstances are unclear, but in 1721 he personally copied the scores and presented them as a set to the Margrave of Brandenburg in Berlin to satisfy a commission from 1718. The difference in capability between the orchestras in Köthen and Berlin makes it almost certain that the six concerti were never performed by the Margrave’s musicians, and the manuscripts sat in the Brandenburg library until they were rediscovered in 1849. They were nearly destroyed during World War II, when first the library and then their evacuation train was bombed; the librarian carrying the scores escaped the train with the manuscripts hidden under his coat. As a group the works are now among the most iconic pieces of the Baroque era and perhaps the best-loved of all of Bach’s orchestral compositions.

The “Brandenburgs” are also among the most analyzed and discussed of all Baroque works, with scholars from the 19th to the 21st centuries weighing in on everything from musical structure to philosophy, authenticity, and performance practice. In a recent *New York Times* article, for example, musicologist Michael Marissen suggested that the “Brandenburgs” are infused with religious meaning, that they explore issues of hierarchy and non-verbal “texts.” He suggests that Bach, always the devout Lutheran, deliberately invoked images through his instrumentation and musical material that were fairly radical to 18th-century ears, portraying the struggle of the sinful world and the comfort of the divine. Bach’s intentions along these lines are not known, and in the absence of any direct evidence, remain unknowable. Such interpretations, while provocative, remain subordinate to the persuasiveness of the music itself. Köthen was Calvinist and used fairly simple music in its church services, freeing Bach to compose primarily secular music during his time there, including many of the great instrumental works, such as the suites for solo cello, sonatas and partitas for solo violin, orchestral suites, and others. Bach modelled his concerti on the Italian *concerto grosso*, an important Baroque musical form written to showcase a small group of solo instruments (*concertino* or *principale*) vs orchestral accompaniment (*concerto* or *tutti*). Given that the works were written at different times, they show Bach’s individual experiments with a relatively new musical form rather than a deliberate, through-conceived set of compositions. That said, he revised the works—and established the present order—when he prepared the manuscript for delivery to the Margrave of Brandenburg.

The essence of the *concerto grosso* form is the interaction between the concertino and concerto groups of instruments. Bach presents different variations on this idea by contrasting sonorities and changing the relative importance of the solo and ensemble groups in each of the six works. He scored the pieces for an unusually wide variety of instruments, probably to showcase the individual musicians with whom he worked in Köthen. Often played on period instruments

with mellower sonorities than modern counterparts, the Concerti provide interesting insight into performance practice of the time. They include one of the last few appearances of the recorder in Bach's works and in the period. Although Vivaldi, Telemann, and even C.P.E. Bach wrote concerti for recorder, the transverse flute had become standard by the end of the century. Similarly, the *clarino*, the natural trumpet that is virtually synonymous with Baroque music, was waning because of its limited harmonic capabilities. These instruments and others were eclipsed by technologically more advanced types: The addition of valves expanded the harmonic range, enabling more instruments to play more evenly and easily in all (or nearly all) keys as composers exploited the harmonic system of Bach's time. The Berkshire Bach Society has a tradition of performing all six "Brandenburg" Concerti on modern instruments that capture the thrilling quality of the originals but that are suited to the size and acoustics of today's concert halls.

#1

Concert Date: 1/1/2017
Venue: Troy Savings Bank Music Hall (Troy, NY)
Conductor: Kenneth Cooper
Soloists: *Violin:* Joel Pitchon

"Brandenburg" Concerto No. 1 in F Major, BWV 1046 is scored for a concertino of two *corni di caccia* (natural horns), three oboes, bassoon, and *violino piccolo* (high violin), with tutti strings and continuo. The work is the only "Brandenburg" with four movements, and it exists in a shorter version, the Sinfonia, BWV 1046a, that dates from Bach's time in Weimar. He re-used the first movement as the Sinfonia in Cantata 52, *Falsche Welt, dir traue ich nicht* (*False World, I trust you not*), BWV 52, scored without the violino piccolo, and the third movement as the opening chorus in the secular Cantata 207, *Vereinigte Zwietracht der wechselnden Saiten* (*The United Discord of the Quivering Strings*), BWV 207, changing the horns for trumpets. The large number of instruments in the solo group of "Brandenburg" No. 1 sets the standard for the unusual scoring that Bach uses in the other Concerti, and creates a substantial orchestral texture for one of the longest works of the set.

#2

Concert Date: 1/1/1999
Venue: Troy Savings Bank Music Hall (Troy, NY)
Conductor: Kenneth Cooper
Soloists: *Trumpet:* Gerald Serfass

"Brandenburg" Concerto No. 2 in F Major, BWV 1047, is scored for a concertino of clarino, recorder, oboe, and violin, with tutti strings and continuo. It is thought to have been written as a tribute to Köthen trumpet virtuoso J.L. Schreiber when Bach arrived at court in December 1717 or early the following year, but it may have originated earlier. In 1713 Bach visited Weissenfels to perform the Hunting Cantata, BWV 208, in the birthday celebrations for Duke Christian (d. 1736). At the time, Weissenfels was home to the clarino specialist Johann Kaspar Altenburg, who led the Duke's trumpet corps and who likely made a big impression on the composer. Regardless of its genesis, however, the work is probably the best-known of the "Brandenburg" Concerti and is a perpetual challenge to modern-day trumpeters. Though Bach contrasts the different sonorities of winds and strings throughout the piece, the signature sound is the clarino that plays in the first and third movements, sitting out the D minor *Andante* because it cannot play the accidentals required. Clarino playing as a skill was lost in the 19th century, and with it the ability to perform much of Baroque literature for the trumpet. In the 20th century, the historically-informed performance movement revived the style, but the virtuosic clarino part in "Brandenburg" No. 2—one of the most difficult in the entire repertoire—is still often played on a modern valve trumpet.

#3

Concert Date: 1/1/1999
Venue: Troy Savings Bank Music Hall (Troy, NY)
Conductor: Kenneth Cooper

“Brandenburg” Concerto No. 3 in G Major, BWV 1048, is scored for three violins, three violas, three cellos, and basso continuo. The all-string ensemble acts as both concertino and concerto, handing off thematic material among the different registers and groups, and emerging and receding as soloist and accompaniment. Some writers have commented that Bach was making a not-so-veiled reference to the Trinity by structuring the third Concerto around the number three and that the ternary form was reinforced by using *ritornello* (a recurring refrain) in the first and third movements. In the second movement, Bach departs from the other “Brandenburgs” by writing simply an E minor half-cadence (partial conclusion) with a *fermata* (hold). Exactly what he intended to follow the half cadence is not clear—virtuosic improvisation, a short pause in the texture, a place for a favorite movement from another work, or something else entirely. Conventional performance practice suggests that the half cadence should be followed immediately by a movement in the same key. Consistent with that idea, in today’s concert Berkshire Bach plays the Adagio from the Trio Sonata in G Major, BWV 1038. The Adagio is short and in the expected key of E minor. Whatever Bach intended, he reworked the first movement of “Brandenburg” No. 3 in 1729 for the Sinfonia of Cantata 174, *Ich liebe den Höchsten von ganzem Gemüte (I love the highest with my entire being)*, BWV 174.

#4

Concert Date: 1/1/2017
Venue: Troy Savings Bank Music Hall (Troy, NY)
Conductor: Kenneth Cooper
Soloists: *Violin:* Eugene Drucker

“Brandenburg” Concerto No. 4 in G Major, BWV 1049, is scored for a concertino of violin and two recorders, or *fiauto d’echo*, with tutti strings and continuo. Similar to the enigma of the middle movement of “Brandenburg” No. 3, what Bach meant by *fiauto d’echo* has been the subject of much debate—it was possibly a specific instrument such as the flageolet or the English “echo flute” that exists in historical references (proposed by Thurston Dart and others); recorders in G vs F (advocated by recorderist and former Berkshire Bach Society Chair, Bernard Krainis); or a specific musical performance practice (followed by Nicholas Harnoncourt, who created an echo effect by positioning the recorders off-stage). Today the wind parts are typically performed by alto recorder or transverse flute. The violin part is virtuosic in the first and third movements, and generally background support in the second. Bach also arranged the work as the Concerto for Harpsichord in F Major, BWV 1057.

#5

Concert Date: 12/31/1998
Venue: Consolati Arts Center (Sheffield, MA)
Conductor: Kenneth Cooper
Soloists: *Violin:* Marjorie Bagley
Flute: Alison Hale
Harpsichord: Kenneth Cooper

“Brandenburg” Concerto No. 5 in D Major, BWV 1050, is scored for a concertino of harpsichord, transverse flute, and violin, with tutti strings and continuo. The harpsichord is part of both groups—*obbligato* (required) among the soloists, and *continuo* (accompanying) in the tutti. Bach may have written the piece in 1719 in connection with his acquisition of a fine Mietke harpsichord for the Köthen court, or even two years earlier for the aborted musical duel with French harpsichordist Louis Marchand. With fine irony, he used a Marchand theme in the second movement of the work, but the Frenchman never heard it, proving a no-show on the day of the duel and leaving Bach the winner

by default. The scoring is for a popular chamber music combination of the time—violin, flute, and harpsichord—and the work has been described as the first true concerto for solo harpsichord because of the extended solo keyboard passage in the first movement. The virtuosity required suggests that Bach himself was the soloist in early performances, showcasing his legendary keyboard skill.

#6

Concert Date: 1/1/2017
Venue: Troy Savings Bank Music Hall (Troy, NY)
Conductor: Kenneth Cooper

“Brandenburg” Concerto No. 6 in B-flat Major, BWV 1051, is scored for two *viola da braccio* (viola), two *viola da gamba* (cello), cello, *violone* (double bass), and continuo. The omission of violins is unusual, and the work is somewhat archaic in its choice of style and scoring—the first movement opens with canonic polyphony; the *viola da gamba* (an early version of the cello) was considered old-fashioned by 1720. Some writers believe that by giving a prominent role to the *viola da braccio*, not a soloistic instrument at that time, Bach was deliberately disrupting the musical status quo and signaling his eventual resignation from his post as Kapellmeister. A simpler explanation is that his employer, Prince Leopold of Anhalt-Köthen, an enthusiastic *gamba* player, asked him to provide a work in which the Prince could perform as a member of the orchestra. With Leopold playing *gamba*, Bach himself likely took the first *viola* part, and the other Köthen virtuosi ably managed the rest. Regardless, the concerto stands as another example of the creative scoring, diverse inventiveness, and superb orchestral writing that distinguish all of the “Brandenburg” Concerti.

#7

Program: Baroque Violin Virtuosi: J.S. Bach’s Concerto for Two Violins in D minor, BWV 1043
Air Date: 3/5/2021
Curator: Eugene Drucker
Concert Date: 1/1/2009
Venue: Colonial Theatre (Pittsfield, MA)
Notes: T.A. McDade
Conductor: Kenneth Cooper
Performers: *Solo Violin:* Eugene Drucker, Joseph Silverstein
Violin: Marjorie Bagley, Ronald Gorevic
Viola: Irena McGuffee, Liuh-Wen Ting
Cello: Roberta Cooper, Lucy Bardo
Double Bass: Peter Weitzner
Flute: Judith Mendenhall, Alison Hale
Oboe: Marsha Heller
Bassoon: Stephen Walt
Trumpet: Gerald Serfass
Harpsichord: Kenneth Cooper

J.S. Bach: Concerto for Two Violins in D minor, BWV 1043

J.S. Bach wrote the Concerto for Two Violins in D minor, BWV 1043, around 1730 in Leipzig. At the time he was director of the Leipzig *collegium musicum*, an organization of professional and student musicians that met frequently to perform a wide variety of music. During Bach’s tenure (1729-1739) the *collegium* was hosted at Zimmermann’s Kaffeehaus, a fashionable establishment located at No. 14 Katharinenstrasse, and the concerto was likely performed at one of the *collegium* concerts. In 1736 or 1737 Bach re-used the music, transposing it to C minor and arranging it for two harpsichords (BWV 1062). The concerto survives in autograph parts that were inherited by C.P.E. Bach and in various copies produced after Bach’s death. The parts went missing from the Berlin State Library during World War II, and re-surfaced in Poland several decades later. The concerto is one of Bach’s most popular works

and displays many of his signature techniques, including imitative counterpoint and fugal passages. Bach biographer Philipp Spitta (d. 1894) described the work as

...without doubt the finest [of Bach's violin concertos] and is held in due esteem by the musical world of the present day. Two solo violins are here employed, but it is not, strictly speaking, a double concerto, for the two violins play not so much against one another, as both together against the whole band. Each is treated with the independence that is a matter of course in Bach's style. In the middle movement, a very pearl of noble and expressive melody, the orchestra is used only as an accompaniment, as was usual in the adagios of concertos.

