



*Patron: Professor John Butt OBE*

*Musical Directors: Frikki Walker and Michael Bawtree*

Concert number 11

**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**

**J.S. Bach**

***1685 - 1750***

**Conductor: Frikki Walker**

**“For the Glory of God alone.”**

**Saturday 2 March 2024, 7pm**

**Govan & Linthouse Parish Church, 796 Govan Road, Glasgow  
G51 2YL**

## Welcome

At this, the eleventh 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.

Bach composed cantatas throughout much of his creative life. The earliest may date from the period of Bach's first major appointment as organist in Arnstadt from 1703 until 1707, while the latest surviving works take us up to the end of the 1730s. Bach and his contemporaries rarely used the term 'cantata' themselves, preferring 'Konzert' (concerto), 'Stück' (piece) or even simply 'Musik'. This underlines the flexible nature of the genre, which underwent considerable transformation during the period when Bach was composing.

BWV 22 and BWV 23 have special significance as the two test pieces composed by Bach for his audition for the position of cantor at St Thomas' Leipzig in February 1723, the last Sunday before Lent. The text for the last movement of the former is by Elisabeth Kreuziger (c.1500-1535), a friend of Martin Luther and known as the first woman poet of the Evangelical Lutheran movement.

BWV 54 is the first known solo cantata by Bach, one of four for alto solo, believed to have been first performed in Weimar in 1714. Comprising two arias, with a recitative in between, the cantata's theological theme is the resistance of sin. The five-part string writing, with two viola lines, provides a rich texture and creates an inward, reflective mood. We are delighted to be able to welcome back Emily Hodkinson to sing them.

BWV 181, a church cantata for Sexagesima Sunday (the 2nd before Ash Wednesday), was first performed on 13 Feb 1724. The 'scatterbrained frivolous spirits' of the title are depicted musically in the awkward, unpredictable lines of the opening bass aria.

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: Concert number 12      Sunday 28<sup>th</sup> April 2024 at 7pm**  
Glasgow Cathedral, Castle St, Glasgow G4 0QZ      Director: Michael Bawtree

**For future plans, follow us on Facebook, Instagram and X or visit  
[www.glasgowbach.com](http://www.glasgowbach.com)**

## BWV 22 Jesus nahm zu sich die Zwölfe

### Arioso (Tenor, Bass, Chorus)

#### Tenor

Jesus nahm zu sich die Zwölfe und sprach:

#### Bass

Sehet, wir gehn hinauf gen Jerusalem,  
und es wird alles vollendet werden,  
das geschrieben ist von des Menschen Sohn.

#### Chorus

Sie aber vernahmen der keines  
und wussten nicht, was das gesaget war.

### Aria (Alto)

Mein Jesu, ziehe mich nach dir,  
Ich bin bereit, ich will von hier  
Und nach Jerusalem zu deinen Leiden gehn.  
Wohl mir, wenn ich die Wichtigkeit  
Von dieser Leid- und Sterbenszeit  
Zu meinem Troste kann durchgehends wohl  
verstehn!

### Recitative (Bass)

Mein Jesu, ziehe mich, so werd ich laufen,  
Denn Fleisch und Blut verstehet ganz und gar,  
Nebst deinen Jüngern nicht, was das gesaget  
war.  
Es sehnt sich nach der Welt und nach dem  
größten Haufen;  
Sie wollen beiderseits, wenn du verkläret bist,  
Zwar eine feste Burg auf Tabors Berge bauen;  
Hingegen Golgotha, so voller Leiden ist,  
In deiner Niedrigkeit mit keinem Auge schauen.  
Ach! Kreuzige bei mir in der verderbten Brust  
Zuvörderst diese Welt und die verbotne Lust,  
So werd ich, was du sagst, vollkommen wohl  
verstehen  
Und nach Jerusalem mit tausend Freuden  
gehen.

### Aria (Tenor)

Mein alles in allem, mein ewiges Gut,  
Verbessere das Herze, verändere den Mut;  
Schlag alles darnieder,  
Was dieser Entsagung des Fleisches zuwider!  
Doch wenn ich nun geistlich ertötet da bin,  
So ziehe mich nach dir in Friede dahin!

