

# LAUDENSLAGER MUSIC SERIES

Established 1972

ORCHESTRA HALL

Wednesday Evening

8:00 P.M.

March 21, 1979

ST. MARY'S CHURCH ROYAL OAK

Sunday Evening

8:00 P.M.

March 25, 1979

KENNETH JEWELL CHORALE  
LAUDENSLAGER CHAMBER ORCHESTRA  
PAUL STEINITZ, CONDUCTOR  
MARILYN MASON, HARPSICHORD

JOHANN SEBASTIAN BACH

Motet No. 3 "Jesu, meine Freude" BWV 227

Brandenburg Concerto No. 4 in G major BWV 1049

*Allegro - Andante - Presto*

INTERMISSION

Clavier Concerto No. 5 in F minor BWV 1056

*Allegro - Largo - Presto*

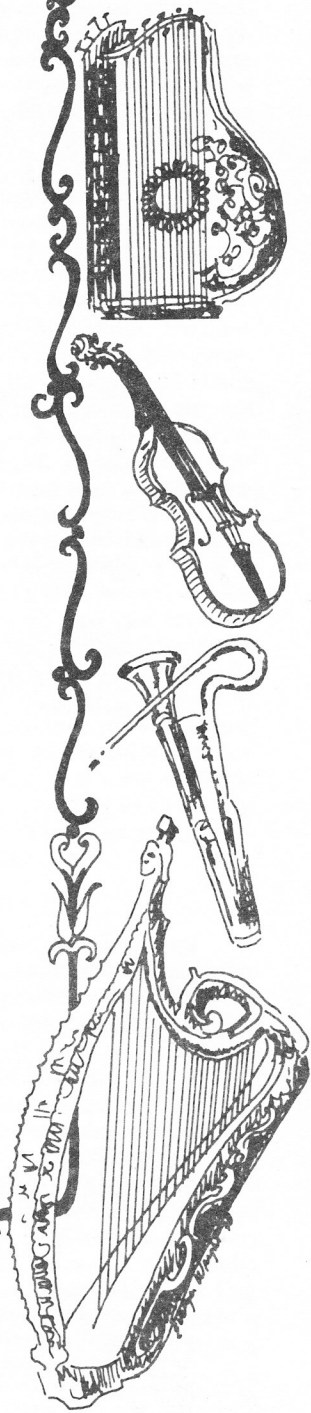
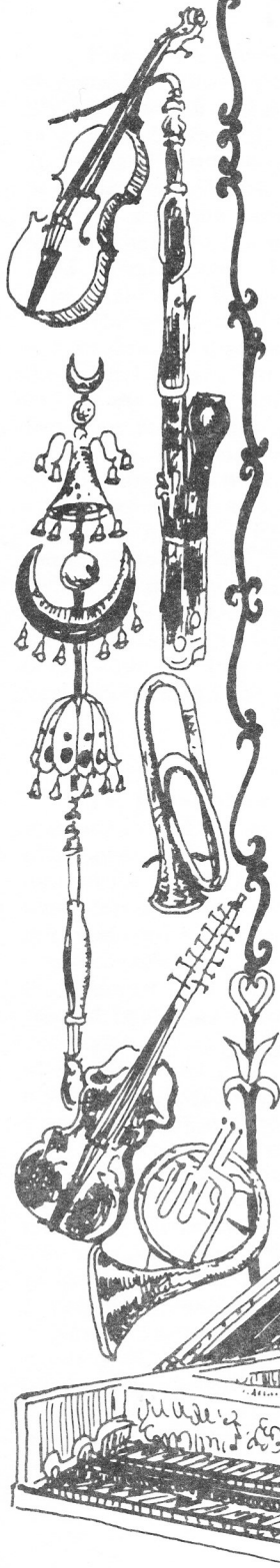
Marilyn Mason, Harpsichord

Cantata No. 182

"Himmelskoenig, sei willkommen" BWV 182

Carol Ferrero, Alto Christopher Brodersen, Tenor

Conwell Carrington, Bass



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## JESUS, MY GREAT PLEASURE . . . . J. S. Bach

Jesus, my great Pleasure,  
My heart's Mead, my Treasure,  
Thou my Crown, my Lord!  
Ah! I long and languish,  
Yearn for Thee in anguish,  
Jesus, help afford!  
God's own Lamb, O Thin, I am,  
Naught from Thee my heart shall sever,  
I'll love Thee forever.

