



*Patron: Professor John Butt OBE*

*Musical Directors: Frikki Walker and Michael Bawtree*

Concert number 8

**BWV 19 Es erhub sich ein Streit**

**BWV 82 Ich habe genug**

**BWV 149 Man singet mit Freuden vom Sieg**

**J.S. Bach**

**Conductor: Michael Bawtree**

**“For the Glory of God alone.”**

7.00pm Sunday 24<sup>th</sup> September 2023

St Margaret's Church, Newlands

## Welcome.

We bring you the eighth concert of the Glasgow Bach Cantata project, where we continue our celebration of the incredible power of J.S. Bach's 200+ church cantatas. "For the glory of God alone" is how he signed off each one.

While he was the concert master at the Weimar court (1714-16) and again in his years as Cantor at Leipzig's St Thomas Church (1723-29), Bach was expected to supply short, multi-movement choral works to accompany church services. The church cantata took its lead from Italian models, which in many ways amounted to sacred mini-operas.

Cantatas BWV 19 and BWV 149 were composed for the feast of St Michael the archangel, on 29 September, an important civic day in Bach's Leipzig. Both are lavishly scored for 3 trumpets, timpani, 3 oboes, strings and continuo, with a bassoon added for BWV 149. Both cantatas have texts by Picander, who provided the libretti for many of Bach's works, including the Matthew Passion. The music focuses on the drama of archangel Michael fighting the dragon (representing evil), with imagery from the Book of Revelations. Later movements, and both chorales, contrast this with the peace of angels and the soul's destiny in heaven.

BWV 82, a solo cantata, dates from 1727 and was composed for the feast of the Presentation of Jesus on 2 February. The text is inspired by the gospel appointed for the day, that tells of Simeon, who has waited into old age for the Messiah, whom he recognises in the baby Jesus brought by Mary to the temple. It is one of Bach's most well-known cantatas, particularly the central 'sleep aria', which, through musical devices such as pedal point, depicts the serenity and peace of a blessed death.

The concert this evening will proceed without interval. Please feel free to applaud at the end of each cantata.

There will be a retiring collection to cover costs (all of the musicians, including professionals, are giving their time for free) and for the Glasgow City Mission. You can donate in cash on your way out, or



**Text GCMBACH followed by your donation amount to 70085** to give that amount.

You can also donate online at [www.glasgowcitymission.com](http://www.glasgowcitymission.com)

*Geraldine Mynors – Project Coordinator*

### **Next concert:**

**Saturday 11th November, 7pm at Govan & Linthouse Parish Church, Govan  
(see inside back page)**

*Glasgow Bach Cantata Project thanks Scottish Opera, Noel Mann and Lesley Macleod for their generous help in transporting the harpsichord and timpani for tonight's performance.*

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# BWV 19      Es erhub sich ein Streit

## Chorus

Es erhub sich ein Streit.  
Die rasende Schlange, der höllische Drache  
Stürmt wider den Himmel mit wütender  
Rache.  
Aber Michael bezwingt,  
Und die Schar, die ihn umringt  
Stürzt des Satans Grausamkeit.

*There arose a strife.  
The raging serpent, the dragon of hell  
storms against heaven with furious revenge.  
But Michael conquers,  
and the host which surrounds him  
overthrows Satan's cruelty.*

## Recitative (Bass)

Gottlob! der Drache liegt.  
Der unerschaffne Michael  
Und seiner Engel  
Heer Hat ihn besiegt.  
Dort liegt er in der Finsternis  
Mit Ketten angebunden,  
Und seine Stätte wird nicht mehr  
Im Himmelreich gefunden.  
Wir stehen sicher und gewiss,  
Und wenn uns gleich sein Brüllen schreckt,  
So wird doch unser Leib und Seel  
Mit Engeln zugedeckt.

## Andrew Neill

*God be praised! the dragon lies vanquished.  
The uncreated Michael  
and his host of angels  
have conquered him.  
There he lies in the darkness  
bound with chains,  
and his place is no more  
found in the kingdom of heaven.  
We stand safe and sure,  
and even when his roar terrifies us,  
then still our body and soul  
are protected by angels.*

## Aria (Soprano)

Gott schickt uns Mahanaim zu;  
Wir stehen oder gehen,  
So können wir in sicherer Ruh  
Vor unsern Feinden stehen.  
Es lagert sich, so nah als fern,  
Um uns der Engel unsers Herrn  
Mit Feuer, Roß und Wagen.

## Nikki Martin

*God sends us to Mahanaim;  
whether we stand or go,  
we can in safety and peace  
stand before our enemies.  
Encamped both near and far  
around us is the angel of our Lord  
with fire, horse and chariot.*

## Recitative (Tenor)

Was ist der schnöde Mensch, das Erdenkind?  
Ein Wurm, ein armer Sünder.  
Schaut, wie ihn selbst der Herr so lieb  
gewinnt,  
Dass er ihn nicht zu niedrig schätzt  
Und ihm die Himmelskinder,  
Der Seraphinen Heer,  
Zu seiner Wacht und Gegenwehr,  
Zu seinem Schutze setzt.