### Chorale

Ertöt uns durch dein Güte,  
Erweck uns durch dein Gnad;

### Thomas Athorne, John Arthur

*Jesus took the twelve to himself and spoke:*

*See, we are going up to Jerusalem  
and all will be accomplished  
that has been written about the Son of Man.*

*But they understood none of this  
and did not know what had been said.*

### Geraldine Mynors

*My Jesus, draw me after you,  
I am ready, I want to go from here  
and up to Jerusalem to your suffering.  
Happy am I, if the importance  
of this time of suffering and death  
I can thoroughly understand for my consolation.*

### Aydin Kurtelli

*My Jesus, draw me, so that I shall hurry after you,  
for flesh and blood competely fails to understand,  
just like your disciples - what was said.  
Flesh and blood long for the world and the  
greatest crowds;  
they want on both sides, when you have been  
transfigured,  
to build indeed a strong fortress on Mount Tabor;  
in contrast, Golgotha, that is full of suffering  
in your humiliation, they do not want to behold at  
all.  
Ah! crucify for me in my corrupt breast  
first of all this world and the forbidden pleasures,  
and then I shall perfectly understand what you say  
and go to Jerusalem with a thousand joys.*

### Philip Scott

*My all in all, my everlasting good,  
make better my heart, change my disposition;  
beat down everything  
which is against this denial of the flesh!  
but when I am spiritually dead,  
then draw me after you in peace.*

*Kill us through your kindness,  
awaken us through your grace;*

Den alten Menschen kränke,  
Dass der neu' leben mag  
Wohl hie auf dieser Erden,  
Den Sinn und all Begehren  
Und G'danken hab'n zu dir.

*make sick the old man,  
so that the new man may live  
well here on this earth,  
so that the mind and all desires  
and thoughts may be directed to you.*

## **BWV 23 Du wahrer Gott und Davids Sohn**

### **Aria (Duet, Soprano and Alto)**

Du wahrer Gott und Davids Sohn,  
Der du von Ewigkeit in der Entfernung schon  
Mein Herzeleid und meine Leibespein  
Umständlich angesehen, erbarm dich mein!  
Und lass durch deine Wunderhand,  
Die so viel Böses abgewandt,  
Mir gleichfalls Hilf und Trost geschehen.

### **Virginia Lafean, Hanna de Bruin**

*You true God and son of David,  
who already from eternity and from afar  
my heartache and bodily pain  
have seen intimately, have mercy on me!  
And let your miraculous hand,  
that has turned aside so much evil,  
act for me likewise as help and consolation.*

### **Recitative (Tenor)**

Ach! gehe nicht vorüber;  
Du, aller Menschen Heil,  
Bist ja erschienen,  
Die Kranken und nicht die Gesunden zu bedienen.  
Drum nehm ich ebenfalls an deiner Allmacht teil;  
Ich sehe dich auf diesen Wegen,  
Worauf man  
Mich hat wollen legen,  
Auch in der Blindheit an.  
Ich fasse mich  
Und lasse dich  
Nicht ohne deinen Segen.

### **Dee Surtees**

*Ah! do not pass by,  
you, the salvation of all mankind,  
have indeed appeared  
to serve the sick and not the healthy.  
Therefore I too take my share in your  
omnipotence;  
I see you on this road  
where they  
wanted to let me lie,  
blind as I was.  
I recollect myself  
and do not let you go  
without your blessing.*

### **Chorus**

Aller Augen warten, Herr,  
Du allmächtger Gott, auf dich,  
Und die meinen sonderlich.  
Gib denselben Kraft und Licht,  
Laß sie nicht  
Immerdar in Finsternissen!  
Künftig soll dein Wink allein  
Der geliebte Mittelpunkt  
Aller ihrer Werke sein,  
Bis du sie einst durch den Tod  
Wiederum gedenkst zu schließen.

*All eyes wait, Lord,  
Almighty God, upon you,  
and my eyes especially.  
Give them strength and light,  
do not leave them  
for ever in darkness!  
In future a sign from you alone shall be  
the beloved focus  
of all their work  
until once and for all in death  
you decide to close them again.*

## Chorale

Christe, du Lamm Gottes,  
Der du trägst die Sünd der Welt,  
Erbarm dich unser!  
Christe, du Lamm Gottes,  
Der du trägst die Sünd der Welt,  
Erbarm dich unser!  
Christe, du Lamm Gottes,  
Der du trägst die Sünd der Welt,  
Gib uns dein' Frieden. Amen.

