



Patron: Professor John Butt OBE

Musical Directors: Frikki Walker and Michael Bawtree

Concert number 10

BWV 65 Sie werden aus Saba alle kommen

BWV 123 Liebster Immanuel, Herzog der Frommen

BWV 124 Meinem Jesum laß ich nicht

J.S. Bach

Conductor: Michael Bawtree

“For the Glory of God alone.”

7.00pm Sunday 28th January 2024

St Bride’s Church, Hyndland Road, G12 9UX

Welcome.

At this, the tenth concert of the Glasgow Bach Cantata project, 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. He produced cantatas for Sundays, feast days, weddings and funerals, stamping his particular genius on a new form of dramatic religious music popular with Germany's Lutheran congregations. The church cantata took its lead from Italian models, which in many ways amounted to sacred mini-operas.

Both cantatas BWV 65 and 123 were composed for the feast of the Epiphany, January 1724 and 1725 respectively. The feast celebrates the visit of the three wise men or Magi to the infant Jesus in Bethlehem. The unknown origins of the Magi is often seen to represent the universal reach of the event and Bach sets the word 'Alle' (all) in celebratory fashion. The scoring is distinctly festive, with the unusual addition of horns to the wind section. It has two chorales – *Puer Natus In Bethlehem* (an anonymous hymn from 1439) and another, at the end, with text by the renowned Lutheran hymnodist, Paul Gerhard.

BWV 123 has a more inward-looking character. Of particular note is the pared-back bass aria, the vocal line being accompanied only by solo flute and pizzicato strings.

BWV 124 is a chorale cantata for the Sunday after Epiphany. The opening movement is remarkable for the virtuosic writing for the oboe d'amore, heard against limpid textures in both voices and strings.

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 project costs (all of the musicians 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

Geraldine Mynors – Project Coordinator

Next concert:

Saturday 2nd March, 7pm – Director: Frikki Walker

Govan & Linthouse Parish Church, Glasgow G51 2YL (opposite Govan subway)

BWV 22 Jesus nahm zu sich die Zwölfe

BWV 23 Du wahrer Gott und Davids Sohn

BWV 54 Widerstehe doch der Sünde

BWV 181 Leichtgesinnte Flattergeister

BWV 65

Sie werden aus Saba alle kommen

Chorus

Sie werden aus Saba alle kommen, Gold
und Weihrauch bringen und des Herren
Lob verkündigen.

*They will all come from Sheba, bring gold
and incense and proclaim the praise of the
Lord.*

Chorale

Die Kön'ge aus Saba kamen dar,
Gold, Weihrauch, Myrrhen brachten sie
dar,
Alleluja!

*The kings came from Sheba,
they brought from there gold, incense and
myrrh.*

Recitative (Bass)

Was dort Jesaias vorhergesehn,
Das ist zu Bethlehem geschehn.
Hier stellen sich die Weisen
Bei Jesu Krippe ein
Und wollen ihn als ihren König preisen.
Gold, Weihrauch, Myrrhen sind
Die köstlichen Geschenke,
Womit sie dieses Jesuskind
Zu Bethlehem im Stall beehren.
Mein Jesu, wenn ich itzt an meine Pflicht
gedenke,
Muß ich mich auch zu deiner Krippe kehren
Und gleichfalls dankbar sein:
Denn dieser Tag ist mir ein Tag der
Freuden,
Da du, o Lebensfürst,
Das Licht der Heiden
Und ihr Erlöser wirst.
Was aber bring ich wohl, du
Himmelskönig?
Ist dir mein Herze nicht zuwenig,
So nimm es gnädig an,
Weil ich nichts Edlers bringen kann.

Andrew Neill

*What Isaiah foretold
has happened at Bethlehem.
Here the wise men
appear at Jesus' crib
and want to praise him as their king.
Gold, incense and myrrh are
the precious gifts
with which by them this baby Jesus
is honoured in the stable at Bethlehem.
My Jesus, when I think now of my duty,
I must also turn to your crib
and be likewise thankful:
for this day is for me a day of joy
where you, o prince of life,
become the light of the gentiles
and their redeemer.
But what should I bring, you king of
heaven?
If my heart is not too little,

then accept it through your mercy,
since I can bring nothing more noble.*

Aria (Bass)

Gold aus Ophir ist zu schlecht,
Weg, nur weg mit eitlen Gaben,

Andrew Neill

*Gold from Ophir is too slight,
away, away with vain gifts*

Die ihr aus der Erde brecht!
Jesus will das Herze haben.
Schenke dies, o Christenschar,
Jesu zu dem neuen Jahr!