## Thomas Athorne

*What is despicable humanity, the child of earth?  
A worm, a wretched sinner.  
See, how the Lord himself falls in love with him,  
that he does not value him too lowly  
and for him places the children of heaven  
the host of Seraphim  
to watch and fight on his behalf,  
to protect him.*

### **Aria (Tenor)**

Bleibt, ihr Engel, bleibt bei mir!  
Führet mich auf beiden Seiten,  
Dass mein Fuß nicht möge gleiten!  
Aber lernt mich auch allhier  
Euer großes Heilig singen  
Und dem Höchsten Dank zu singen!

### **Recitative (Soprano)**

Laßt uns das Angesicht  
Der frommen Engel lieben  
Und sie mit unsern Sünden nicht  
Vertreiben oder auch betrüben.  
So sein sie, wenn der Herr gebeut,  
Der Welt Valet zu sagen,  
Zu unsrer Seligkeit  
Auch unser Himmelswagen.

### **Chorale**

Laß dein' Engel mit mir fahren  
Auf Elias Wagen rot  
Und mein Seele wohl bewahren,  
Wie Lazrum nach seinem Tod.  
Laß sie ruhn in deinem Schoß,  
Erfüll sie mit Freud und Trost,  
Bis der Leib kommt aus der Erde  
Und mit ihr vereinigt werde.

### **Thomas Athorne**

*Stay, you angels, stay with me!  
Guide me on both sides,  
so that my foot may not slip!  
But teach me even here  
to sing of your great holiness  
and to sing thanks to the Highest!*

### **Laura McKee**

*Let us love the sight  
of the holy angels  
and let us not with our sins  
drive them away or even grieve them.  
So they may be, when the Lord bids us  
to say farewell to the world,  
our heavenly chariot  
also to our life of bliss.*

*Let your angel travel with me  
on Elias' red chariot  
and preserve my soul  
like Lazarus after his death.  
Let my soul rest in your bosom  
fill it with joy and consolation  
until my body comes from the earth  
and is united with it.*

## BWV 82 Ich habe genug

### Aria (Bass)

Ich habe genug,  
Ich habe den Heiland, das Hoffen der  
Frommen,  
Auf meine begierigen Arme genommen;  
Ich habe genug!  
Ich hab ihn erblickt,  
Mein Glaube hat Jesum ans Herze gedrückt;  
Nun wünsch ich, noch heute mit Freuden  
Von hinnen zu scheiden.

### Recitative (Bass)

Ich habe genug.  
Mein Trost ist nur allein,  
Dass Jesus mein und ich sein eigen möchte  
sein.  
Im Glauben halt ich ihn,  
Da seh ich auch mit Simeon  
Die Freude jenes Lebens schon.  
Laßt uns mit diesem Manne ziehn!  
Ach! möchte mich von meines Leibes Ketten  
Der Herr erretten;  
Ach! wäre doch mein Abschied hier,  
Mit Freuden sagt ich, Welt, zu dir:  
Ich habe genug.

### Aria (Bass)

Schlummert ein, ihr matten Augen,  
Fallet sanft und selig zu!  
Welt, ich bleibe nicht mehr hier,  
Hab ich doch kein Teil an dir,  
Das der Seele könnte taugen.  
Hier muss ich das Elend bauen,  
Aber dort, dort werd ich schauen  
Süßen Friede, stille Ruh.

### Recitative (Bass)

Mein Gott! wann kömmt das schöne: Nun!  
Da ich im Friede fahren werde  
Und in dem Sande kühler Erde  
Und dort bei dir im Schoße ruhn?  
Der Abschied ist gemacht,  
Welt, gute Nacht!

### Philip Gault

*I have enough,  
I have taken the saviour, the hope of the righteous,  
in my eager arms;  
I have enough!  
I have caught sight of him,  
my faith has pressed Jesus to my heart;  
now I wish this very day joyfully  
to depart from here.  
I have enough!*

*I have enough.  
This alone is my consolation,  
that Jesus might be mine and I his own.  
In faith I hold him  
as I see also with Simeon  
the joy of the life to come already.  
Let us go along with this man!  
Ah! how I wish that I might from the chains of the  
body  
be delivered by the Lord;  
Ah! how I wish my departure were here,  
joyfully I would say to you, World:  
I have enough.*

*Rest in sleep, you weary eyes,  
close with peace and blessing!  
World, I am staying here no longer,  
I have indeed no part in you  
that could benefit my soul.  
Here I have to cause misery to myself  
but there, there I shall behold  
sweet peace, calm rest.*

*My God! When will come that beautiful: Now!  
when I shall go in peace  
and in the sand of the cool earth  
And there in your bosom rest?  
I have said my farewells,  
World, goodnight!*

### **Aria (Bass)**

Ich freue mich auf meinen Tod,  
Ach, hätt er sich schon eingefunden.  
Da entkomm ich aller Not,  
Die mich noch auf der Welt gebunden.