#8

Program: Baroque Violin Virtuosi: J.S. Bach's Partita No. 2 in D minor, BWV 1004
Air Date: 03/12/2021
Curator: Eugene Drucker
Concert Date: 04/27/2018
Venue: First Congregational Church (Great Barrington, MA)
Notes: T.A. McDade
Eugene Drucker
Performers: Eugene Drucker
Recording: Parnassus / 40th Anniversary Recording from 1988

J.S. Bach's Partita No. 2 in D minor, BWV 1004

History. J.S. Bach completed his monumental *Sei Solo a Violino senza Basso accompagnato* (*Six Solos for Violin Without Bass Accompaniment*) by 1720 while employed by Prince Leopold von Anhalt-Köthen. In writing for solo violin, he was following a tradition established by earlier composers including H.I.F. von Biber (d. 1704), J.P. von Westhoff (d. 1705), J.J. Vilsmayr (d. 1722), J.G. Pisendel (d. 1755), and others that treated the violin as a legitimate solo instrument. Biber pushed the technical limits of the instrument to include multiple stops (polyphony), virtuosic writing, and *scordatura* (non-standard) tuning. He composed his *Mysterien Sonaten* (*Mystery Sonatas*) for violin and continuo around 1676, concluding the series of 15 short works with a monumental *Passacaglia* for unaccompanied violin that may be the earliest example of its type.

Some 20 years later, Westhoff published a set of *Six Partitas for Solo Violin* (1696) and probably wrote similar works from the early 1680s. He was the leading proponent of the Dresden school of violin playing, and contributed to the rich body of literature, now largely lost, that Bach knew when writing his *Sei Solo*. Westhoff's *Six Partitas* each comprise four dance movements typical of the Baroque suite that appear in the usual sequence—*Allemande*, *Courante*, *Sarabande*, and *Gigue*. Bach was likely personally acquainted with Westhoff in Weimar, where the older composer served as a court musician from 1699 to 1705, and where Bach was employed for a short time during 1703.

Bach may have known the *partitas* for solo violin of Vilsmayr, a student of Biber, who published six in his *Artificiosus Concentus pro Camera* of 1715, shortly before Bach began his own violin works. Another model in the same tradition is the virtuosic sonata for solo violin (1716) by Pisendel, who was the leading violin virtuoso of his time and who met Bach in Weimar in 1709. Pisendel has been suggested as the musician who may have premiered the *Sei Solo* in Bach's lifetime, although there is no evidence of a date or venue for such a performance. Indeed, there is evidence that the works were performed publicly as keyboard pieces (BWV 964 and BWV 968) and only played on the violin privately.

Whatever the origin and performance history, Bach called his works *Sonatas* and *Partia*, perhaps consciously avoiding a change to the then-current meaning of *partita* as *variation*. The *Sei Solo* were published posthumously in 1802, and first appeared with the title *Sonatas and Partitas for Solo Violin* in the Bach-Gesellschaft edition of 1879. Today they are considered essential repertoire, and the absence of continuo is unremarkable. This was not the case

in Bach's time. He was very clear that the works were to be played unaccompanied, spelling it out with *senza Basso accompagnato* in the autograph manuscript to dispel any notion of an implied use of continuo.

T.A. McDade

Performance. In contrast to the Sonatas, Bach treats the Partitas largely as suites of conventional Baroque dances, with the first and third Partitas using shorter movements proportionate to the whole. The D minor second Partita begins similarly, but the concluding Chaconne is weightier than the first four stylized dances combined. This is the most ambitious movement of the entire set for solo violin, indeed one of the most ambitious movements of chamber music ever written. Brahms, one of several composers who transcribed the Chaconne for piano, said he would have gone mad with joy had such an inspiration been granted him. To claim that it expresses all the joys and sorrows of this life, as well as a yearning for something beyond, is no great exaggeration. This music is both urgent and timeless. There are radical changes of mood—sweeping climaxes are followed immediately by the softest imaginable utterances—but the continuity is never broken. The 32 variations on a simple bass line proceed with great fluidity, because a particular phrase often serves as a variation upon the preceding phrase as well as on the opening theme. The tonal center never strays from D: only the modality changes from minor to major in the often hymn-like middle section. There are three huge cadences in this mighty current of music—just before the D-Major variations, at the ecstatic conclusion of that section, and at the end.

One of the performer's tasks in playing the Chaconne is to find a subtly modulating tempo that corresponds to the ebb and flow of the music, to develop an improvisatory feeling that gives the impression that the Chaconne is unfolding at the moment it is being played. Such spontaneity should not detract from the compelling logic of the entire structure; indeed, it should coexist with another illusion that we try to convey in this piece, whether consciously or unconsciously: that it has always been, and always will be.

In his Sonatas and Partitas, Bach may have set out to push the contrapuntal capabilities of the solo violin beyond its limits. Not only did he succeed at that, but he also transcended the emotional limits of any single instrument.

Eugene Drucker

#9

Program: *In Memoriam*, Kenneth Cooper: J.S. Bach's Klavier Übung, BWV 988 ("The Goldberg Variations")
Air Date: 03/19/2021
Curator: Kenneth Cooper / Tribute by Eugene Drucker
Notes: Kenneth Cooper
Concert Date: 10/27/1997
Venue: First Congregational Church (Stockbridge, MA)
Performers: Kenneth Cooper

A Tribute to Kenneth Cooper (1941-2021)

The late Kenneth Cooper, who passed away last Saturday, was a larger-than-life personality. As a member of the Emerson Quartet, I played a couple of concerts with him at the Brooklyn Academy of Music in the mid-1980s, but it was in the early '90s that I began to work intensively and on a regular basis with him for the Berkshire Bach Society's New Year's concerts. Ken had tremendous vitality; an uncanny ability to make the harpsichord sound like it could produce crescendos and diminuendos, just like a piano, through the sheer force of his personality and sense of musical direction; historical erudition that verged on the anecdotal and never seemed pedantic; and an infectious exuberance in making music with his cherished colleagues that conveyed to his audiences the excitement and sensuous beauty of varied works from the Baroque period.

Like most of my colleagues who knew Ken, I learned a lot from him. I was not the only player for whom he wrote out florid, imaginative ornamentation in works by J.S. Bach and others. He was adventurous in re-scoring certain

works, like the first and third “Brandenburg” Concertos, in which he included more winds, brass, and even timpani (inspired by Bach’s recycling of some of his own works when he produced cantatas week after week as part of his professional duties in Leipzig). It was gratifying to observe the level of excitement that Ken’s New Year’s events generated in Great Barrington, Troy, and Northampton. Good humor and an appetite for hard work reigned in our rehearsals, performances, and joyous post-concert celebrations.

It was an honor for me to succeed Kenneth Cooper as music director of the New Year’s concerts a few years ago. His were big shoes to fill. He was generous enough to lend me his scorings of music from Henry Purcell’s “Faerie Queene” and Corelli’s Christmas Concerto for those concerts, and as a sort of unspoken tribute to him in my first year, I avoided using harpsichord altogether by programming later repertoire and combining it with the Baroque selections. I should mention that he was a fine and exuberant pianist as well as harpsichordist, and that his tastes ranged from the Baroque period to the 20th century. My wife and I played a Haydn trio with him at the Grand Canyon Festival shortly after our son was born in 1994, and I recall sightreading a Mozart piano quartet with him at a recent New Year’s Eve party in Great Barrington, when we were all happily tired and somewhat inebriated after performing the six “Brandenburg” Concertos. I can also vouch for his skill as a convincing arranger and performer of Scott Joplin’s rags. In short, Ken had a large and varied musical appetite; he taught us all that an expansive musical personality should not be limited to one historical period or to one prescribed way of presenting the masterworks of our legacy. I will always be grateful to him for that lesson.

It was a shock to learn of Ken’s passing last Saturday. The loss will be felt by his colleagues and music aficionados for years to come. Today I’m honored to add this appreciation of his unique gifts as a sort of prelude to his magisterial performance of Bach’s “Goldberg” Variations. Kenneth Cooper recorded these comments in late February—just a few weeks ago—for broadcast in today’s program. It’s hard to believe that he’s gone.

Eugene Drucker

J.S. Bach: Klavier Übung, BWV 988 (“The Goldberg Variations”)

Only a single paragraph in the written history of music links Johann Gottlieb Goldberg (1727-1756) to Bach’s *Aria with Diverse Variations*—also known as the *Goldberg Variations*. The passage appears in Johann Nicolaus Forkel’s biography of Bach (1802), which is largely based on information given to him by Bach’s sons and students.

For this model, according to which all variations should be made, though, for reasons easily understood, not a single one has been made after it, we are indebted to Count Kaiserling, formerly Russian Ambassador at the Court of the Elector of Saxony, who frequently resided in Leipzig, and he brought with him Goldberg, who has been mentioned above, to have him instructed by Bach in music. The Count was often sickly, and then had sleepless nights. At these time Goldberg, who lived in the house with him, had to pass the night in an adjoining room to play something to him when he could not sleep. The Count once said to Bach that he should like to have some clavier pieces for his Goldberg, which should be of a soft and somewhat lively character that he might be a little cheered up by them in his sleepless nights. Bach thought he could best fulfill this wish by variations. The Count thereafter called them nothing but his variations. He was never weary of hearing them; and for a long time when the sleepless nights came, he used to say: “Dear Goldberg, do play me one of my variations.” Bach was, perhaps, never so well rewarded for any work as for this; the Count made him a present of a golden goblet, filled with a hundred Louis d’or. But their worth as a work of art would not have been paid if the present had been a thousand times as great.

Goldberg was only fourteen years old when the variations were published in 1742 as the fourth and concluding part of Bach’s *Klavier Übung*. The *Klavier Übung* is a collection of pieces that reflects, quite comprehensively, the style and manner of keyboard writing in that period. Within the *Klavier Übung* itself, the *Goldberg Variations* are a further distillation of contemporary Baroque styles.

The variations are organized into three groups of ten pieces each: nine canons and a *Quodlibet*; nine *pieces croisées* (pieces for two keyboards in which the voices cross above and below each other), plus one for both one and two keyboards, concerto style; and ten movements which integrate elements used in the previous volumes of the *Klavier Übung*.

Übung. The suite movements (*Sarabande, Corrente, Passepied, Allemande, Menuetto, Gigue*) are those used in the partitas, the *Adagio* is akin to the Italian Concerto as the *Ouverture* is to the *French Overture*; and the fuguetas recall pieces in the organ volume. It is a magnificent and delightful summary. The *Quodlibet* (medley of folk-tunes) was a Bach family tradition. The melodies used in the present *Quodlibet* are set to the following texts, mocking the great length of the work and the long-anticipated return of the opening Aria.

Ich bin so lang nicht beir dir gewest.
Ruck her, ruck her, ruck her;
Mit einem trumphen Flederwisch,
Drüber her, drüber her, drüber her.

I've been away from you so long
Come here, come here, come here;
With a worn-out dishrag
Out there, out there, out there.

Kraut und Rüben
Haben mich vertrieben;
Hat main Mutter Fleisch gekecht
So wär länger bleiben.

Cabbage and turnips
Have driven me away;
If my mother had cooked meat
I would have stayed longer.

—Kenneth Cooper

In today's edition of *Bach's Lunch*, Kenneth Cooper plays, in order, the Variations Nos. 16, 13, 1, 25, 19, 4, 7, and 8 that he believed created a hidden Partita within the overall structure.

Johann Gottlieb Goldberg (1727-1756) was a talented keyboard performer and sometime composition student of both W.F. and J.S. Bach. He died of tuberculosis at the age of 29. The trio sonata BWV 1037, historically attributed to Bach, is now thought to have been written by Goldberg.

Johann Nikolaus Forkel (1749-1818) was a German musicologist who wrote the first biography of J.S. Bach using information received directly from C.P.E. and W.F. Bach. He was long affiliated with the University of Göttingen and after his death his music library became a major component of the collections at the Berlin State Library and Königliche Institut für Kirchenmusik.