Recitative (Tenor)

Verschmähe nicht,
Du, meiner Seele Licht,
Mein Herz, das ich in Demut zu dir bringe;
Es schließt ja solche Dinge
In sich zugleich mit ein,
Die deines Geistes Früchte sein.
Des Glaubens Gold, der Weihrauch des
Gebets,
Die Myrrhen der Geduld sind meine Gaben,
Die sollst du, Jesu, für und für
Zum Eigentum und zum Geschenke haben.
Gib aber dich auch selber mir,
So machst du mich zum Reichsten auf der
Erden;
Denn, hab ich dich, so muss
Des größten Reichtums Überfluss
Mir dermaleinst im Himmel werden.

Aria (Tenor)

Nimm mich dir zu eigen hin,
Nimm mein Herze zum Geschenke.
Alles, alles, was ich bin,
Was ich rede, tu und denke,
Soll, mein Heiland, nur allein
Dir zum Dienst gewidmet sein.

Chorale

Ei nun, mein Gott, so fall ich dir
Getrost in deine Hände.
Nimm mich und mach es so mit mir
Bis an mein letztes Ende,
Wie du wohl weißt, dass meinem Geist
Dadurch sein Nutz entstehe,
Und deine Ehr je mehr und mehr
Sich in ihr selbst erhöhe.

*that you break from the earth!
Jesus wants to have your heart.
Give this, o Christian flock,
to Jesus for the new year!*

Aidan Phillips

*Do not scorn,
you who are the light of my soul,
my heart that I humbly bring to you;
it includes such things
within at the same time
that are the fruit of your spirit.
The gold of faith, the incense of prayer,
the myrrh of patience are my gifts,
which you will have, Jesus, for ever
as your property and gift,
But give yourself also to me,
then you make me the richest person on
earth;
for if I have you, then
the abundance of the greatest wealth
will one day be mine for ever in heaven.*

Aidan Phillips

*Accept that I should belong to you
accept my heart as a present.
All, all that I am,
what I speak, do and think
should, my saviour, all
be dedicated to your service.*

*Ah now, my God, may I fall
consoled in your hands.
Accept me and so deal with me
until my final end
as you well know how, so that my spirit
may benefit in this way
and your honour ever more and more
may be exalted in me.*

BWV 123

Liebster Immanuel, Herzog der Frommen

Chorus

Liebster Immanuel, Herzog der Frommen,
Du, meiner Seele Heil, komm, komm nur
bald!
Du hast mir, höchster Schatz, mein Herz
genommen,
So ganz vor Liebe brennt und nach dir wallt.
Nichts kann auf Erden
Mir liebers werden,
Als wenn ich meinen Jesum stets behalt.

*Dearest Immanuel, leader of the righteous,
you, the salvation of my soul, come, come
soon!
You, my greatest treasure, have taken my
heart from me
so that it burns entirely with love and yearns
after you
Nothing on earth can
be dearer to me
than always to keep my Jesus.*

Recitative (Alto)

Die Himmelssüßigkeit, der Auserwählten
Lust
Erfüllt auf Erden schon mein Herz und Brust,
Wenn ich den Jesusnamen nenne
Und sein verborgnes Manna kenne:
Gleichwie der Tau ein dürres Land erquickt,
So ist mein Herz
Auch bei Gefahr und Schmerz
In Freudigkeit durch Jesu Kraft entzückt.

Audrey McKirdy

*Heaven's sweetness, the joy of those who
are chosen
fills already on earth my heart and breast,
when I recite the name of Jesus
and experience its hidden manna:
just as the dew gives life to arid land,
so is my heart
even in danger and pain
transported into joy through the power of
Jesus.*

Aria (Tenor)

Auch die harte Kreuzesreise
Und der Tränen bittere Speise
Schreckt mich nicht.
Wenn die Ungewitter toben,
Sendet Jesus mir von oben
Heil und Licht.

David Walsh

*Even the hard journey of the cross
and the bitter food of tears
do not frighten me.
If the thunderstorm rages,
Jesus sends me from above
salvation and light.*

Recitative (Bass)

Kein Höllenfeind kann mich verschlingen,
Das schreiende Gewissen schweigt.
Was sollte mich der Feinde Zahl umringen?
Der Tod hat selbst keine Macht,
Mir aber ist der Sieg schon zugedacht,
Weil sich mein Helfer mir, mein Jesus, zeigt.

Christian Loizou

*No enemy from hell can devour me,
my clamorous conscience falls silent.
What does it matter how many enemies
surround me?
Death itself has no power,
victory is already assured for me
because my Jesus shows himself to be my
helper.*

Aria (Bass)

Laß, o Welt, mich aus Verachtung
In betrübter Einsamkeit!
Jesus, der ins Fleisch gekommen
Und mein Opfer angenommen,
Bleibet bei mir allezeit.