*Christ, you lamb of God,  
you who take away the sins of the world.  
have mercy on us!  
Christ, you lamb of God,  
you who take away the sins of the world,  
have mercy on us!  
Christ, you lamb of God,  
you who take away the sins of the world  
grant us your peace. Amen. □*

## BWV 54 Widerstehe doch der Sünde

### Aria (Alto)

Widerstehe doch der Sünde,  
Sonst ergreift dich ihr Gift.  
Laß dich nicht den Satan blenden;  
Denn die Gottes Ehre schänden,  
Trifft ein Fluch, der tödlich ist. □

### Recitative (Alto)

Die Art verruchter Sünden  
Ist zwar von außen wunderschön;  
Allein man muss  
Hernach mit Kummer und Verdruss  
Viel Ungemach empfinden.  
Von außen ist sie Gold;  
Doch, will man weiter gehn,  
So zeigt sich nur ein leerer Schatten  
Und übertünchtes Grab.  
Sie ist den Sodomsäpfeln gleich,  
Und die sich mit derselben gatten,  
Gelangt nicht in Gottes Reich.  
Sie ist als wie ein scharfes Schwert,  
Das uns durch Leib und Seele fährt.

### Aria (Alto)

Wer Sünde tut, der ist vom Teufel,  
Denn dieser hat sie aufgebracht.  
Doch wenn man ihren schnöden Banden  
Mit rechter Andacht widerstanden,  
Hat sie sich gleich davongemacht.

### Emily Hodkinson

*Stand firm against sin,  
otherwise its poison seizes hold of you.  
Do not let Satan blind you  
for to desecrate the honour of God  
meets with a curse, which leads to death.*

### Emily Hodkinson

*The nature of loathsome sins  
is indeed from outside very beautiful;  
but you must  
afterwards with sorrow and frustration  
experience much hardship.  
From outside it is gold  
but if you want to look more closely  
it is shown to be only an empty shadow  
and whitewashed tomb.  
It is like the apples of Sodom  
and those who join with it  
do not reach God's kingdom.  
It is like a sharp sword  
that goes through our body and soul.*

### Emily Hodkinson

*Who commits sins is of the devil,  
for it is he who has produced them.  
but if against its despicable mobs  
with true devotion you stand firm,  
sin has at once fled away.*

## **BWV 181 Leichtgesinnte Flattergeister**

### **Aria (Bass)**

Leichtgesinnte Flattergeister  
Rauben sich des Wortes Kraft.  
Belial mit seinen Kindern  
Suchet ohnedem zu hindern,  
Dass es keinen Nutzen schafft. □

### **Recitative (Alto)**

O unglückselger Stand verkehrter Seelen,  
So gleichsam an dem Wege sind;  
Und wer will doch des Satans List erzählen,  
Wenn er das Wort dem Herzen raubt,  
Das, am Verstande blind,  
Den Schaden nicht versteht noch glaubt.  
Es werden Felsenherzen,  
So boshaft widerstehn,  
Ihr eigen Heil verscherzen  
Und einst zugrunde gehn.  
Es wirkt ja Christi letztes Wort,  
Dass Felsen selbst zerspringen;  
Des Engels Hand bewegt des Grabes Stein,  
Ja, Mosis Stab kann dort  
Aus einem Berge Wasser bringen.  
Willst du, o Herz, noch härter sein?

### **Aria (Tenor)**

Der schädlichen Dornen unendliche Zahl,  
Die Sorgen der Wollust, die Schätze zu mehren,  
Die werden das Feuer der höllischen Qual  
In Ewigkeit nähren.

### **Recitative (Soprano)**

Von diesen wird die Kraft erstickt,  
Der edle Same liegt vergebens,  
Wer sich nicht recht im Geiste schickt,  
Sein Herz beizeiten  
Zum guten Lande zu bereiten,  
Dass unser Herz die Süßigkeiten schmecket,  
So uns dies Wort entdecket,  
Die Kräfte dieses und des künftigen Lebens.

### **Chorus**

Laß, Höchster, uns zu allen Zeiten  
Des Herzens Trost, dein heilig Wort.  
Du kannst nach deiner Allmachtshand  
Allein ein fruchtbar gutes Land  
In unsern Herzen zubereiten.