T.A. McDade

#10

Program: J.S. Bach: Cantata 150, *Nach dir, Herr, verlanget mich (Lord, I long for thee)*, BWV 150
Air Date: 03/26/2021
Curator: James Bagwell
Concert Date: 06/06/2015
Venue: First Congregational Church (Great Barrington, MA)
Notes: James Bagwell
Conductor: James Bagwell
Performers: *Soprano:* Eliza Bragg
Mezzo Soprano: Hai-Ting Chinn
Tenor: Joseph Demarest
Baritone: Thomas McCargar
Violin: Scot Moore, Reina Murooka
Viola: Rosemary Nelis
Cello: Stanley Moore
Double Bass: Julian Lampert
Flute: Eszter Ficsor
Oboe: Alessandro Cirafici

Bassoon: Cathryn Gaylord
Organ Continuo: Alexander Bonus

Cantata 150, *Nach dir, Herr, verlangst mich (Lord, I long for thee)*, BWV 150, is thought to be the oldest Bach cantata in existence. Written sometime before 1707 when Bach was in his early twenties, this cantata was composed for the Church of St. Blasius in Mühlhausen where the young composer held one of his earliest organist positions. The work is based mainly on Psalm 25, alternating with freely-conceived poetry reflecting the Biblical texts. Here the young Bach explores some very futuristic harmony, which (as always), illuminates the text. Cantata 150 is scored for small orchestra consisting of two violins, bassoon, continuo and four-part chorus. Sharp ears will recognize the repeated theme in the continuo line from the final *chaconne* movement; this theme was later used by Johannes Brahms in the last movement of his Fourth Symphony. Cantata 150 appeared in print for the first time in 1884 in the first Bach complete edition to which Brahms was an avid subscriber.

#11

Program: J.S. Bach: Orchestral Suite No. 1, BWV 1066
Air Date: 04/02/2021
Curator: Eugene Drucker
Concert Date: 01/01/2018
Venue: Mahaiwe Performing Arts Center (Great Barrington, MA)
Notes: T.A. McDade
Conductor: Eugene Drucker
Performers: *Violin:* Eugene Drucker, Miki-Sophia Cloud, Ronald Gorevic, Laura Lutzke, Joel Pitchon
Michael Roth, Emily Daggett Smith
Viola: Ronald Gorevic, Liuh Wen Ting, Irena Momchilova
Cello: Roberta Cooper, Alistair MacRae
Double Bass: Peter Weitzner
Flute: Judith Mendenhall
Oboe: Meg Owens, Gerard Reuter
Bassoon: Stephen Walt
Trumpet: Allan Dean, Gerald Serfass

J.S. Bach: Orchestral Suite No. 1, BWV 1066

The *Orchestral Suite No. 1*, BWV 1066 is the first of four orchestral works that Bach wrote sometime before 1730. Unlike the Brandenburg Concertos, which were composed as a set in 1721, the *Orchestral Suites* were not conceived as a group, appearing in unrelated sources. The *Suite No. 1* preserves the outline of the traditional Baroque suite form of paired dances in the same key presented in contrasting tempi. It is scored for strings, winds, and continuo, and opens with an expansive overture, following the French style established by Lully (d. 1687). Bach keeps the suite in proportion by balancing the imposing size of the first movement by doubling several later movements, including the *Gavotte*, the *Menuet*, the *Bourée*, and the *Passepied*. His choice of using a *Forlane* may have had some significance for the occasion for which the suite was written, or even for the specific players at the first performance, since it is uncommon in Bach's music. The *Forlane (Furlana)* is an Italian folk dance from the region of Friuli Venezia Giulia that was originally a couples' wedding dance in a fast tempo and duple 6/8 time.

#12

Program: J.S. Bach: Concerto for Violin in E Major, BWV 1042
Air Date: 04/09/2021
Curator: Eugene Drucker
Concert Date: 01/01/2009
Venue: Colonial Theatre (Pittsfield, MA)

Notes: T.A. McDade
Conductor: Kenneth Cooper
Performers: *Solo Violin:* Eugene Drucker
Violin: Joseph Silverstein, Marjorie Bagley, Ronald Gorevic
Viola: Liuh Wen Ting, Irena Momchilova
Cello: Roberta Cooper, Lucy Bardo
Double Bass: Peter Weitzner
Flute: Judith Mendenhall, Alison Hale
Oboe: Marsha Heller
Bassoon: Stephen Walt
Trumpet: Gerald Serfass
Harpsichord: Kenneth Cooper

J.S. Bach: Concerto for Violin No. 2 in E Major, BWV 1042

Bach most likely wrote the Concerto for Violin No. 2 in E Major, BWV 1042, during his time in Köthen when he had professional musicians at his disposal (1717-17213). The Köthen court was Calvinist and used very simple music in its church services, freeing Bach from the burden of producing sacred cantatas on a regular basis. Many of his important instrumental works, including the sonatas and partitas for solo violin, the suites for solo cello, the “Brandenburg” Concerti, and others also date from the same period. The autograph manuscript of the Concerto does not survive, but a copy from about 1760—a decade after Bach’s death—provides a near contemporary source. Sometime in the 1730’s Bach adapted the work as the Concerto for Harpsichord in D Major, BWV 1054, and likely performed it at a Leipzig *collegium musicum* concerts.

#13

Program: Viva Vivaldi: Concerto in G minor for Two Celli, RV 531
Air Date: 04/16/2021
Curator: Roberta Cooper
Concert Date: 10/10/2004
Venue: Mahaiwe Performing Arts Center (Great Barrington, MA)
Notes: T.A. McDade
Conductor: Kenneth Cooper
Performers: *Solo Cello:* Selma Gokcen, Roberta Cooper
Violin: Deborah Buck, Patrick Wood
Viola: Liuh Wen Ting
Double Bass: Peter Weitzner
Harpsichord: Kenneth Cooper

Antonio Vivaldi: Concerto in G minor for Two Celli, RV 531

The Concerto in G minor for Two Celli, RV 531, is unique in Vivaldi’s musical output as the only double concerto for cello among the ±450 extant concertos that he wrote over the course of his career. He completed it most likely around 1720, the same year as his most famous work, *Le Quattro Stagioni (The Four Seasons, RV 269, 293, 297, and 315)* when he was in his early forties and had been employed as music director at the *Ospedale della Pietà*, a Venetian orphanage, for 17 years. The Ospedale boasted an all-female orchestra of professional quality and, as with much of his instrumental music, Vivaldi most likely composed the double concerto specifically for two of its players. By that time, he had already achieved success and popularity as a composer of sacred music and opera, with Venetian opera houses reportedly staging more of his works than those by any other composer.

The Concerto for Two Celli displays many of the features typical of Vivaldi’s concerto style, namely rhythmic energy, shifting orchestral colors, and sequential passages within a predominantly homophonic texture. He treats the soloists as equals and uses cadenza-like passages to showcase their virtuosity against the orchestra. The work has the usual three-movement structure that Vivaldi inherited from Corelli, Albinoni, Torelli, and others, and the clarity of form that so influenced J.S. Bach as he developed his own compositional ideas.

Vivaldi defines the tonality of G minor at the outset of the opening Allegro using scales and driving rhythms to create a sense of urgency that is sustained throughout. The Largo is equal in importance to the outer movements—a Vivaldi innovation—and provides the soloists an opportunity for melodic expressiveness similar to that of an operatic aria, complete with improvised ornamentation. The concluding Allegro sees the return of insistent rhythms reminiscent of the first movement and uses imitative passage work as the soloists engage with each other. The drama of this and many other Vivaldi concertos owes something to his operatic style, with one contemporary likening the soloists and orchestra to characters in a debate, laying out arguments and counter-arguments that ultimately reconcile by the end of the work.

#14 ~ *Telemann's 340th Anniversary (1681-2021)* ~

Program: G.P. Telemann, Cantata *Singet dem Herrn ein neues Lied (Sing unto the Lord a new song)*, TWV 7:30
Air Date: 04/23/2021
Curator: James Bagwell
Concert Date: 11/02/2019
Venue: First Congregational Church (Great Barrington, MA)
Notes: T.A. McDade
Conductor: James Bagwell
Performers: *Soprano:* Margaret Dudley, Sarah Griffiths
Mezzo-Soprano: Hai-Ting Chinn
Countertenor: Matthew Deming
Tenor: Sean Fallen, Chad Kranak
Bass-Baritone: Anicet Castel, Aaron Theno
Violin: Joel Pitchon, Emily Daggett Smith
Viola: Irena McGuffee
Cello: Ronald Feldman
Double Bass: Peter Weitzner
Organ: Renée Louprette

G.P. Telemann: Cantata *Singet dem Herrn ein neues Lied*, TWV 7:30

Telemann wrote his cantata setting of Psalm 96, *Singet dem Herrn ein neues Lied (Sing unto the Lord a new song)*, TWV 7:30, probably in Eisenach around 1710, shortly after his marriage to Amalie Eberlin, daughter of a court musician, and in a period in which he consolidated his compositional style. By this time in his career, he had worked in the Polish court and started to incorporate French and other elements into his work. The period was one of personal happiness and professional success during which Telemann would later recall that he experienced a religious awakening that informed his sacred music compositions.

The setting of Psalm 96 demonstrates a style that is at once melodic yet grounded in North German vocal and contrapuntal traditions. It is generally more intimate and less grand than the devotional music of earlier masters, and achieves its impact from emphasizing a personal relationship with God. The work begins with an instrumental *sonata* and moves directly into the first chorus. There is a youthful energy throughout, and ample opportunity to showcase the agility of solo voices, particularly the bass-baritone. The fugue movement, *Es stehet herrlich und prächtig (All things give glory and honor to Him)*, is an example of contrapuntal writing for chorus that sounds more like Handel than Bach in its lightness, but at the same time is more correct technically than Handel's fugal movements. Unlike Bach's cantatas, the work does not conclude with a four-part chorale setting, but instead a florid elaboration on the word *Amen*. In this performance, the alto solos are divided between female and male altos. This is the first performance of *Singet dem Herrn ein neues Lied* by The Berkshire Bach Society.

Program: Baroque Violin Virtuosi: Georg Philipp Telemann
Air Date: 04/30/2021
Curator: Eugene Drucker
Concert Date: 01/01/2018 | 01/01/2019 | 01/01/2020
Venue: Troy Savings Bank Music Hall (Troy, NY)
Notes: T.A. McDade
Conductor: Eugene Drucker
Performers: *Violin 2018:* Laura Lutzke, Emily Daggett Smith, Miki-Sophia Cloud, Michael Roth
Violin 2019: Laura Lutzke, Michael Roth, Ronald Gorevic, Emily Daggett Smith
Violin 2020: Emily Daggett Smith

G.P. Telemann: Fantasia No. 1 in B-flat Major for Solo Violin, TWV: 40:14 [performed 01/01/2020]

Telemann was largely self-taught as a composer, singer, and instrumentalist, a fact which makes his works for violin all the more impressive. He likely knew Bach's *Six Sonatas and Partitas for Solo Violin* (BWV 1001-1006), dating from c. 1720, as well as works in the same tradition by H.I.F. von Biber (d. 1704), J.P. von Westhoff (d. 1705), J.J. Vilmayr (d. 1722), J.G. Pisendel (d. 1755), and others. He published his *Twelve Fantasias for Solo Violin* in 1735 when he was in his 50s, much later in his career than Bach, who produced his solo violin master works at 35. In this performance from January 1, 2020, we present the first two movements—Largo and Allegro—of the Fantasia No. 1 in B-flat Major, TWV 40:14, in which Telemann demonstrates his mastery of violin technique with the idiomatic writing, polyphony (double stops) and complex melodic lines and harmonies that characterize all of his solo violin work.

G.P. Telemann: Concerto in G Major for Four Violins, TWV 40:201 [performed 01/01/2019]

G.P. Telemann: Concerto in D Major for Four Violins, TWV 40:202 [performed 01/01/2018]

The *Concertos for Four Violins* are four* concertos Telemann wrote for unaccompanied violins likely after 1740 and published the year after he died. The set is unusual in being written without *basso continuo*, which distinguishes it from 17th and 18th century Italian models by Torelli, Valentini, Locatelli, Vivaldi, and others, and from the typical Baroque *concerto grosso* that used different instruments in the solo (*concertino*) group to provide a varied musical range against the orchestral texture and keyboard *continuo*. In these concertos, Telemann stands squarely in the Baroque era by using imitative counterpoint for the thematic material, but simultaneously looks forward to the next generation of music in which harmony and musical structure were specifically composed rather than realized from a thorough-bass. Telemann wrote several other works without *continuo*, including various sonatas and fantasias for solo flute, solo violin, and solo viola da gamba.

The Concerto in G Major, TWV 40:201, is adventurous both texturally and harmonically, and uses imitative counterpoint to create the impression of much a larger and varied ensemble. In the first movement Telemann contrasts a solo violin with a continuo-like insistent and dissonant motif in the other parts before venturing off to imitative passages. The slow movement similarly is dominated by a sense of solo violin and accompaniment. The third movement opens with a fanfare-like motif that is shared by all voices and drives energetically through to the conclusion.