Christian Loizou

*Leave me, O World, with contempt
in mournful solitude!
Jesus, who has come in the flesh
and accepted my sacrifice
remains with me always.*

Chorale

Drum fahrt nur immer hin, ihr Eitelkeiten,
Du, Jesu, du bist mein, und ich bin dein;
Ich will mich von der Welt zu dir bereiten;
Du sollst in meinem Herz und Munde sein.
Mein ganzes Leben
Sei dir ergeben,
Bis man mich einsten legt ins Grab hinein.

*Therefore go away for ever, you vanities,
you, Jesus, you are mine, and I am yours
I want to turn away from the world and
make myself ready for you;
you must be in my heart and mouth.
May my whole life
be given to you
until one day I am laid in the grave.*

BWV 124 Meinen Jesu laß ich nicht

Chorus

Meinen Jesum lass ich nicht,
Weil er sich für mich gegeben,
So erfordert meine Pflicht,
Klettenweis an ihm zu kleben.
Er ist meines Lebens Licht,
Meinen Jesum lass ich nicht.

*I shall not let my Jesus go,
since he has given himself for me,
my duty therefore demands
That I should cling like a bur to him.
He is the light of my life
I shall not let my Jesus go.*

Recitative (Tenor)

Solange sich ein Tropfen Blut
In Herz und Adern reget,
Soll Jesus nur allein
Mein Leben und mein alles sein.
Mein Jesus, der an mir so große Dinge tut:
Ich kann ja nichts als meinen Leib und
Leben
Ihm zum Geschenke geben.

Thomas Athorne

*As long as a drop of blood
moves in my heart and veins
Jesus alone will be
my life and my all.
My Jesus who has done such great things for
me:
I can offer nothing but my body and life
As a gift to him.*

Aria (Tenor)

Und wenn der harte Todesschlag
Die Sinnen schwächt, die Glieder rühret,
Wenn der dem Fleisch verhasste Tag
Nur Furcht und Schrecken mit sich führet,
Doch tröstet sich die Zuversicht:
Ich lasse meinen Jesum nicht.

Recitative (Bass)

Doch ach!
Welch schweres Ungemach
Empfindet noch allhier die Seele?
Wird nicht die hart gekränkte Brust
Zu einer Wüstenei und Marterhöhle
Bei Jesu schmerzlichstem Verlust?
Allein mein Geist sieht gläubig auf
Und an den Ort, wo Glaub und Hoffnung
prangen,
Allwo ich nach vollbrachtem Lauf
Dich, Jesu, ewig soll umfassen.

Aria (Duet, Soprano and Alto)

Entziehe dich eilends, mein Herze, der
Welt,
Du findest im Himmel dein wahres
Vergnügen.
Wenn künftig dein Auge den Heiland
erblickt,
So wird erst dein sehndes Herze
erquickt,
So wird es in Jesu zufriedengestellt.

Chorale

Jesum lass ich nicht von mir,
Geh ihm ewig an der Seiten;
Christus lässt mich für und für
Zu den Lebensbächlein leiten.
Selig, der mit mir so spricht:
Meinen Jesum lass ich nicht.

Thomas Athorne

*And when the hard deathblow
weakens my senses and disturbs my limbs,
when the day hated by the flesh
brings with it only fear and terror,
nevertheless my confidence finds consolation:
I shall not let my Jesus go.*

Findlay Peters

*But oh!
what great trouble
The soul must still feel here?
Does not my seriously weakened breast
become a wilderness and pit of torture
With the most painful loss of Jesus?
But my spirit looks up in faith
towards the place where faith and hope shine
in splendour,
where, after the course of my life is complete,
I shall embrace you, Jesus, in eternity.*

Ellie Donald, Moral Campbell

*Withdraw yourself, my heart, in haste from
the world,
you will find in heaven your true contentment.
when in the future your eyes behold your
saviour,
then finally your loving heart will be
refreshed,
then you will find satisfaction in Jesus.*

*I shall not let my Jesus go,
I shall walk always by his side;
Christ forever
will lead me to the waters of life.
Blessed is whoever says with me:
I shall not let my Jesus go!*

Performers

Sopranos

Ellie Donald*
Beth Boyd
Bryony Pillath
Cathy McCallum
Finola Sparshott-McDaid
Frances Cooper
Gemma Wallbanks
Kate Durran
Rebecca Tavener
Ros Sutherland

Tenors

Aidan Phillips*
David Walsh*
Thomas Athorne*
Dee Surtees
Peter Wakeford
Philip Scott

Altos

Audrey McKirdy*
Morag Campbell*
Ann Firth
Geraldine Mynors
Gill Cloke
Harriet Beckett
Iona Jack
Jennie Gardner
Nina Russell
Sonja Crossan