There now is no, no,  
There's no condemnation for all those in Christ,  
in Jesus Christ;  
they the flesh no longer follow,  
but the Spirit.

Jesus, Thou my Refuge,  
Brace me when griefs deluge,  
Drive all foes away.  
Satan, burst with anger!  
Foes my life endanger!  
Jesus is my stay.  
Thunder, thunder crash and lightning flash,  
Sin and hell shall not affront me;  
Jesus will delight me.

For now the law of the Spirit hath given life,  
hath given me life in Jesus,  
in Christ Jesus,  
and hath set me free,  
set free from law of sin and death.

Fie, thou roaring lion,  
Fie, foul foe of Zion,  
all fears and cease!  
rage ye, friends derisive,  
I stand firm, Sing with joy, in peace,  
sing with joy, in peace.  
God's great pow'r guards me each hour,  
Man and Satan, dare not mumble,  
Tho' they loud would grumble.

Ye are not in the flesh, but in the Spirit  
if in you God's own Spirit abideth.  
But who Christ's Spirit doth now have,  
is not of Christ.

Go way all earthly treasure!  
Thou, art my great Pleasure,  
Jesus, Thou Joy, Thou my Joy!  
Go way, away, all puffed up glory,  
I'll not hear thy story,  
Do not annoy!  
Trouble, care, grief, pain and death  
shall not part me from my Savior;  
I'm His for ever.

If now Christ Jesus be in you,  
then is the body dead,  
for sin's sake dying;  
the spirit through in you liveth  
because of righteousness through Christ.

Fare ye well, all passions,  
For the vain world's fashions,  
Ye please me no more!  
Fare thee well, corruption,  
Stay behind, seduction,  
I all sin abhor!  
Fare thee well, All carnal spell,  
fare thee well!  
Fare well, life of sinful living;  
Fare thee well, I'M leaving!

If now in you,  
God's Spirit dwelleth,  
He who wakened Jesus Christ, your Lord, from death,  
then will He this self-same and eternal Spirit  
who hath raised up Jesus Christ,  
quicken your mortal bodies and give to them life,  
because He doth dwell in you and give you life.

Hence, all thoughts of sadness!  
Come, Thou Lord of gladness,  
Jesus, Son of God!  
All who love the savior  
Will find grace and favor  
E'en when pain their lot.  
Scorn and hate may castigate,  
But men cannot rob my Treasure,  
Jesus, my great Pleasure.

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## CANTATA NO. 182 . . . . . Johann S. Bach

### 1. SONATA

### 2. CHORUS

King of Heaven, ever welcome,  
make our hearts Thy dwelling place  
Bide with us; our hearts  
All our souls are in Thy keeping

### 3. RECITATIVE BASS

Lo, I come, I am with you,  
for so it is written of Me  
I delight O my Lord, my God,  
my God, I delight to  
do Thy Will, to do Thy Will, O God

### 4. ARIA BASS

Love unending, 'twas for love that God's  
own Son came to us,  
down from His exalted station;  
love unending, 'twas for love He paid the  
price, made His crowning sacrifice,  
that Mankind might gain salvation.

### 5. ARIA ALTO

Bow your heads before your Saviour,  
ever keep as pure as He;  
let our light grow never dim,  
let our faith be firm and steady,  
life and fortune ever ready  
to be given all to Him.

### 6. ARIA TENOR

Jesus, Lord, thru weal and woe  
keep me ever by Thee.  
When the world shrieks "Crucify";  
let me never  
let me not deny Thee.  
Lord, Lord, thru Thy redeeming Pain  
Life Eternal I shall gain.

### 7. CHORAL FANTASIA

Jesus, from Thy Passion came  
all my heart's elation,  
crown of Thorns and Cross and shame  
all Thy torment, crown and shame  
were for my salvation;  
and my spirit blossoms forth  
when I pause to ponder  
on the blissful days to come  
up in Heaven yonder.  
on the blissful days to come, the  
blissful days to come

### 8. CHORUS

So let us then hasten to Salem  
rejoicing,  
to be with our Master forever and  
ever,  
our Saviour and Guide, whatever betide.

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PROGRAM NOTES - by Bruce Carr

Tonight, on the 294th anniversary of the birthdate of Johann Sebastian Bach (1685-1750), the Laudenslager Music Series presents, for the second consecutive year, a special concert devoted to choral and orchestral works by that master of the Baroque. Two of tonight's works are sacred, two are secular, and all four nicely exemplify both the daily, practical side and the eternal, theoretical side of Bach's creative genius.