Unlike the first Concerto, the second in D Major, TWV 40:201, presents all four parts as equals, from the opening Adagio, through the Allegro, Grave, and the final Allegro. Telemann again uses imitative counterpoint to create a full ensemble sound while maintaining the sense of individual voices. The overall impression is one of energy but with a delicacy and elegance that distinguishes all of his music.

* *The fourth concerto is now believed not to be by Telemann.*

#16 ~ Telemann's 340th Anniversary (1681-2021) ~

Program: G.P. Telemann, *The Gulliver Suite* for Two Violins, TWV 40:108
Air Date: 05/07/2021
Curator: Kenneth Cooper
Concert Date: 06/27/2010
Venue: The Meeting House (New Marlborough, MA)
Notes: T.A. McDade
Conductor: Kenneth Cooper
Performers: *Violins:* Eiko Tanaka, Patrick Wood
Narrator: Benjamin Luxon

G.P. Telemann: *The Gulliver Suite* for Two Violins, TWV 40:108

Telemann wrote *The Gulliver Suite* in 1728, two years after the publication of Jonathan Swift's popular satiric novel, *Travels into Several Remote Nations of the World*. The Suite captures the wry wit of Swift's original and demonstrates the composer's extraordinary range and deft touch that delighted 18th-century audiences and both professional and amateur musicians across Europe. Published in *Der Getreue Musik-Meister*, Telemann's bi-weekly music periodical, the work for two violins portrays the inhabitants of five fictitious countries that Gulliver encountered on his journeys—the miniature Lilliputians, the giant and clumsy Brobdingnagians, the high-flying, aloof Laputans, the well-mannered Houyhnhnms, and the disorderly, humanoid Yahoos. He used the standard dance movements of the Baroque suite to convey contrasting characters and provided visual humor in the score to delight as well as challenge amateur performers: The *Lilliputian Chaconne* is written in 3/32 time—using very tiny notes—while the *Brobdingnagian Gavotte* is in 24/1 time, slow and a little clumsy instead of nimble, as in the typical gavotte. The *Reverie of the Laputans and their attendant Flappers* alternates between the somnambulant inhabitants and the energetic *flappers* who keep their flying island aloft. The concluding *Loure of the Well-Mannered Houyhnhnms and Wild Dance of the Untamed Yahoo* opposes the elegant music of the horses with the unruly scratching of the Yahoos.

The May 7, 2021 radio feature is the last one recorded for The Berkshire Bach Society by Music Director Emeritus, Kenneth Cooper, before his death earlier this year. The 2010 performance of *The Gulliver Suite* demonstrates his creativity as Music Director—he introduced a narrator reading passages from Swift's novel to accompany Telemann's music and to help audiences visualize the characters portrayed. Distinguished English opera baritone and longtime Berkshires resident Benjamin Luxon provides the narration, making this a memorable performance of a unique and charming composition.

#17

Program: J.S. Bach: Cantata 211, *Kaffeeantate (The Coffee Cantata)*, BWV 211
Air Date: 05/14/2021
Curator: James Bagwell
Concert Date: 06/06/2015
Venue: First Congregational Church (Great Barrington, MA)
Notes: Simon Wainrib
Conductor: James Bagwell
Performers: *Liesgen (Soprano):* Eliza Bagg
Narrator (Tenor): Joseph Demarest
Schlendrian (Baritone): Thomas McCargar
Violin: Scot Moore, Reina Murooka
Viola: Rosemary Nelis
Cello: Stanley Moore
Double Bass: Julian Lampert
Flute: Eszter Ficsor
Oboe: Alessandro Cirafici
Bassoon: Cathryn Gaylord
Organ Continuo: Alexander Bonus

J.S. Bach: Cantata 211, Kaffeekantate (The Coffee Cantata), BWV 211

The craze for coffee, a beverage brought to Europe from the Americas in the middle of the 17th century, spread like wildfire through England, Holland, and France and from there to Germany and beyond, so that in Bach's time it had become a widespread addiction, which spawned specialized establishments or *kaffeehausern* for its public consumption. These coffeehouses became popular centers not only for comfortable [predominantly male] socializing but also for the exchange of ideas and the meeting of creative minds. The age of enlightenment found in them an ideal forum and it might well be said that the French Revolution was conceived in the Paris "cafés." Leipzig, a major center of trade but also a university town and a hotbed of *Aufklärung* (German Enlightenment) had eight such coffeehouses, the most famous being Zimmermann's. J.S. Bach held his celebrated *musicales* there every Friday night with the *collegium musicum*, an arm of Leipzig University of which he was the director for 12 years. *The Coffee Cantata* was probably written for one of those weekly gatherings and performed by a mix of students, faculty members, and guests.

The words are a satirical poem by Bach's friend and librettist Picander, part of a collection of playlets published in 1732. Bach set it to music with obvious glee, lavishing on this little comedy the full range of his genius. The recitative-dialogues between Schlendrian, the stern father, and the perky daughter Liesgen, bent on indulging her taste for coffee in spite of all parental prohibitions, are real opera, with dramatic recitatives and arias that characterize the two protagonists with a charm and strength that foreshadow Mozart.

The Picander poem ends with the happy daughter urging her father to look for that promised husband, the only enticement that finally worked to make her give up her beloved coffee. However, Bach himself added a little coda. The narrator comes back to explain that Liesgen will be sure to make her husband allow her the consumption of coffee, even if such a condition has to be written in the marriage contract. A joyous trio ends the proceedings, reflecting on the improbability of changing ingrained habits and making a good-humored plea for tolerance of personal foibles. If mama can be hooked on coffee and even grandma, why not the young lady?

#18

Program: More from *Bach at New Year's*: Handel, Vivaldi, and Corelli
Air Date: 05/21/2021
Curator: Eugene Drucker
Concert Date: 01/01/2019
Venue: Mahaiwe Performing Arts Center (Great Barrington, MA)
Notes: T.A. McDade
Conductor: Eugene Drucker
Performers: *Solo Violin:* Eugene Drucker
Violin: Eugene Drucker, Laura Lutzke, Joel Pitchon, Michael Roth, Emily Daggett Smith
Viola: Ronald Gorevic, Irena McGuffee, Liuh-Wen Ting
Cello: Roberta Cooper, Alistair MacRae
Double Bass: Peter Weitzner
Flute: Judith Mendenhall, Alison Hale
Oboe: Melanie Feld, Gerard Reuter
Bassoon: Stephen Walt
Trumpet: Allan Dean, Sycil Matthai
Harpsichord: Arthur Haas

G.F. Handel: The Arrival of the Queen of Sheba from Solomon, Act III, Sc. 1, HWV 67

This festive showpiece opened the *Bach at New Year's* concert on New Year's Day, 2019. Technically an instrumental *sinfonia*, it is the best-known piece from Handel's oratorio *Solomon* and describes the Queen's procession as she arrives to test the wisdom and knowledge of the King. Handel wrote the oratorio in 1748, late in his professional career, and debuted the work at Covent Garden in March 1749. The large musical forces required apparently caused him some financial difficulty, but the work was generally recognized as a masterpiece then (as it is now), performed twice more shortly after its premiere, and revived again at the end of Handel's life. The story is

taken from the Hebrew Bible and recounts episodes from Solomon's reign—the celebration of the great temple in Jerusalem, Solomon's happy marriage to his one wife (a change from the Biblical story), his wisdom in identifying the true mother of a child claimed by two women, and the famous state visit by the Queen of Sheba—in a general celebration of a golden age of peace and prosperity. Contemporary commentators generally recognized the work as a tribute to King George II and the happy state of England during his reign. The title, *The Arrival of the Queen of Sheba*, is thought to have been introduced in the 20th century by English conductor Sir Thomas Beecham. In the opening, Handel paid tribute to his personal friend, Georg Philipp Telemann, by quoting the well-known Concerto in F Major for Three Violins, Strings, and Continuo (TWV 53:F1) from Telemann's *Musique de table (Tafelmusik)*, written in the early 1730s.

Antonio Vivaldi: Violin Concerto in F minor, Op. 8, No. 4 (RV 297), *L'Inverno (Winter)*: Largo from *II Quattro Stagioni*

Antonio Vivaldi wrote his most famous work, the four concerti known as *Le Quattro Stagioni* (The Four Seasons), around 1720 during a brief sabbatical from his long-time post in Venice as Music Director of the Ospedale della Pietà. The Ospedale was a home for orphans and illegitimate children in which the boys were educated in manual trades and the girls in music so as to produce individuals “useful” to society. Vivaldi developed the all-female orchestra into a group with renown beyond Venice, and is thought to have written many of his over 500 solo and double concerti for members of the orchestra. The concerti of the *Four Seasons* were published in 1725 as Op. 8 along with four sonnets possibly written by Vivaldi himself that illustrate the nature of each season as described in the music. In this use of an accompanying narrative, the works are an early form of program music more usually associated with the 19th century. The selection on our program today, played by soloist Eugene Drucker, is the middle movement of the concerto *L'Inverno (Winter)*. This Largo shows Vivaldi at his descriptive lyrical best, portraying the peace and contentment of sitting before a fire while the bitter weather rages outside. In his commentary, Eugene Drucker recites the sonnet and traces the way Vivaldi portrays visual imagery in the music.

Sonnet to accompany *L'Inverno (Winter)*

Author: possibly Antonio Vivaldi

Allegro non molto Allegro non molto

Aggiacciato tremar trà nevi argenti
Al Severo Spirar d' orrido Vento,
Correr battendo i piedi ogni momento,
E pel Soverchio gel batter i denti.

Trembling from cold in the icy snow
In the harsh breath of a horrid wind,
Running, stamping our feet every moment,
Our teeth chattering in the extreme cold.

Largo Largo

Passar al foco i di quieti e contenti
Mentre la pioggia fuor bagna ben cento

Before the fire we pass peaceful
Contented days while the rain outside pours down

Allegro

Caminar Sopra il ghiaccio, e à passo lento
Per timor di cader girsene intenti;
Gir forte Sdruzziolar, cader à terra
Di nuove ir Sopra 'l ghiaccio e correr Forte
Sin ch' il ghiaccio si rompe, e si disserra;
Sentir uscir dalle ferrate porte
Sirocco, Borea, e tutti i Venti in Guerra
Quest' é 'l verno, mà tal, che gioja apporte.

Allegro

We tread the icy path carefully and slowly
For fear of tripping and falling;
Then turn abruptly, slip, crash to the ground
And rising, hurry across the ice lest it crack
We feel the chill north winds course through the house
Despite the locked and bolted doors.
This is winter, which nonetheless.
Brings its own joys.

A. Corelli: Concerto grosso in G minor, Op. 6 No. 8, *Fatto per la notte di Natale (Made for the night of Christmas)*

Arcangelo Corelli was a giant in the history of 17th century music, an important contributor to the development of the *sonata* and *concerto grosso* forms and the establishment of functional harmony that define the Baroque and

Common Practice eras. His style of playing—lyrical and not overly virtuosic—was widely considered the ideal for violin performance in his time, and was passed down to his students, including Geminiani, Locatelli, and others. Purcell, Bach, and Handel all studied Corelli’s work and incorporated elements into their own. The Concerto grosso in G minor, Op. 6 No. 8, better known as *The Christmas Concerto*, was commissioned by the Venetian arts patron Cardinal Pietro Ottoboni in whose palace Corelli lived for a time in 1708. Written most likely around 1690, the work was published posthumously in 1714 as part of Corelli’s *Twelve concerti grossi*, Op. 6. It bears the inscription *Fatto per la notte di Natale (Made for the night of Christmas)* and has the standard five movements that Corelli preferred in his *concerti grossi*. The scoring includes *concertino* (solo) parts for two violins and cello, plus *ripieno* (orchestral) strings and continuo. In this performance The Berkshire Bach Society presents the version preferred by the late Kenneth Cooper, Music Director Emeritus, who added wind parts to the original scoring.

#19

Program: James Bagwell conducts *Songs of Praise*
Air Date: 05/28/2021
Curator: James Bagwell
Concert Date: 11/03/2018
Venue: First Congregational Church (Great Barrington, MA)
Notes: T.A. McDade
Conductor: James Bagwell
Performers: *Soprano:* Sarah Abigail Griffiths, Michèle Eaton, Aine Hakamatsuka, Elizabeth Smith
Mezzo-Soprano: Donna Breitzer
Alto: Suzanne Schwing
Tenor: Nathaniel Adams, Alex Guerrero, John Kawa
Bass-Baritone: Blake Burroughs
Bass: Gregory Purnhagen, John Rose
Organ: Renée Anne Louprette

Madrigals and Motets

Jacob Handl: *En ego campana*
Hans Leo Hassler: *Cantate Domino*
Heinrich Schütz: *So fahr ich hin zu Jesu Christ, SWV 379*
Lodovico Viadana: *Exultate, justi in Domino*
J.S. Bach: *Lobet den Herrn, alle Heiden, BWV 230*

Baroque choral music derives from a rich history of Renaissance secular and sacred part songs of astonishing variety and quality. The selections on today’s program include examples of two important forms from that tradition—the *madrigal* and the *motet*—which, with the French *chanson*, collectively created the foundation for the emotional intensity and transcendent sound that characterizes the choral music of Bach, Handel, and other Baroque masters.