*I rejoice in my death,  
Ah! how I wish it had taken place already.  
Then I shall escape from all the distress  
that still binds me in the world.*

## **BWV 149      Man singet mit Freuden vom Sieg**

### **Chorus**

Man singet mit Freuden vom Sieg  
in den Hütten der Gerechten:  
Die Rechte des Herrn behält den Sieg,  
die Rechte des Herrn ist erhöht,  
die Rechte des Herrn behält den Sieg!

*Songs are sung with joy of victory  
in the tents of the virtuous:  
the right hand of the Lord wins the victory,  
the right hand of the Lord is exalted,  
the right hand of the Lord wins the victory!*

### **Aria (Bass)**

Kraft und Stärke sei gesungen  
Gott, dem Lamme, das bezwungen  
Und den Satanas verjagt,  
Der uns Tag und Nacht verklagt.  
Ehr und Sieg ist auf die Frommen  
Durch des Lammes Blut gekommen.

### **Michael Longden**

*Strength and might be sung  
to God, to the Lamb, who conquered  
and drove away Satan  
who accused us day and night.  
Honour and victory has come upon those who are  
devout  
through the Lamb's blood.*

### **Recitative (Alto)**

Ich fürchte mich  
Vor tausend Feinden nicht,  
Denn Gottes Engel lagern sich  
Um meine Seiten her;  
Wenn alles fällt, wenn alles bricht,  
So bin ich doch in Ruhe.  
Wie wär es möglich zu verzagen?  
Gott schickt mir ferner Roß und Wagen  
Und ganze Herden Engel zu.

### **Hanna de Bruin**

*I am not afraid  
of a thousand enemies,  
since God's angels are encamped  
around me;  
though everything falls, though everything breaks,  
yet I am still at peace.  
How would it be possible to despair?  
God will send me horses and chariots  
and whole hosts of angels.*

### **Aria (Soprano)**

Gottes Engel weichen nie,  
Sie sind bei mir allerenden.  
Wenn ich schlafe, wachen sie,  
Wenn ich gehe,

### **Laura McKee**

*God's angels never retreat,  
they are with me everywhere.  
When I sleep, they watch over me,  
when I go,*

Wenn ich stehe,  
Tragen sie mich auf den Händen.

*when I stand still  
they bear me in their hands.*

**Recitative (Tenor)**

**Reuben Wilmshurst**

Ich danke dir,  
Mein lieber Gott, dafür;  
Dabei verleihe mir,  
Dass ich mein sündlich Tun bereue,  
Dass sich mein Engel drüber freue,  
Damit er mich an meinem Sterbetage  
In deinen Schoß zum Himmel trage.

*I thank you,  
my dear God, for this;  
grant to me as well  
that I may repent my sinful actions,  
so that my angel may have cause for rejoicing,  
and then on my deathbed carry me  
to your bosom in heaven.*

**Aria (Duet, Alto and Tenor)**

**Hanna de Bruin, Reuben Wilmshurst**

Seid wachsam, ihr heiligen Wächter,  
Die Nacht ist schier dahin.  
Ich sehne mich und ruhe nicht,  
Bis ich vor dem Angesicht  
Meines lieben Vaters bin.

*Be watchful, you holy watchmen,  
the night is almost past.  
I am filled with longing and shall not rest  
until I am before the face  
of my dear father.*

**Chorale**

Ach Herr, lass dein lieb Engelein  
Am letzten End die Seele mein  
In Abrahams Schoß tragen,  
Den Leib in seim Schlafkämmerlein  
Gar sanft ohn einge Qual und Pein  
Ruhn bis am jüngsten Tage!  
Alsdenn vom Tod erwecke mich,  
Dass meine Augen sehen dich  
In aller Freud, o Gottes Sohn,  
Mein Heiland und Genadenthron!  
Herr Jesu Christ, erhöre mich, erhöre  
mich,  
Ich will dich preisen ewiglich!