■ ■ ■

Five of the six extant Bach motets were almost certainly composed for funeral services, and the one ("Jesu, meine Freude," BWV 227) which begins tonight's concert can in fact be assigned to a particular funeral, that of Frau Oberpostmeisterin Kees on 18 July 1823, just two months after Bach had moved to Leipzig to become Kapellmeister. (This assignment is supported by the fact that the Bible verses which have been interpolated as free choruses between the six successive verses of Johannes Franck's 1653 chorale hymn "Jesu, meine Freude" are taken from the same chapter of Romans as the text of the memorial sermon.)

The symmetrical construction of this large five-voice piece is marvelous to discover. Its eleven movements revolve around the central fugue ("Ihr aber seid nicht fleischlich," Rom. 8:9), so that the opening and closing chorale settings correspond (in fact, they are identical), as do the second and tenth movements, and so on. The odd-numbered movements are all built on the chorale tune, and the more complicated ones (numbers 5 and 7 especially) clearly reflect the text, in such passages as "Tobe, Welt, und springe" (Rage, world, and crack!) or "Elend, Not, Kreuz, Schmach, und Tod" (Misery, need, affliction, pain, and death). By artfully placing his most "dramatic" choruses at positions 2 and 10, Bach creates an interlocking structure in which the chorales progress from simplest to most complicated and back, while the free choruses move from most extravagant to least and back. All this for the wife of the postmaster!

■ ■ ■

The Brandenburg Concerto No. 4 (BWV 1049) may be the most familiar of the six in the set: certainly it is one of the most often played. The six concertos were not, it is now known, written for the Margrave of Brandenburg's orchestra—which was much too small to have performed them—but only dedicated to him, and copies were sent to his library in 1721 just to add to his concerto collection. Yet Bach seems consciously to have conceived them almost as textbook examples of all the best that could be created in the genre—much as he did in the keyboard preludes and fugues of *Das wohltemperirte Clavier* and the contrapunctus of *Die Kunst der Fuge*. Each concerto exhibits a different combination of concertino instruments—or none—and a different disposition of movements.

On the other hand, however much Bach may have regarded the Brandenburg Concertos as an archetypal set, he was by no means willing to consider them sacrosanct. A couple of them he raided for materials for later cantatas, and No. 4 he adapted *in toto* as a concerto for clavier, two flutes, strings, and continuo. In its original form the concerto is a delightful tour de force for a virtuoso violinist and two fine flutists, from the unbroken rhythmic elan of the opening Allegro, through the gentle echopassages of the Adagio (Bach's manuscript calls for "due fiauti d'echo"), to the brilliance of the final fugal Presto with its bariolage (crossing strings) and other violinistic effects. The Margrave never knew what he missed.

■ ■ ■

Bach probably performed the Brandenburg Concertos with the Coethen orchestra of which he was conductor during the time they were written, just as he surely performed there the Clavier Concerto No. 5 which is next on this program—but in its original form as a concerto for violin. In fact, all fourteen of the clavier concertos (seven for one keyboard, seven for two or more) are transcriptions of earlier violin concertos, made during Bach's Leipzig years for himself and his sons to perform with the Collegium Musicum. Interestingly, the five clavier concertos for which the original violin versions still survive (including the four-keyboard concerto after Vivaldi) are all transposed a step lower than the originals—which helps to prove their Leipzig provenance; the normal chamber pitch there was a tone higher than elsewhere, so that transposition was necessary to keep the pieces in the "right" key.

The G Minor original of the Clavier Concerto No. 5 in F Minor has not survived, although it is easy enough to reconstruct. In the opening movement the triplet rhythm which arrives almost incidentally in the third measure soon comes to dominate the whole movement. The Largo is famous in transcriptions for just about every conceivable musical combination, including Swingle Singers. But the concluding Presto is the real joy of the concerto, with the stutter in the middle of its main theme, and the delightful dynamic shifts, which are even more effective in this keyboard transcription than in the original.