The *madrigal* is a secular part-song for several voices written in the vernacular and in elaborate counterpoint for a *cappella* performance. The term has come to refer primarily to Italian and English songs of the late 16th and early 17th centuries, but madrigals were widely written by composers of many nationalities. By the late 16th century its essential quality was the intimate relationship between words and music both in terms of meaning and of declamation. *Meaning* inspired the technique of word painting and *declamation* emphasized idiomatic pronunciation. Both became important and durable elements of Baroque style. In contrast to the madrigal, the *motet* was originally an unaccompanied choral composition based on a Latin sacred text and designed to be performed in the Roman Catholic service, usually at Vespers. Later adopted by the Lutheran and Anglican musical traditions—in the latter it was known as the *anthem*—the motet was the most important form of early polyphonic music during the Middle Ages and Renaissance. By the Baroque era it had branched into two styles—one that maintained a *cappella* performance practice and one that included instrumental accompaniment, as in Bach’s *Lobet den Herrn, alle Heiden (Praise the Lord, all people) BWV 230* or the English anthems of Henry Purcell and G.F. Handel.

Today's program contains one madrigal from the German madrigal tradition and four motets from Italy and Germany. The madrigal, Jacob Handl's *En ego campana* (*Behold, I am a bell*) from 1590, shows careful text declamation and word painting that emulates bells ringing. The motets use Latin and German texts, most from the Book of Psalms, and have in common the theme of praising God. As a group, the motets before Bach's *Lobet den Herrn* use the same expressive techniques that are evident in the madrigals—word painting and careful declamation. The texts generally are set homophonically, with florid and sometimes imitative passages used to emphasize key words—e.g. *cantate* (to sing), *annuntiate* (to announce), and of course *alleluia*. More explicit word painting seems a natural part of the textual settings. For example, in *Exultate justi, in Domino* (*Rejoice in the Lord, O ye just*), Viadana musically imitates harp and psaltery to describe praising the Lord with those instruments. Other similar examples occur throughout the motets. Harmonically, the works hover on the edge of modern tonality but generally are based on the older system of the Church modes. Of the composers in this program, Schütz is perhaps the closest harmonically to Bach.

Bach wrote six motets between 1723 and 1727 for special occasions at the Thomaskirche in Leipzig, including *Lobet den Herrn*. It was written on Psalm 117 and is unique among his motets for its scoring for four voices and instrumental accompaniment indicated by a figured bass line. Perhaps the most striking differences compared to the earlier works on the program are the sustained complexity of Bach's contrapuntal texture and the settled tonality that others had moved toward but had not fully achieved. Bach divides his work musically into three sections, treating the first two lines fugally, the second two in a calm and simpler style, and the final *Alleluia* with a joyous burst of counterpoint. His word painting is less literal than some earlier examples but equally effective, with the fugal texture of the opening lines suggesting a multitude of nations and the calm center section evoking the Lord's grace and truth as everlasting qualities. In this brief motet Bach sums up the vocal and harmonic traditions of the previous 200 years, building on the relationship between words and text and consolidating the harmonic framework that served composers until the early 20th century.

#20

Program: The Glory of Organ and Brass: Works by Clarke, Purcell, Mouret, Lebègue, and Bach
Air Date: 06/04/2021
Curator: Allan Dean, Neil Mueller, and Gerald Serfass
Concert Date: 03/07/2015
Venue: Salisbury Congregational Church (Salisbury, CT)
Notes: T.A. McDade
Conductor: NA
Performers: *Trumpet:* Allan Dean, Neil Mueller, Gerald Serfass
Organ: Anthony Newman

Works for Organ and Brass

Jeremiah Clarke: *The King's March* | *The Prince of Denmark's March*

J.J. Mouret: *Suite de symphonie: Trumpet Tune*

Nicolas Lebègue: *Trumpet Voluntary*

Henry Purcell: *Trumpet Tune in C Major, Z 698*

J.S. Bach: *Der Streit zwischen Phoebus und Pan, Damma per musica, BWV 201*

The glorious sound of Baroque organ and brass music evokes the formal and ceremonial grandeur of the great courts of Europe in the 17th and 18th centuries. France under Louis XIV and XV, England beginning with the Restoration, and the German States after the Thirty Years' War each developed unique artistic styles that clearly express their national character while using the same Baroque musical idiom. Today's program presents festive music from these distinct musical traditions, written by three generations of composers whose lives spanned the years 1631-1750, and who defined the music of their time and place. It provides an opportunity to explore differences in musical structure, texture, and rhythm in a period during which national character gave way to an international style in the transition to the world of Haydn and Mozart.

The pieces on this program include French and English trumpet voluntaries and a selection from the *dramma per musica*, *Der Streit zwischen Phoebus und Pan* (*The Struggle between Phoebus and Pan*), BWV 201, by J.S. Bach. The works called *trumpet voluntary* or *trumpet tune* were not scored for trumpet, but were instead solo keyboard or organ works to be played using the trumpet stop that simulates a brass tone. Using the organ instead of an actual trumpet may have been an economy—one performer instead of two—or because the trumpet used until the early 1700s, the *natural trumpet*, had no valves and hence a limited range. With the development of the valve trumpet and more extensive repertoire, modern performance practice encourages the pairing of organ and brass, which today achieves the signature sound we associate with Baroque music.

King William's March was written to honor William of Orange, who became King of England following the Glorious Revolution of 1688 that deposed James II. William III reigned from 1689-1702, jointly with Queen Mary until her death in 1694, and for an additional eight years afterward. The College of William and Mary in Virginia, founded in 1693, was chartered by the royal couple, and is the oldest institution of higher learning in the U.S. after Harvard College (founded 1636). William III died childless, and was succeeded by Queen Anne in 1702, who was married to Prince George of Denmark. Clarke's best-known work, the *Prince of Denmark's March*, was written in honor of Anne's husband, and was incorrectly attributed to Henry Purcell until the 1940s.

Purcell was the most important English composer until the 20th century, with some scholars ranking him the most important British composer of all time. J.S. Bach was 10 years old, just setting out on his life as a musician when Purcell died in 1696. The *Trumpet Tune in C* from the *Suite in D*, Z 698, is a keyboard work published in 1696 and is typical of Purcell's late style. The Clarke and Purcell voluntaries are written in a free and improvisational style. Such voluntaries were typically played during the church service, usually between the reading of the psalms and the first lesson or between the end of Morning Prayer and the beginning of Communion.

The trumpet fanfares by J.J. Mouret and Nicolas Lebègue are typical of the formal ceremonial style played at the French court. The Lebègue work is by the oldest of the composers on today's program, an organist who in many ways defined the style. The Mouret piece is from his first *Suite de symphonie* of 1729 and is subtitled *Fanfare for trumpets, timpani, violins, and oboes*. In the later 20th century, the *Fanfare* was chosen by the British Broadcasting Corporation as the theme for its long-running Masterpiece Theatre series, and is the best-known of Mouret's work.

The selection from Bach's *dramma per musica* alternates passages played by the ensemble and solo organ in the most complex piece on our program. The term *dramma per musica* describes the works Bach wrote for concert performance by the Leipzig *Collegium Musicum* that he led beginning in the late 1720s. The description was often added by librettists to distinguish a work from the more substantial genre of opera. *The Struggle between Phoebus and Pan* addresses the question of whether high art music (represented by Phoebus, god of music) or popular music (represented by Pan, god of nature and wild animals) is more important. Not surprisingly, Bach comes down on the side of high art music.

#21

Program: Baroque Violin Virtuosi: Tartini's Violin Sonata in G minor, Bg. 5 (*The Devil's Trill*)
Air Date: 06/11/2021
Curator: Eugene Drucker
Concert Date: 10/31/2015
Venue: Private Residence (South Egremont, MA)
Notes: T.A. McDade
Conductor: NA
Performers: Voxare String Quartet
Violin Solo: Emily Ondracek-Peterson
Violin: Galina Zhdanova
Viola: Erik Peterson
Cello: Adrian Daurov
Harpsichord: Anthony Newman



Giuseppe Tartini: Violin Sonata in G minor, Bg. 5 (*The Devil's Trill*)

The Violin Sonata in G minor, Bg. 5, better known as *Il trillo del diavolo* (*The Devil's Trill*), is the best-known of the works by Giuseppe Tartini (1692-1770) and famous in the repertoire for the composer's account of its inspiration. Born in Piran, now part of Slovenia, Tartini was a prominent violinist, music theorist, and composer who wrote mostly violin concerti. He published the first study dedicated solely to ornamentation, and was also the first known performer to own a violin made by Antonio Stradavari, eventually passing it on to one of his students. As a composer Tartini is known to have revisited many of his works over time, often revising them such that it is difficult to establish an accurate chronology.

The Devil's Trill sonata is one of the most technically difficult in the repertoire, with double stops and extensive ornamentation, including trills and arpeggios played simultaneously in the final movement. The piece may date from 1713 as Tartini claimed—placing it before Bach's six sonatas and partitas for solo violin BWV 1001-1006 from 1720—but based on stylistic characteristics many scholars believe it could have been written as late as the 1740s. Given the general difficulty of dating Tartini's works, both dates may be correct. In any event, Tartini claimed that he was inspired to write the work by a dream in which he was visited by the Devil, with whom he made a Faustian bargain:

One night, in the year 1713 I dreamed I had made a pact with the devil for my soul. Everything went as I wished: my new servant anticipated my every desire. Among other things, I gave him my violin to see if he could play. How great was my astonishment on hearing a sonata so wonderful and so beautiful, played with such great art and intelligence, as I had never even conceived in my boldest flights of fantasy. I felt enraptured, transported, enchanted: my breath failed me, and I awoke. I immediately grasped my violin in order to retain, in part at least, the impression of my dream. In vain! The music which I at this time composed is indeed the best that I ever wrote, and I still call it the "Devil's Trill", but the difference between it and that which so moved me is so great that I would have destroyed my instrument and have said farewell to music forever if it had been possible for me to live without the enjoyment it affords me.

The sonata has four movements—Larghetto ma non troppo, Allegro moderato, Andante, Allegro assai - Andante - Allegro assai—and builds from the opening movement to the feverishly difficult finale. In the late 19th century, violinist Fritz Kreisler wrote a virtuosic cadenza that has become the standard cadenza for the sonata.

#22

Program: J.S. Bach Organ Masterpieces:
Pastorella in F Major, BWV 590
Chorale Prelude 'An Wasserflüssen Babylon,' BWV 653
Chorale Prelude 'Nun komm der Heiden Heiland,' BWV 661

Air Date: 06/18/2021

Curator: Renée Anne Louprette
Concert Date: 02/08/2020
Venue: Unitarian Universalist Meeting House (Housatonic, MA)
Notes: T.A. McDade
Conductor: NA
Performers: Renée Anne Louprette, Organ

The *Pastorella in F Major, BWV 590*, is a curiosity in Bach's body of work. Its stylistic characteristics suggest that he probably wrote it in connection with the Christmas liturgy fairly late in life. For many years, scholars have questioned its authenticity because no autograph manuscript exists and there are no external referents. The work comprises four sections—*Pastorale*, *Allemande*, *Aria*, and *Giga*—that do not appear to have been through-composed or written as an integrated set. The first two pieces use *Piffero*, a drone bass that is characteristic of Italian Christmas folk music. The third piece is in triple meter and the key of E-flat, both of which are often used symbolically to represent angels and, presumably, their association with the Christmas story. The concluding *Giga*, according to Bach scholar Christoph Wolff, is based on the Medieval hymn *Resonet in laudibus*, a hymn celebrating the birth of Jesus as learned of by the shepherds.

In 1840 Felix Mendelssohn included the work in his organ recital at the Thomaskirche, a rare public performance that was given to raise funds for a monument to J.S. Bach in Leipzig. Among other works, the recital included the Chorale Prelude *Schmücke dich, o liebe Seele* (*Adorn thyself, beloved Soul*), BWV 654, and the Passacaglia in C minor, BWV 582. Famously, Robert Schumann reviewed the recital and described the *Pastorella in F Major* as being “mined from the deepest depths in which such a composition may be found.” The concert achieved its goal: The Bach monument was dedicated in April of 1843.