### **John Arthur**

*Scatterbrained frivolous people  
rob themselves of the Word's power.  
Belial with his children  
anyhow seeks to obstruct it  
so that it produces nothing useful.*

### **Hanna de Bruin**

*O unfortunate state of perverted souls  
who are as it were beside the way;  
and who will recount Satan's cunning  
when he robs the Word from the heart  
that blind in judgement  
neither understands nor believes in the harm being  
done to it.  
Hearts of stone  
that resist so maliciously  
will forfeit their own salvation  
and one day meet with destruction.  
Christ's last word had power  
to split open the very rocks;  
an angel's hand moved the gravestone  
Yes, the staff of Moses there  
could get water from a rock  
Would you, o heart, be even harder?*

### **Reuben Wilmschurst**

*The countless number of harmful thorns,  
the anxieties of pleasure to increase its treasures,  
- these things feed the fire of torment in hell  
for eternity.*

### **Virginia Lafean**

*By these things our strength is choked,  
the precious seed just lies there useless  
for people who are not rightly minded  
in good time to prepare their hearts  
to be good soil  
so that our hearts may taste the sweetness  
that this Word reveals,  
the powers of this life and the life to come.*

*Grant, o most high God, to us at all times  
the heart's consolation, your holy Word.  
Through your almighty hand  
you alone can prepare a good fertile soil  
in our hearts.*

# Performers

## Sopranos

Virginia Lafean\*  
Beth Boyd  
Bryony Pillath  
Cathy McCallum  
Charlotte McKechnie  
Henrietta Hales  
Leila Inglis  
Ros Sutherland

## Altos

Emily Hodgkinson\*  
Hanna de Bruin\*  
Geraldine Mynors\*  
Harriet Beckett\*  
Carole Wyatt  
Iona Jack  
Jennie Gardner  
Morag Campbell  
Nina Russell  
Sonja Crossan

## Tenors

Dee Surtees\*  
Philip Scott\*  
Reuben Wilmshurst\*  
Thomas Athorne\*  
Aidan Phillips  
Peter Wakeford

## Basses

John Arthur\*  
Aydin Kurtelli\*  
Alex White  
Mark Barton  
Martin Tolley  
Richard Roberts

*\*soloists*

## Violin 1

Nikodem Rodzeń (leader)  
Marija Zhuravlova  
Stephen Metcalfe

## Violin 2

Louise (Lee) Young  
Sieglinde Bucher  
Bill Kean

## Viola

Bert Overduin  
Eldon Bradfield

## Cello

Joanna Stark  
Andrew Rogers

## Double bass

Illia Hutsul

## Oboe

Rona Macleod  
Gavin Pettinger

## Flute

Kerry Lynch

## Bassoon

Freya Liles

## Trumpet

Gregor Koziel

## Harpichord

Leslie Macleod



**Musical Director Frikki Walker** is one of Scotland's busiest and most experienced Choral Conductors, with a special interest in training young voices. Frikki has been Director of Music at St Mary's Cathedral, Glasgow, since 1996, and under his leadership the choir has developed into a choir of professional standing, with an international reputation for excellence.

Frikki conducts the Royal School of Church Music Scottish Voices, which he co-founded, and is on the staff of the RSNO Junior Chorus and the National Youth Choir of Scotland. In 2016 he founded Glasgow Cambiata bringing together the changed voices choirs of several local schools, and this choir has performed with the RSNO to great acclaim. Frikki is also responsible for much of the choral programme at the High School of Glasgow, including their award-winning Chamber Choir. He has worked with most of Scotland's most prestigious choirs, including spells as Acting Chorus Master at the RSNO, and regularly trains choirs in the Royal Conservatoire of Scotland, for whom he is a visiting examiner.

A keen choral animateur, Frikki has run choral workshops for Festivals and choirs throughout Scotland, and is in increasing demand as an adjudicator at Music Festivals. An accomplished Organist, he has given recitals in parish churches, concert halls and Cathedrals, all over Britain, in Europe, and his home country, Iceland. As a composer and arranger, he has written a huge range of choral music much of which has been broadcast on Radio and TV, and sung and played in schools, churches and cathedrals all over the world. His "Camerata Carols" have twice featured in the RSNO Christmas Concerts.