■ ■ ■

Tonight's other sacred composition, the cantata "Himmelskoenig, sei willkommen" (BWV 182), was first sung in Weimar, where Bach was organist to the duke, on Palm Sunday, 25 March 1714. The text, possibly written by Salomo Franck, is also apt for the Feast of the Annunciation, and so Bach revived the cantata ten years later in Leipzig, in 1724 (again 25 March). It is an unusual work in having three consecutive slow arias and two consecutive choruses, but an effective one nonetheless. The opening "concerto" is characterized by ceremonious dotted figures in the flute and solo violin over a pizzicato accompaniment, as if to provide an entrada for the King of Heaven, who is welcomed in the following fugal chorus. The recitative for bass then seems to present Christ's response, moving to *arioso*, as is usual for Bach, for the direct verbal quote from the Scriptures. The three arias which follow progress to an emotional pitch as the tenor predicts the world's shout—"Crucify!"—over harmonic cross-relations daring even for Bach. The choral-fantasy on Melchior Vulpius' tune "Jesu, deine Passion" (the text is the 33rd verse of Stockmar's hymn) comes back again from the prevailing somber tone, to prepare for the gentle closing chorus which dances away toward Salem.

■ ■ ■

PAUL STEINITZ

Paul Steinitz is the founder-conductor of both the London Bach Society and the Steinitz Bach Players. He is also Principal Lecturer in Music at the University of London, Goldsmith's College and a member of the University's Senate. Dr. Steinitz has been particularly associated with the performance of works by J. S. Bach, using chambersized choirs and orchestras, the latter on occasion including authentic 18th century instruments. Dr. Steinitz has set himself and his associates the task of giving public performances of all the Bach cantatas - an achievement which is now two-thirds completed. As well as conducting, Dr. Steinitz is Professor of Harmony and Counterpoint at the Royal Academy of Music, a writer of many well known harmony text books, and enjoys undertaking Summer-Courses/Schools both in England and abroad, particularly the USA. He has, in fact, spent long periods teaching both in the States and Canada, and conducting Radio Orchestras in Australia and New Zealand.

■ ■ ■

THE KENNETH JEWELL CHORALE

Eric Freudigman  
Musical Director

Frederick Bellinger  
Assistant Conductor

Barbara Diles  
Business Manager

Dalos Grobe  
Accompanist

SOPRANO

Bonnie Brooks  
Jan Casai  
Maria Cimarelli  
Debra Lamb  
Nancy Nowak  
Nancy Zanolli von Oeyen  
Carol Petty  
Jo Pickett  
Barbara Scanlon  
Shirley Schlorff  
Diane Siegel  
Faye Washington  
Suzanne Wernette

TENOR

Frederick Bellinger  
Donald Blancett  
Christopher Brodersen  
Robert Carnecki  
Dennis Curry  
Don Daniels  
Stuart Eppinga  
Dennis Murphy  
Lawrence Nuckolls  
Arthur Vidrick  
Gene Wabeke  
John Smith

ALTO

Kay Abbott  
Helen Anderson  
Sharon Babcock  
Carol Ferrero  
Karen Guettler  
Katherine Harris  
Anne Jaffe  
Anne Henry Maters  
Pamela Powley  
Mary Rubel  
Loretta Ryder  
Gretchen Woods

BASS

Charles Babcock  
Robert Brown  
Conwell Carrington  
Dalos Grobe  
Robert Hund  
William Keener  
Sean Neall  
Donald Renz  
Kimble Rose  
George Still  
Mark Vondrak  
John Wittrock

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LAUDENSLAGER CHAMBER ORCHESTRA

VIOLINS

James Waring  
Margaret Tundo  
Malvern Kaufman  
Lillian Fenstermacher  
Inez Redman  
Robert Murphy  
Larry Bartlett

FLUTES

Clement Barone  
Marilyn Jones

VIOLAS

David Ireland  
LeRoy Fenstermacher

CELLOS

Mario DiFiore  
John Thurman

BASS

Maxim Janowsky

CONTINUO

Marilyn Mason

Final Concert  
of the 1978-79 Season  
Sunday, April 22, 8:00 p.m.  
An Evening of Chamber  
Music and Dance



MEMBER  
**EN CONCERT**  
AN ALLIANCE OF MUSIC SERIES IN DETROIT



*This project is made possible with the support of the State of Michigan through a grant from the Michigan Council for the Arts. For further information on available services contact the Michigan Council for the Arts, 1200 Sixth Avenue, Detroit, Michigan 48226.*

RECORDING OF CONCERT BY DR. W.A. RIDDELL