The other two works on this program are part of the set known today as the *Great Eighteen Chorale Preludes*, BWV 651-668, which Bach compiled in the last decade of his life based on works from his Weimar period. The autograph manuscript also contains the six trio sonatas for organ, BWV 525-530, the variations on *Vom Himmel hoch da komm' ich her*, BWV 769, and a version of *Nun komm' der heiden Heiland* dating from 1714/17, suggesting that the manuscript was more a working draft than a set of finalized pieces. Bach added the first thirteen chorale preludes between 1739 and 1742 and two more likely in 1746/47. The final three—in two different hands—were added in 1750, possibly after his death. Bach may have been motivated to start working on a collection of organ works by the success of Handel's *Organ Concerti*, Opus 4, published in 1738, or for some other purpose. The collection includes preludes in several different styles, summarizing historical models dating back to the 17th century, comprising the motet, the partita, the *cantus firmus*, trio, and the ornamental.

An Wasserflüssen Babylon (*By the Waters of Babylon*), BWV 653, a paraphrase of Psalm 137, is an example of the ornamental chorale in which the melody is taken in one voice and highly ornamented throughout. Buxtehude popularized the style in Northern Germany and is known to have influenced Bach's early performance practice and compositional style. Bach knew the version of the same chorale by Johann Adam Reincken (d. 1722), a chorale fantasy of some 20 minutes' duration that he had studied and copied in tablature when he was 13 or 14. When he wrote his own setting, he used a four-part structure, placing the chorale melody in the tenor and framing it above by the accompaniment in the upper voices and below in the pedal. Later, according to C.P.E. Bach's obituary for his father, J.S. Bach visited Hamburg around 1720/22, and performed on the organ at the Katerinekirche, improvising on the chorale theme for nearly half an hour. Reincken, then in his late 70s, was still the church organist, and attended the performance. He complimented Bach on his skill in improvisation, an art he otherwise thought had died out.

Nun komm der Heiden Heiland (*Now come, Savior of the Heathen*), BWV 661, is an example of the *cantus firmus* chorale in which the chorale melody is sounded in long notes throughout the piece. Pachelbel popularized this style and passed it to his student, Johann Christoph Bach, the older brother who continued the musical education of J.S. after their father's death. In BWV 661, Bach sounds the chorale melody in long notes in the pedal and enriches the texture with fugal counterpoint.

#23

Program: Chamber Music by Handel:
Concerto Grosso in B-flat Major, Op. 6 No. 7, HWV 325
Concerto Grosso in B minor, Op. 6 No. 12, HWV 330

Air Date: 06/25/2021

Curator: Eugene Drucker

Concert Date: Op. 6 No. 7: 05/19/2018 | Op. 6 No 12: 01/01/2009

Venue: Op. 6 No. 7: First Congregational Church (Great Barrington, MA)
Op. 6 No 12: Colonial Theatre (Pittsfield, MA)

Notes: Seth Lachterman | T.A. McDade

Conductor: NA

Performers:

Op. 6 No. 7 *Violin:* Anca Nicolau, Laura Lutzke
 Cello: Myron Lutzke
 Bass: Anne Trout
 Harpichord: Robert Wolinsky

Op. 6 No 12 *Violin:* Eugene Drucker, Marjorie Bagley
 Cello: Roberta Cooper
 Harpichord: Kenneth Cooper

What we know today as a “concerto,” music that alternates and combines a soloist or soloists with a large ensemble, had its roots in the Italian Baroque. Bach and Handel, as well as a generation of German and English composers, drew inspiration from the original Italian prototypes, and infused them with their particular genius. Both Bach and Handel enhanced the Italian concerto, broadening and deepening the textures and harmonies, and created a variegation of styles that transcended the temporal constraints of the High Baroque. A generation or two later, Mozart and Beethoven would further advance the concerto’s development formally, and leave it for the great Romantics to make it an especially appealing “drama” between one musician and others.

Handel wrote a collection of 12 *concerti grossi* in the fall of 1739 as he transitioned his focus from opera to oratorio in the face of changing public taste. The concerti first appeared in private subscription and in arrangements for organ put out by his publisher, John Walsh; the second edition was published as Op. 6 in 1741. The works were advertised to be played between movements of larger works—oratorios, odes, masques—likely as a way to attract audiences. The use of “Op. 6” is perhaps another ploy for audiences and certainly at a minimum, homage by Handel: Corelli’s most famous set of *concerti grossi* appeared posthumously as Op. 6 in 1714 and motivated many composers to write music in the same style and genre. (Corelli’s beloved “Christmas Concerto” is No. 8 from the 1714 collection.) Handel wrote the works for a *concertino* (group of soloists) of two violins and violoncello and a *ripieno* (ensemble) of strings and continuo. They are based on the five-movement *concerto grosso* model originated by Alessandro Stradella and preferred by Arcangelo Corelli, which differs from the style favored by Vivaldi and Bach. Handel’s works each have five movements, and today are considered among the finest examples of the genre in all of Baroque music.

Both works on today’s program show Handel at his compositional best. The *Concerto in B-flat Major, Op. 6 No. 7*, HWV 325, includes a Largo, Allegro, Largo e piano, Andante, and Hornpipe. The hornpipe is a sailor’s dance with a distinctive dotted rhythm known as a “Scotch snap” that uses a short note followed by a long, with the stress on the short note. The *Concerto in B minor, Op. 6 No. 12*, HWV 330, has a stern, dramatic nature that owes much to Handel’s borrowings from the French Overture and Suite, a style well assimilated in England and Germany at the time. Similar to the sequence and nature of movements in No. 7, No. 12 includes a Largo, Allegro, Aria (Larghetto e piano), Largo, and Allegro (Fuga). The subject of the final movement is derived from a fugue by Handel’s music teacher, Friedrich Wilhelm Zachow (d. 1712).

#24

~ Telemann's 340th Anniversary (1681-2021) ~

Program: G.P. Telemann: Missa Brevis in C Major, TWV 9:15
Air Date: 07/02/2021
Curator: Eugene Drucker
Concert Date: 11/02/2019
Notes: T.A. McDade
Conductor: James Bagwell
Performers: *Soprano:* Margaret Dudley, Sarah Griffiths
Mezzo-Soprano: Hai-Ting Chinn
Countertenor: Matthew Deming
Tenor: Sean Fallen, Chad Kranak
Bass-Baritone: Anicet Castel, Aaron Theno
Violin: Joel Pitchon, Emily Daggett Smith
Viola: Irena McGuffee
Cello: Ronald Feldman
Double Bass: Peter Weitzner
Organ: Renée Louprette

Telemann wrote his Missa Brevis in C Major, TWV 9:15, for performance at the Neuekirche in 1704 or 1705 toward the end of his student days in Leipzig. The work survives in a manuscript copy written in an unknown hand and is an example of a *Kurzmesse* known as a short or *Kyrie-Gloria* mass that was common in 18th-century Lutheranism. The type includes settings only of the *Kyrie* and *Gloria* of the Mass Ordinary, with each section divided into multiple parts. One of these, the *Intonation* that begins the Gloria, traditionally uses plainsong (chant) for the words *Gloria in excelsis Deo* (*Glory to God in the highest*) and as such was not written out in the manuscript. The specific chant used for the *Intonation* in Leipzig churches of Telemann's time is not known, though a source from 1682 specifies a melody in the dorian mode. The chant used in today's performance is in the ionian mode, which is similar to the key of C Major, the key Telemann used for his mass. Although short in duration, the work is an example of Telemann's early devotional style that distinguished the Lutheran services in his churches, marked by clear melodic lines supported by graceful harmony and counterpoint. In this performance, the alto part is taken by the countertenor. This is the first performance of the work by The Berkshire Bach Society.

#25

Program: The English Baroque: Purcell ad Boyce
Henry Purcell: *Chacony in G minor, Z. 730* | *Fanfare, ZT. 698* | *The Faerie Queene, Z. 629, Prelude and Celebration*
William Boyce: *Symphony No. 1 in B-flat Major, Op. 2:1*
Air Date: 07/09/2021
Curator: Eugene Drucker
Concert Date: 01/01/2018
Notes: T.A. McDade
Conductor: Eugene Drucker
Performers: *Violin:* Eugene Drucker, Miki-Sophia Cloud, Ronald Gorevic, Laura Lutzke, Joel Pitchon, Michael Roth, Emily Daggett Smith
Viola: Ronald Gorevic, Irena McGuffee, Liuh Wen Ting
Cello: Roberta Cooper, Alistair MacRae
Double Bass: Peter Weitzner
Flute: Judith Mendenhall
Oboe: Margaret Owens, Gerard Reuter
Bassoon: Stephen Walt
Trumpet: Allan Dean, Gerald Serfass

Henry Purcell

Chacony in G minor, Z. 730

Henry Purcell (1659-1695) was born in the City of Westminster to a musical family associated with the Royal Household, and is considered the most important English composer until the 20th century if not the most important of all time. His principal contribution was to the vocal repertoire, but his instrumental music is both sophisticated and important. The *Chacony* in G minor, Z. 730, written probably around 1680, is an example of the French *chaconne*, a popular Baroque musical form that is best described as a continuous variation on a harmonic structure rather than a theme. Purcell lays out the harmonic pattern of the *Chacony* in eight bars, and at each repetition varies the foreground prominently, with dotted rhythms and downward figures that impart a somber dignity, both elegant and poignant. As a musical form, the *chaconne* is nearly identical to the *passacaglia*, with both possibly deriving from dances imported by Spain from the New World in the late 16th and early 17th centuries. Indeed, Purcell's curious and unique spelling of *chaconne* may be an echo of the *chacona* as danced in Mexico in the early 17th century.

The Faerie Queene, Z 629, Prelude and Celebration

Purcell wrote his incidental music to *The Faerie Queene* in 1692 on a libretto adapted from Shakespeare's popular comedy *A Midsummer Night's Dream* (1595/96). The queen in the title refers to the role of Titania, Queen of the Fairies, around whom the plot revolves. The work is typical of English Restoration theatre music, and includes set pieces framing the action rather than providing continuous sound as in 17th century Italian opera. Each act ends with a masque, a popular form of entertainment at the time performed by masked dancers. The work proved to be so popular that Purcell added more music for a revival in 1693. It is scored for large forces, with characters singing Soprano, Countertenor (male alto), Tenor, and Bass, and an orchestra of winds, strings, timpani, and harpsichord continuo. Purcell was particularly sophisticated in the way he wove together drama, text, and music, subtly underscoring the childlike quality and fantasy of the story by assigning music only to characters from the realm of magic, and using children for many roles in the first production and beyond. Berkshire Bach Music Director Emeritus Kenneth Cooper has arranged two numbers, the *Prelude* and *Celebration* (originally titled *Symphony*), for winds and strings.

Fanfare, ZT. 698

The Fanfare ZT. 698 is a late work by Purcell, dating from the last few years of his life, and may have been assembled into a suite by a publisher after his death. A *fanfare* is a short tune for trumpet, typically used for ceremonial purposes. Purcell used the *Fanfare* in his incidental music to *The Indian Queen* (1695), his last commission and one that he did not live to complete. The *Fanfare* captures the lucidity, elegance, and inventiveness that distinguish Purcell's style and shows him to be the leading master of the early Baroque in England.

William Boyce

Symphony No.1 in B-flat Major, Op. 2:1

English composer William Boyce (1711-1779) was born half a century after Purcell, and had a successful career as a church organist and Master of the King's Music before becoming completely deaf in his late 40s. Overshadowed by Purcell and other early English masters, Boyce wrote a considerable amount of music, much of which has been lost. *The Symphony No.1 in B-flat Major* is a charming work that exemplifies Boyce's elegant if somewhat conservative musical style. Published in 1760 as part of a set of eight symphonies, the music was assembled from movements of earlier compositions, and combines the typical French overture with an Italian *sinfonia* style that emphasized pleasant melodies, easy harmonies, and simple rhythms. The Symphony has three movements, alternately fast and slow, and is more closely related to the Baroque orchestral suite and *concerto grosso* than the new form of symphony developing in Europe at the time. Ten years later, in 1770, Boyce published a second set of symphonic works, the *Twelve Overtures*, which were received as decidedly old fashioned in a period that was abandoning the *basso continuo* and experimenting with other musical elements. As an alternative to the work of more familiar composers in the period, however, Boyce presents a refreshing and engaging variety. The first movement of the Symphony was chosen by Prince Harry and Meghan Markle for part of their processional in the Royal Wedding of 2018.