Basses

Christian Loizou*
Findlay Peters*
Andrew Neill*
Alex White
Mark Barton
Martin Tolley
Noel Mann
Sandy Matheson
Tim Reilly

*soloists

Violin I

Nikodem Rodzeń (leader)
Anne Morgan
Lee Young

Violin II

Mariia Bahach
Olha Koksharova

Viola

Claire Griffiths
Bert Overduin

Cello

Quintin Doyle
Clyde Wallbanks

Double bass

Susannah Brandon

Flute

Susan Frank
Lynne Bulmer

Oboe

Gaynor Gowman
Rona Macleod
Gavin Pettinger

Bassoon

Katherine Nagl
Freya Liles

Horn

Isabella Gonzalez Diaz
Kate Szumowski

Organ continuo

Kevin Duggan



Musical director Michael Bawtree is a musician with a wide-ranging international career. He was appointed Principal Conductor of JAM (John Armitage Memorial Trust) in 2017. 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 joined the music staff at Glyndebourne for their 2018 production of Debussy's *Pelleas et Melisande*, and 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 fifteen 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.

More on J.S. Bach (1685-1750): His early time in the Saint Thomas Kirche in Leipzig



In Leipzig, Bach was responsible for services and special church festivities in four churches. St. Nicholas Church and St. Thomas Church are still standing today, while two were destroyed in WW2. Bach's main duties included the weekly performance of cantatas on Sundays and feast days. By 1724 he had composed his most comprehensive work to date, the *St. John Passion*, and three years later the *St. Matthew Passion*. In 1730 a conflict arose with the council, since in Bach's opinion the performance conditions had deteriorated. He now presented the council with his ideas of

a "well-stocked church music library," thus handing down to posterity an important documentation of historical performance practice from the master's hand.

Bach also had secular duties as music director. In Leipzig, a "Collegium musicum" had been formed (an orchestra of professional musicians and enthusiasts), which gave concerts in the hall and in the garden of a coffee house. For these concerts he wrote various works for orchestra, such as the harpsichord concertos.

The Leipzig period was overshadowed by private tragedies. Between 1726 and 1733, seven of Bach's children died, in addition to his last sibling, his sister Maria.

Adapted from opera-inside.com

A Timeline of Glasgow City Mission - At the forefront of compassionate care for Glasgow's marginalised since 1826



1826: David Nasmyth started Glasgow City Mission – pioneering holistic Christian care.

1828: There were 20 missionaries, including five who were fluent in Gaelic who could talk with people moving to Glasgow from the Highlands.

1831: We started ground breaking ‘chimney sweep schools’ for children who were working at the expense of their education.

1857: Prisoners were put on probation with the understanding that a missionary would keep in close touch with them – taking on the role of early day probation officers.

1931: We had club rooms in Govan for unemployed young people, with a membership of more than 2,000. Activities included games and classes in woodwork, shorthand and book keeping.

1939: During the war we set up a hostel for troops on leave. There was accommodation, a canteen and a reading room. By the end of 1942, an estimated 50,000 people had received accommodation.

1960s: Unemployment was rife and we continued to distribute food parcels, clothes and coal.

1979: We started a night patrol, with staff and volunteers talking and praying on the streets with people who were sleeping rough. We handed out hot drinks and sandwiches.

1981: Working with people affected by homelessness became our focus. The Maryhill Mission Hall opened as a night shelter each Tuesday and served hot food and drinks on Wednesdays.

1987: Our Child and Family Centre started in Govan in an area of new and renovated houses. We ran a crèche and playgroup.

2009: Our City Centre Project moved into its current location at Crimea Street – giving us the scope to expand the services on offer. In 2010 we open the Glasgow Winter Night Shelter for the first time.

2012: Urban, our ‘moving on’ project for guests who have passed the crisis point in their lives starts. Offering classes, short-courses and goal setting, guests can discover and develop their skills and grow in confidence.

2014: We appoint International Workers to help refugees/asylum seekers build community and improve their English as well as supporting them in the process.

2018: Our Street Outreach Team started going out 11 times a week to connect with people who may be sleeping rough or begging. They help people with housing or rehab, and invite them to come in to our building for food and advocacy.

2020: We create a new Counselling post to address the serious mental health issues that our guests face.

2021: Our Rehab Pathways Team is formed in response to the number of drugs deaths in Scotland. Initial one year funding through the Scottish Government leads to a further four years funding in 2022.

2022: We refurbish our Child and Family Centre to make it a more modern space fit for purpose.

**For future concerts,
follow us on Facebook, Instagram and X or visit
www.glasgowbach.com**