*Ah Lord, let your dear angels  
at my last end carry my soul  
to Abraham's bosom,  
while my body in its narrow chamber of sleep  
gently without pain and torment  
rests until the last day!  
Then awaken me from death,  
so that my eyes may see you  
in all joy, o God's son,  
my saviour and throne of mercy!  
Lord Jesus Christ, hear me, hear me,  
I want to praise you for ever!*

## Performers

### Sopranos

Laura McKee\*  
Nikki Martin\*  
Kate Durrán  
Frances Cooper  
Jacqueline Mulcair  
Lynn Strang  
Ros Sutherland  
Finola Spashott-McDaid

### Tenors

Thomas Athorne\*  
Reuben Wilmshurst\*  
Peter Wakeford  
Philip Scott  
Peter Cooper  
Rory Wilson  
Dee Surtees  
Eden Devaney  
Luca Stoto

### Altos

Hanna de Bruin\*  
Morag Campbell  
Gill Cloke  
Marion Carson  
Nina Russell  
Liz Macdonald  
Carole Wyatt  
Lois Barr  
Ann Firth

### Basses

Phil Gault\*  
Andrew Neill\*  
Michael Longden\*  
Chris Spencer  
Mark Barton  
Tim Reilly  
Martin Tolley  
Kevin Stevenson  
Sandy Matheson

\*soloists

### Violin I

Nikodem Rodzeń (leader)  
Angela Koo  
Sharon Doyle

### Violin II

Elizabeth Burgoyne  
Arthur Doyle  
Anne Morgan

### Viola

Eldon Bradfield  
Bert Overduin

### Cello

Quintin Doyle  
Joanna Stark

### Double bass

Megan Warnock

### Oboe

Gaynor Gowman  
Rona Macleod  
Gavin Pettinger

### Bassoon

Jennifer Kelly  
Katherine Nagl

### Trumpet

Jennifer Marr  
Timothy Dzida  
Iain Muirhead

### Timpani

Noel Mann

### Continuo Organ

Tiffany Vong





**Musical Director Michael Bawtree** is a musician with a wide-ranging international career. He regularly conducts the Royal Scottish National Orchestra, and has directed the Scottish Chamber Orchestra, London Mozart Players, Red Note Ensemble, the Orchestra of Scottish Opera, Orchestra North East and many performances for Scottish Ballet, Northern Ballet and Raymond Gubbay Limited across the British Isles. For seven years he was Assistant Music Director of the Lyrique-en-Mer summer opera festival in Brittany. He was appointed Principal Conductor of JAM (John Armitage Memorial Trust) in 2017. He has worked as guest chorus master for the BBC Singers, Danish National Opera (Michael Kohlhaas, Eugene Onegin) and St Endellion Festival (Death in Venice). For 16 seasons Michael Bawtree has been Chorus Director of the Edinburgh Royal Choral Union and Music Director of Glasgow Chamber Choir. He is Artistic Director of Edinburgh University Chamber Choir. He has also worked with the Edinburgh Festival Chorus, the RSNO chorus (as Acting Chorus Director), Andrea Bocelli, and toured with other choruses across Europe, North America, Hong Kong and New Zealand. He made his debut at the Royal Albert Hall in 2015 conducting Mozart's Requiem with the London Philharmonic Choir. Bawtree spent the summer of 2014 living in Mumbai, directing a choral project with 250 children from all walks of life: slum children sang alongside the most privileged on the stage of the National Centre for the Performing Arts.

### **J.S. Bach (1685-1750): a lifelong student**

Bach immersed himself in music at an early age, as had generations of Bachs before him. An obituary prepared by Bach's son Carl Philipp Emanuel speaks of his father's "unheard-of zeal in studying." That claim is buttressed by a discovery made a decade ago, of the teen-aged Bach's precociously precise copies of organ pieces by Reincken and Buxtehude. His life was destined to unfold in a constricted area. The towns and cities where he spent his career—Arnstadt, Mühlhausen, Weimar, Cöthen, and Leipzig—can be seen in a few hours' driving around central and eastern Germany. But his lifelong habit of studying and copying scores allowed him to roam the Europe of the mind. In his later years, he copied everything from a Renaissance mass by Palestrina to the up-to-date Italianate lyricism of Pergolesi. Bach became an absolute master of his art by never ceasing to be a student of it.



*Extract from The New Yorker, 25/12/16, Alex Ross*

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or visit  
[www.glasgowbach.com](http://www.glasgowbach.com)

If you enjoyed this, join our friends at the Telemann Ensemble for their next concert:



For our next concert, come with us to the beautiful Govan and Linthouse Parish Church for our first visit there:



**Concert no. 9**

BWV 70 - Wachet! betet! betet! wachet!

BWV 192 - Nun Danket alle Gott

BWV 139 - Wohl dem, der sich auf seinen Gott



**Director: Frikki Walker**

**Saturday 11<sup>th</sup> Nov 2023 7pm** (end 8.15pm approx.)

**Govan & Linthouse Parish Church, 796 Govan Rd, Glasgow G51 2YL**  
**(opposite Govan Subway station)**

**Admission free. Retiring collection.**



All J.S. Bach's Cantatas. All in Glasgow. [www.glasgowbach.com](http://www.glasgowbach.com)