Program: Organ Music of Bach and Buxtehude
Dieterich Buxtehude: *Ciacona* in E minor, BuxWV 160
Chorale Prelude, *Nun komm, der Heiden Heiland*, BuxWV 211
J.S. Bach: Chorale Prelude, *Nun komm, der Heiden Heiland*, BWV 659
Prelude and Fugue in G minor, BWV 535

Air Date: 07/16/2021

Curator: Peter Sykes

Concert Date: 02/09/2019 & 02/17/2013

Notes: T.A. McDade

Performers: *Organ:* Peter Sykes

The young J.S. Bach idolized Dieterich Buxtehude (1737?-1707), organist of the Marienkirche in the city of Lübeck, as a master organist and composer whose works he had studied from an early age. In October of 1705 he undertook a journey of some 250 miles, mostly on foot, to visit the old master, and despite an approved leave of four weeks, stayed for four months to learn from Buxtehude's performance practice on the organ and in the Abendmusik ensemble concerts he led. His employers were not amused, and upon his return reprimanded him for overstaying his approved time and for the "wayward" playing he had acquired from Buxtehude's organ performances. Nonetheless, Bach's compositional style seems to have benefited from his visit stylistically and the copies of some of Buxtehude's works that he brought home with him contribute to the preserved records of the older composer's music. Today's segment of *Bach's Lunch* includes organ music by Bach and Buxtehude and provides a direct comparison of settings of the same chorale text.

Dieterich Buxtehude

The *Ciacona in E minor, BuxVW 160*, is a free organ work whose modest length belies the weight of the musical and emotional territory traversed. From a gentle and quiet beginning, the piece grows in stature and intensity to conclude with a sense of movement and arrival at a triumphant spiritual destination. The *ciacona—chaconne* in French—was a popular Baroque musical form that comprised continuous variations on a harmonic structure rather than a theme. Buxtehude wrote two chaconnes and a passacaglia (a related type) that are considered important contributions to the development of the North German form and clearly influenced Bach.

In the *Chorale Prelude Nun komm, der Heiden Heiland (Come now, Savior of all nations), BuxVW 211*, Buxtehude presents an example of the ornamental chorale prelude style that was his preferred treatment for the genre and that later inspired Bach in his work on the same hymn (BWV 659). During his lifetime Buxtehude was known as the leading proponent of the ornamental style of chorale prelude in which the melody stays in one voice throughout the piece and is embellished continuously. This work, in which the ornamentation is comparatively modest, is typical of Buxtehude's general compositional style that was so appealing to the young Bach, and equally confusing (or delightful) to the Lübeck Congregation at the Marienkirche.

J.S. Bach

Bach's *Chorale Prelude Nun komm, der Heiden Heiland (Come now, Savior of all nations), BWV 659*, was written c. 1711 and is likely a direct homage to Buxtehude and his prelude on the same hymn. Both works are based on a chorale with a plainchant melody and a text by Martin Luther dating from 1524 that traditionally was sung on the first Sunday of Advent. The *chorale prelude* at the time was a polyphonic work for organ based on the hymns of the German Protestant Church, and in the hands of Böhm, Bach, and Buxtehude was developed into substantive compositions that are required repertoire for organists today. BWV 659 is an example of the ornamental style of chorale prelude favored by Buxtehude in which the melody is treated in one voice with elaborate embellishment. Bach's setting is more highly developed along these lines than Buxtehude's, but follows a similar style, ending with the same octave jump in the melodic line and major tonic sonority at the cadence in a clear reference to the older composer's work.

The *Prelude and Fugue in G minor, BWV 535*, is a work that exists in several forms and sources. The earliest version, now known as BWV 535a, appears in J.S. Bach's handwriting in a Johann Cristoph Bach manuscript from

1705/06, shortly after the visit to Buxtehude in Lübeck. It is a simpler version of the final work, but the last page is missing from the manuscript, obscuring some of the original details. The final version exists in multiple sources, none in J.S. Bach's hand, such that it is difficult to trace the process by which he developed the finished work. The Prelude is similar in structure to Buxtehude's works in the genre, with clear sections in different styles. The three-voice Fugue was written later, perhaps in 1708/11, and uses a subject from the end of the first section of the Prelude. The theme uses diminution to move through progressively shorter notes that give a sense of acceleration toward the conclusion, with a final statement of the theme in the pedal.

#27

Program: Fugue! Six Fugues by J.S. Bach
Fugue in E Flat Major, BWV 876, Mozart Transcription, K. 405 No. 2
Fugue in G minor, BWV 885
Die Kunst der Fuge (The Art of Fugue), BWV 1080, Contrapunctus No. 1
Die Kunst der Fuge (The Art of Fugue), BWV 1080, Contrapunctus No. 9
Sonata No. 1 in G minor for Solo Violin, BWV 1001: II. Fuga (Allegro)
Fugue in D Minor, BWV 549a

Air Date: 07/25/2021

Curator: Eugene Drucker

Concert Dates: K. 405 No. 2 (BWV 876): 01/01/2018
BWV 885: 5/19/2017
BWV 1080, No.1: 09/30/1995
BWV 1080, No. 9: 01/01/2018
BWV 1001: 04/27/2019
BWV 549a: 02/08/2019

Notes: T.A. McDade

Performers:

K405 No. 2 *Flute:* Judith Mendenhall
English Horn: Meg Owens
Oboe: Gerard Reuter
Bassoon: Stephen Walt
BWV 885 *Piano:* Alexandra Beliakovic
BWV 1080: 1 *Organ:* Walter Hilse
BWV 1080: 9 *Violin:* Eugene Drucker, Miki-Sophia Cloud, Laura Lutzke, Joel Pitchon, Michael Roth
Emily Daggett Smith
Viola: Ronald Gorevic, Irena McGuffee, Liuh Wen Ting
Cello: Roberta Cooper, Alistair MacRae
Double Bass: Peter Weitzner
BWV 1001: *Solo Violin:* Eugene Drucker
BWV 549a *Organ:* Renée Anne Louprette

Fugue

The term "fugue" describes a musical texture, not a form, that is created from typically three or four independent voices carrying the fugue's subject in imitative fashion. Perfected by Bach, it is a sophisticated compositional technique with strict rules that fell out of fashion after his death. Later composers including Mozart, Beethoven, Mendelssohn, and others learned to write correct fugues as part of their musical education, and used the technique particularly at the conclusion of larger works to heighten emotional intensity, but the strict application of the technique is comparatively rare in the music of the 19th and 20th centuries. This segment of *Bach's Lunch* presents six fugues by J.S. Bach played by different instruments and ensembles, exploring what has been called the purest form of music.

1. Fugue in E Flat Major, BWV 876, Mozart Transcription, K. 405 No. 2. *Five Fugues arranged for String Quartet after J.S. Bach, K405, are transcriptions of the fugues from Book II of Das wohltempierte Klavier (The Well-Tempered Clavier), Nos. 2, 7, 9, 8, and 5 (BWV 871, 876, 878, 877, and 874 respectively). Created in 1782, the*

transcriptions are noteworthy as the early fruit of a serious study of Bach's music and illuminate Mozart's adoption of the rules governing the strict contrapuntal style that formed so little of his own early musical education. While interesting for that reason alone, they generally show less of the lively ingenuity that typically informs Mozart's music and sound more like student works, which in a way they are. The lasting impact of Bach's music manifests in the way Mozart's musical vocabulary became more nuanced, complex, and sophisticated after studying Bach, and how he used counterpoint extensively in passages of emotional intensity. This segment of *Bach's Lunch* presents one of the five fugue transcriptions: No. 2 in E-flat Major (BWV 876), transcribed for wind quartet.

2. Fugue in G minor, BWV 885. The Prelude and Fugue in G minor, BWV 885 is No. 16 from the second book of Bach's *Das wohltemperierte Klavier (Well-Tempered Clavier)*, a collection of keyboard music comprising 24 preludes and fugues in every key, major and minor. On the title page, Bach described the purpose of the work to be "for the profit and use of the studious musical young, and also for the special diversion of those who are already skillful in this study." The Fugue is closely related to the Prelude in thematic material, yet presents a distinct character. The Prelude offers a pronounced double-dotted sound, where the Fugue is marked by insistent repetitive notes and a counter-subject in invertible counterpoint at the tenth and twelfth. Both pieces conclude with the Picardy Third at the cadence, observing a longstanding tradition of concluding composition in a major sonority.

3.-4. Die Kunst der Fuge (The Art of Fugue), BWV 1080. *Die Kunst der Fuge* is an unfinished collection of 14 fugues and 4 canons in D minor, arranged in order of increasing complexity, that Bach wrote in the last decade of his life. The work was intended to be a comprehensive study exploring the potential of imitative counterpoint to create complex and diverse music built on a single theme, but was left unfinished at Bach's death. He organized the collection in seven categories: simple fugues (Nos. 1-4), counter fugues (Nos. 5-7), double and triple fugues (Nos. 8-11), mirror fugues (Nos. 12-13), canons (Nos. 14-17), and an unfinished fugue based on the letters of his name (No. 18). The work is written in "open score"—that is, each voice is notated on its own staff—and does not indicate specific instrumentation. Many scholars now believe the work was intended for keyboard, specifically the harpsichord, but it continues to be performed by many different instrumental combinations.

5. Sonata No. 1 in G minor for Solo Violin, BWV 1001: II. Fuga (Allegro). The Sonata No. 1 in G minor, BWV 1001, is one of the six great sonatas and partitas for solo violin that Bach likely began in Weimar and completed by 1720 during his time in Köthen (1717-1723), when he had accomplished musicians near at hand. This period, a particularly productive one, also saw the creation of the six Cello Suites, BWV 1007-1012, the individual "Brandenburg" concerti, BWV 1046–1051, the Orchestral Suites, BWV 1066–1069, and other important instrumental compositions. The surviving autograph manuscript was passed from Bach to his son, J.C.F. Bach, to his grandson, W.F.E. Bach, and then to his grand-daughter, Christina Louisa Bach (d. 1852). The manuscript ultimately found its way into the collection of the Bach-Gesellschaft and survives with five other contemporary and near-contemporary copies in the Berlin State Museum. The Sonatas and Partitas for Solo Violin are masterpieces of musical form and artistry that are unequalled anywhere in the repertoire. Bach was writing in an established tradition for solo violin, but his works stand apart from those of his predecessors and contemporaries—a summation of all that came before and a model for those who would follow.

6. Fugue in D minor, BWV 549a. The Prelude and Fugue in D minor, BWV 549a is an early work bridging the end of Bach's formal education in Lüneburg and the beginning of his professional career, c. 1700/03. During the period he was influenced by, among others, Dieterich Buxtehude and the composer Georg Böhm (d. 1733), organist at Lüneburg's Johanniskirche, who was known as a writer of fugues and for establishing the chorale partita as a recognized form. The Prelude and Fugue in D minor, BWV 549a is notable for its use of pedal, a specialty in Bach's performance practice that he developed from studying the music of Pachelbel and especially Buxtehude. The alternate title of the work, *Præliudium ô Fantasia, Pedaliter in D minor*, specifies the work is performed "on the pedals" (Pedaliter) as opposed to "on the manuals" (Manualiter). The pedals engage the deepest tones of the organ, sounding weighty and sonorous in a way that manual-only work does not. Pedal work remained an important element of Bach's music for organ throughout his life and distinguishes it from the organ works of many others, including Handel, who typically employed the manuals with little or no use of pedal. That Bach was well-known for this technique is clear from many contemporary accounts, including one from 1743 in which a church dignitary described the effect of Bach's performance on the restored organ in Kassel.

A Contemporary Account of Bach as Organist

Bach of Leipzig, author of profound music...deserves to be called the miracle of Leipzig....For if it pleases him, he can by the use of his feet alone...achieve such an admirable, agitated, and rapid concord of sounds on the church organ that others would seem unable to imitate it even with their fingers. When he was called from Leipzig to Kassel to pronounce an organ properly restored, he ran over the pedals with this same facility, as if his feet had wings, making the organ resound with such fullness, and so penetrate the ears of those present like a thunderbolt, that Frederick, the...hereditary Prince of Kassel, admired him with such astonishment that he drew a ring with a precious stone from his finger and gave it to Bach as soon as the sound had died away. If Bach earned such a gift for the agility of his feet, what, I ask, would the Prince have given him if he had called his hands into service as well?

