

Caffe-Hauß Zimmermann



Tomaso Albinoni (1671-1751)

Sonata a minor

Adagio

Allegro

Adagio

Allegro

Johann Sebastian Bach (1685-1750)

Trio super „Allein Gott in der Höh' sei Ehr“ BWV 664

Johann Gottlieb Goldberg (1727-1756)

Sonata for Violin and obligato harpsichord in C major (DürG 13, previously for 2 VI and B.c., BWV 1037)

Adagio

Alla breve

Largo

Gigue



Johann Sebastian Bach (1685-1750)

Choral Prelude „Jesus, meine Zuversicht“ BWV 728

Georg Philipp Telemann (1681-1767)

Sonate Nr. 11 (TWV 41:d2 from the „methodical sonatas“)

Andante

Allegro

Tempo giusto

Vivace

Allegro

François Couperin (1668-1733)

from: Second Livre de pièces de Clavecin, Sixième Ordre

Les Bergeries. Rondeau

François Couperin (1668-1733)

from: Les goûts-réunis ou Nouveaux Concerts (1724)

Sixième Concert

[...] gravement et mesuré

Allemande. Vivement et les croches égales et marquées.

Sarabande. Noblement.

Air de Diable. Tres viste.

Siciliéne. Tendrement et loûré



Johann Sebastian Bach

Trio super „Ach bleib bei uns, Herr Jesu Christ“ (BWV 649)

Johann Sebastian Bach
Sonata in F major (BWV 1033 – Patchwork Sonata)

Andante-Presto

Allegro

Siciliano (from BWV 596)

Bourrée

Gigue (both from BWV 817)

Compilation and arrangement for recorder and harpsichord by Anne-Suse Enßle and Reinhard Führer



Caffe=Hauß Zimmermann

Chamber Music by Johann Sebastian Bach and his contemporaries, arranged for recorders and harpsichord in the historical tradition

Original and arrangement – these terms often decided how a Baroque composition was perceived in the 20th century. The original work of art was believed to be a manifestation of the exceptional genius of its creator; any adaptation for a different instrumentation or obvious musical modification was seen as lacking inspiration and considered inferior.

Taking a look at 18th-century dictionaries, however, teaches us that the quest for originality at the time did not refer to the Romantic ideal of the individual, solitary genius free from outside influences. Rather, this term denoted the study of works by various teachers and masters, as a way of comprehending art in all its complexity. It was only through the engagement with music by eminent colleagues and precursors that the prospective composer was thought to achieve maturity and prowess.

With an education that therefore placed special importance on technical skills, it does not come as a surprise that the engagement with works of other composers always had a hands-on component. Adaptations constituted an important element of this learning process. A central aim of this practice was making a work accessible and comprehensible to oneself: arranging it for the available instrumentation and simultaneously uncovering and reconstructing the gist of the composition through writing and music-making.

The programme invokes the chamber-music tradition in Leipzig during the first half of the 18th century and investigates the question what the famous “Collegium Musicum” that was led by Johann Sebastian Bach at the time may have sounded like.

The title of the programme is a reference to Gottfried Zimmermann, a Leipzig coffeehouse owner who organised weekly concerts with the Collegium.

This programme was conceived for Bachfest Leipzig 2016 as part of the “Ausgezeichnet!” series and performed to great acclaim.

In 2019, Caffe=Hauß Zimmermann was released as a CD with audax records.

Duo Barbagliata

Anne-Suse Enßle, recorders

Reinhard Führer, harpsichord