--Constantin Bellermann, Rector at Minden, 1743

#28

Program: Music by Bach, Stradella, and Torelli
J.S. Bach: Aria, *Alles mit Gott und nichts ohn' ihn*, BWV 1127, Verses 1, 10, 12
Alessandro Stradella: Sinfonia in D minor for Violin, Cello and Continuo, G. 210
Giuseppe Torelli: Concerto in D Major for Trumpet, Strings, and Continuo, ER188

Air Date: 08/06/2021

Curator: Myron Lutzke

Concert Dates: BWV 1127: 11/10/2017
G. 210: 05/19/2018
ER 188: 05/19/2018

Notes: T.A. McDade

Performers:

BWV 1127 *Soprano:* Sherezade Panthaki
Violin: Anca Nicolau, Aaron Brown
Viola: Liuh-Wen Ting
Cello: Myron Lutzke, Conductor
Harpsichord: Arthur Haas

G. 210 *Violin:* Anca Nicolau
Cello: Myron Lutzke
Bass: Anne Trout
Harpsichord: Robert Wolinsky

ER 188 *Trumpet:* John Thiessen
Violin: Anca Nicolau, Laura Lutzke
Viola: Jessica Troy
Cello: Myron Lutzke
Bass: Anne Trout
Harpsichord: Robert Wolinsky

J.S. Bach, Aria *Alles mit Gott und nichts ohn' ihn* (*With God, everything; without Him, nothing*), BWV 1127

Written and first performed in 1713, the aria for soprano, strings, and continuo was a birthday present for Wilhelm Ernst, Duke of Weimar (d. 1728), a strict Lutheran who reigned jointly with his younger brother, Johann Ernst (d. 1707), and eventually his nephew Ernst-August (d. 1748). He was Bach's principal employer during the Weimar period, although Bach seems to have split his time between Wilhelm's formal court and the livelier houses of Johann Ernst and especially Ernst-August, who was Bach's age.

The Aria was written on a text of 12 verses by J.A. Mylius (d. 1724) that incorporates several textual references to please Duke Wilhelm. The title, *Alles Gott und nichts ohn' ihn*, is the German rendering of the Duke's motto, and is repeated at the beginning of each verse. The full poem contains several acrostics of the Duke's name and other references that would not have gone unnoticed at the time. Bach took advantage of some of these musically, opening with a 52-note bass line in recognition of the Duke's age in 1713. Each verse concludes with a contrapuntal refrain. The Aria was written in the days before relations soured between employer and employee, when the Duke jailed

Bach for four weeks for complaining about being passed over for Kapellmeister in 1716. Bach's resignation was eventually accepted, and he took a post as Music Director in Köthen.

The manuscript of the Aria has had a dramatic history, one that is particularly important to the people of Weimar and coincidentally connected with our conductor. Housed anonymously in Weimar in the Duchess Anna Amalia Library with a collection of other congratulatory cantata texts, the manuscript was among those believed lost when the library suffered a disastrous fire in September 2004. The flames destroyed some 35 oil paintings and 50,000 volumes and manuscripts, including over twelve thousand that were irreplaceable, and damaged another 62,000 books and other objects. On the night of the fire, Maestro Lutzke was performing Bach Cantatas in the church where Bach's two eldest sons had been baptized. He and the musicians could hear the fire sirens during the performance, but were unaware of the cultural destruction until the next day. Late in 2005, the manuscript of the Aria was discovered in a box in the basement of the library, where it had been moved for study shortly before the fire. Identified then as a previously unknown manuscript in Bach's hand, the recovery was a joyous event for the people of Weimar and for Bach scholarship generally, and contributed to the triumph of the library's restoration and re-opening in 2007.

Antonio Stradella: Sinfonia in d minor for Violin, Cello and Continuo, G. 210

Alessandro Stradella (1639-1682) was one of the most colorful figures of the Italian Baroque. He was born in Tuscany into an aristocratic family and was a successful and influential composer of instrumental music and operas from the age of 20. Little is known about his early life, but he was educated in Bologna, an important cultural center, and was active in Rome in the 1660s before his dissolute lifestyle and plots to embezzle from the Roman Catholic Church caught up with him, and he quit the city. He moved to Venice in 1677, where an indiscreet affair with his employer's mistress set events in motion that resulted in Stradella's removal to Turin and Genoa, and ultimately his violent murder at the hands of hired assassins. Stradella is best known as a composer of operas and chamber cantatas and is credited with originating the *concerto grosso* form, one of the most important forms in Baroque music and one that was used by Corelli, J.S. Bach, Handel, and most other Baroque composers. His compositional skill and melodic invention were considered unrivalled, and he influenced several prominent composers of the next generation, including Alessandro Scarlatti, Corelli, and Vivaldi. Though his musical output was small by Baroque standards, his works were much admired in his day. In all he wrote six operas, 170 cantatas, six oratorios, and 27 independent instrumental works. The *Sinfonia in d minor for Violin, Cello and Continuo, G. 210*, is an example of the early *concerto grosso* form. The *Sinfonia* treats the violin and cello parts as soloists against the larger texture, often imitatively, and showcases Stradella's compositional skill, expressivity, and treatment of early tonality.

Giuseppe Torelli: Concerto in D Major for Trumpet, Strings, and Continuo, ER188

Giuseppe Torelli (1658-1709) was born in Verona, but little is known about his early life or musical education. In 1684 he was a violinist with the Accademia Filarmonica in Bologna. In 1686 he published sets of trio sonatas—followed by *Concerti da camera*, *Sinfonias* for two to four instruments, and 12 *Concertini per camera* for violin and cello. In 1690 he wrote his first work for the trumpet, perhaps inspired by Giovanni Pellegrino Brandi, a trumpet virtuoso who played occasionally with Torelli's orchestra. In 1696 he left Bologna on a German concert tour that took him to Ansbach, where he eventually accepted a position as *maestro di concerto* at the court of Georg Friedrich II, Margrave of Brandenburg-Ansbach. The post left him little time for composition, and he moved on to Vienna in 1699 and back to Bologna in 1701, where he resumed his performance career as a violinist. Torelli is mainly remembered today as the most prolific composer for the Baroque trumpet and an important contributor to the development of the *concerto grosso* and solo concerto forms. He wrote more than 30 works for trumpet over the last 15 years of his life, tracing a stylistic evolution from the initial efforts of a string player writing for brass to the fuller, more virtuosic exploration of the capabilities of the instrument. The *Concerto in D Major for Trumpet, Strings, and Basso Continuo, ER 188* is one of the most popular trumpet works that Torelli wrote. The concerto has three movements—Adagio, Allegro, Presto—and presents the trumpet as a lyrical and bright voice in the concerto texture.

#29

Program: Musical Offerings by Bach
Das musikalische Opfer (The Musical Offering): Sonata sopr'il Soggetto Reale, BWV 1079
Orchestral Suite in B Minor, BWV 1067: Overture and Rondeau

Air Date: 08/13/2021

Curator: Myron Lutzke

Concert Dates: BWV 1067: 11/05/2016
BWV 1079: 11/10/2017

Notes: BWV 1067: Steven Ledbetter
BWV 1079: T.A. McDade

Performers:

BWV 1067 *Violin:* Anca Nicolau, Erica Sato
Viola: Lih-Wen Ting
Cello: Myron Lutzke
Flute: Elizabeth Mann
Harpichord: Robert Wolinsky

BWV 1079 *Violin:* Anca Nicolau
Cello: Myron Lutzke
Flute: Christopher Krueger
Harpichord: Robert Wolinsky

J.S. Bach: *Das musikalische Opfer (The Musical Offering), BWV 1079*, is a collection of canons, fugues, and other pieces based on a theme provided to Bach by Frederick the Great of Prussia in a famous meeting in Potsdam in May 1747. In that meeting, Frederick played a chromatic theme on the fortepiano for Bach and asked him to improvise a fugue on the spot, which he did—in four, five, and eight parts according to one observer—to the delight of the monarch. In the dedication to Frederick of the published work, Bach indicated that he had developed the theme more fully than in his improvisation as “such an excellent theme demanded.” In its finished form, the work includes two *ricercare* and ten canons scored for keyboard, and a trio sonata, *Sonata sopr'il Soggetto Reale (Sonata expanding the original theme)*, scored for flute, violin, and basso continuo in recognition of Frederick’s status as an accomplished amateur flutist. While the trio sonata form was important to Baroque instrumental music, Bach was comparatively sparing in his use, with examples prized for their rarity. Today’s segment presents movements one, three, and four.

T.A. McDade

J.S. Bach: *Orchestral Suite No. 2 in B minor, BWV 1067, Overture and Rondeau*

A very large part—we shall probably never know how large—of J.S. Bach’s music is lost. Probably two-fifths of his cantatas have disappeared, but a much large percentage of purely instrumental music is lost, simply because there was no institutional means of organizing or preserving it. Scores and parts might be handed to performers, passed on to others, and so on. As a result, we must assume that the surviving orchestral work of Bach—the six “Brandenburg” concertos, the four orchestral suites, and upwards of twenty solo concertos—represent only the tip of the iceberg. Most of the surviving works were composed (or at least put into their present form) during the six years, 1717-1723, when Bach was in the service of the Prince of Anhalt-Köthen. The court was Calvinist, with little or nothing in the way of elaborate music at the church services, so Bach devoted himself almost entirely to the production of secular music such as birthday cantatas or chamber and orchestral works for his music-loving patron.

The numbering of the four orchestral suites is purely conventional. In fact, the first and fourth suites come from some time in the Köthen period; the second and third are from the Leipzig period and were almost certainly composed for the *collegium musicum*, a voluntary association of professional musicians and gifted amateurs who gave regular public concerts. The B-minor suite is the smallest and most intimate of the four works, for flute, strings, and continuo. The term “suite” is a modern convention, used to describe a set of dance movements that follow one another in succession. Bach himself called these works after their largest component, the grand French-style overture, and

indeed they are published as *Ouvertures*. The format combines a slow opening section marked by dotted rhythms and harmonic suspensions with a faster section of lightly fugal character. Normally both sections are repeated. Occasionally—as in this suite—the slower opening returns briefly at the end of the cadence. The remainder of the work consists of stylized dance movements employing the basic metrical patterns of the dances in question, but intended for concert use, not for the ballroom. The abstract movements are often of dance character (the *rondeau* uses the meter and flow of the *gavotte*, for example). The flute’s prominent part offers plenty of opportunity for virtuosity, as in the *Double* to the *Polonaise*, a kind of variation on the dance, and the saucy *Badinerie*—a word that Bach invented as a usical term (it means “banter”) to describe the soloist’s cheerful chatter.

Steven Ledbetter

#30

Program: Bach Triumphant: “Brandenburg” Concerto No. 2 in F Major, BWV 1047
Air Date: 08/20/2021
Curator: Eugene Drucker
Concert Dates: 01/01/2019
Notes: T.A. McDade
Music Director: Eugene Drucker
Performers: *Violin:* Eugene Drucker, Laura Lutzke, Joel Pitchon, Michael Roth, Emily Daggett Smith
Viola: Ronald Gorevic, Irena McGuffee, Liuh-Wen Ting
Cello: Ronald Feldman, Alistair MacRae, Marie-Volcy Pelletier
Double Bass: Peter Weitzner
Flutes: Alison Hale, Judith Mendenhall
Oboes: Margaret Owens, Gerard Reuter, Jessica Warren
Bassoon: Stephen Walt
Trumpet: Sycil Mathai
Corni da Caccia: Allan Dean, Neil Mueller
Harpsichord: Kenneth Weiss

“*Brandenburg*” *Concerto No. 2 in F Major, BWV 1047*, is the second and most brilliant of the six concerti that Bach repackaged to satisfy a commission from the Margrave of Brandenburg in 1721. It is scored for a concertino (soloist group) of clarino, recorder, oboe, and violin, with tutti strings and continuo. It is thought to have been written as a tribute to Köthen trumpet virtuoso J.L. Schreiber when Bach arrived at court in December 1717 or early the following year, but it may have originated earlier. In 1713 Bach visited Weissenfels to perform the Hunting Cantata, BWV 208, in the birthday celebrations for Duke Christian (d. 1736). At the time, Weissenfels was home to the clarino specialist Johann Kaspar Altenburg, who led the duke’s trumpet corps and who likely made a big impression on the composer. Regardless of its genesis, however, the work is probably the best-known of the “Brandenburg” Concerti and is a perpetual challenge to modern-day trumpeters. Though Bach contrasts the different sonorities of winds and strings throughout the piece, the signature sound is the clarino that plays in the first and third movements, sitting out the D minor *Andante* because it cannot play the accidentals required. Clarino playing as a skill was lost in the 19th century, and with it the ability to perform much of Baroque literature for the trumpet. In the 20th century, the historically-informed performance movement revived the style, but the virtuosic clarino part in “Brandenburg” No. 2—one of the most difficult in the entire repertoire—is still often played on a modern valve trumpet.

With this program we complete our collaboration with WMHT in celebrating the 30th Anniversary of The Berkshire Bach Society. Thank you for listening, and we hope to see you at our live concerts soon.





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