



*Patron: Professor John Butt OBE*

*Musical Directors: Frikki Walker and Michael Bawtree*

Concert number 12

**BWV 104 Du Hirte Israel, höre**  
**BWV 561 Fantasia and Fugue in A minor**  
**BWV 146 Wir müssen durch viel Trübsal**

**J.S. Bach**

***1685 - 1750***

**Conductor: Michael Bawtree**

**“For the Glory of God alone.”**

Sunday 28 April 2024, 7pm

Glasgow Cathedral, Castle St, Glasgow G4 0QZ

## Welcome

At this, the twelfth 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. We are delighted to be in the majestic Glasgow Cathedral for the first time and to be joined by Andrew Forbes, Cathedral Organist, who will play the Fantasia and Fugue BWV 561 between our cantatas this evening. We are also joined by singers from the choir Eystanljóð who are visiting Glasgow from the Faroe Islands, a place with a rich choral tradition.

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.

*Du Hirte Israel, höre* (BWV 104) was first performed on the 2nd Sunday of Easter, 1724, in the Nicolaikirche Leipzig. The appointed gospel for that day is of Jesus as the Good Shepherd, and this is indeed a pastoral cantata, inviting contemplation of God's mercy and love for his sheep. The opening movement has three oboes, akin to shepherds' pipes, playing in lilting triplets over a sustained bass. The chorus sing 'Höre'/Hear and 'Erscheine'/Appear, as the calls of the flock to their shepherd. Joseph's flocks are depicted by a long, running motif. The bass aria, also in triple time, juxtaposes long notes on 'hoffet'/hope (at the top of the vocal range) and on 'schlafe'/death (at the bottom of the range). The overall effect is of peace and consolation.

*Wir müssen durch viel Trübsal* (BWV 146) was intended for the 3rd Sunday of Easter, possibly in 1726. The text presents the tribulation of earthly suffering, and the longing for death that will lead to the joy of eternal life with God. The cantata opens with a mini concerto for organ, later adapted as a harpsichord concerto. Once the chorus enters, primacy is given to expression of the text. The first four movements focus on the tribulations and fear, while the second half of the cantata, likely sung after the sermon, switches to joy. The tenor/bass duet in triple time suggests an strong and uplifting mood of confidence.

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



*Geraldine Mynors – Project Coordinator*

### Next concert:

**Saturday 22 June, 7pm, St Bride's Church, 69 Hyndland Rd, Glasgow G12 9UX.**

Director: Frikki Walker

BWV 24 Ein ungefärbt Gemüte      BWV 111 Was mein Gott will, das g'scheh allzeit

BWV 34 O ewiges Feuer, o Ursprung der Liebe

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**[www.glasgowbach.com](http://www.glasgowbach.com)**

## **BWV 104 Du Hirte Israel, höre**

### **Chorus**

Du Hirte Israel, höre der du Joseph hütetest wie  
der Schafe,  
erscheine, der du sitztest über Cherubim.

*You Shepherd of Israel , listen, you who watch over  
Joseph like sheep,  
Appear, you who are seated above the cherubim.*

### **Recitative (Tenor)**

Der höchste Hirte sorgt vor mich,  
Was nützen meine Sorgen?  
Es wird ja alle Morgen  
Des Hirten Güte neu.  
Mein Herz, so fasse dich,  
Gott ist getreu.

### **Luke Sprague**

*The highest Shepherd takes care of me,  
What use are my cares?  
Indeed every morning  
the kindness of the shepherd is new.  
My heart, compose yourself,  
God is faithful.*

### **Aria (Tenor)**

Verbirgt mein Hirte sich zu lange,  
Macht mir die Wüste allzu bange,  
Mein schwacher Schritt eilt dennoch fort.  
Mein Mund schreit nach dir,  
Und du, mein Hirte, wirkst in mir  
Ein gläubig Abba durch dein Wort.

### **Luke Sprague**

*If my Shepherd stays hidden too long  
And the wilderness makes me too fearful,  
My weak steps still hurry forward  
my mouth cries to you,  
and you, my Shepherd, bring about in me  
A faithful Abba through your word.*

### **Recitative (Bass)**

Ja, dieses Wort ist meiner Seelen Speise,  
Ein Labsal meiner Brust,  
Die Weide, die ich meine Lust,  
Des Himmels Vorschmack, ja mein alles heiße.  
Ach! sammle nur, o guter Hirte,  
Uns Arme und Verirrte;  
Ach lass den Weg nur bald geendet sein  
Und führe uns in deinen Schafstall ein!

### **Andrew Neill**

*Yes, this word is the food of my soul,  
a refreshment for my breast,  
the pasture, that I call my delight  
a foretaste of heaven, indeed my all.  
Ah ! Gather together now, O good Shepherd,  
us who are poor and gone astray;  
Ah let our path soon be ended  
And lead us into your sheepfold!*

### **Aria (Bass)**

Beglückte Herde, Jesu Schafe,  
Die Welt ist euch ein Himmelreich.  
Hier schmeckt ihr Jesu Güte schon  
Und hoffet noch des Glaubens Lohn  
Nach einem sanften Todesschlaf.

### **Andrew Neill**

*Happy flock, Jesus' sheep.  
The world is for you a heavenly kingdom.  
Here you already taste the goodness of Jesus  
and hope for the reward of faith  
after a sweet sleep in death.*

### **Chorale**

Der Herr ist mein getreuer Hirt,  
dem ich mich ganz vertraue,  
Zu Weid er mich, sein Schäflein, führt,  
Auf schöner grünen Aue,  
Zum frischen Wasser leit' er mich,  
Mein Seel zu laben kräftiglich  
Durchs selig Wort der Gnaden.

*The Lord is my faithful shepherd  
to whom I entrust myself completely  
He leads me, his little sheep, to pasture  
in beautiful green meadows,  
he guides me to fresh water  
to revive my soul mightily  
through his blessed word of grace.*

## **BWV 146 Wir müssen durch viel Trübsal**

### **Organ Sinfonia**

#### **Chorus**

Wir müssen durch viel Trübsal in  
das Reich Gottes eingehen.

*We must traverse great tribulation  
to enter the kingdom of God.*

#### **Aria (Alto)**

Ich will nach dem Himmel zu,  
Schnödes Sodom, ich und du  
Sind nunmehr geschieden.  
Meines Bleibens ist nicht hier,  
Denn ich lebe doch bei dir  
Nimmermehr in Frieden.

#### **Parker Millspaugh**

*I want to go to heaven;  
contemptible Sodom, you and I  
are parted from now on.  
My resting-place is not here,  
since I can live with you  
nevermore in peace.*

#### **Recitative (Soprano)**

Ach! wer doch schon im Himmel wär!  
Wie dränget mich nicht die böse Welt!  
Mit Weinen steh ich auf,  
Mit Weinen leg ich mich zu Bette,  
Wie trüglich wird mir nachgestellt!  
Herr! merke, schau drauf,  
Sie hassen mich, und ohne Schuld,  
Als wenn die Welt die Macht,  
Mich gar zu töten hätte;  
Und leb ich denn mit Seufzen und Geduld  
Verlassen und veracht',  
So hat sie noch an meinem Leide  
Die größte Freude.  
Mein Gott, das fällt mir schwer.  
Ach! wenn ich doch,  
Mein Jesu, heute noch  
Bei dir im Himmel wär!

#### **Ines Mayhew-Begg**

*Ah! if I were only in heaven!  
In what way am I not oppressed by the evil world!  
I awake in tears,  
in tears I lay down in my bed,  
how deceitfully am I assailed!  
Lord! Take note, look here,  
they hate me, though guiltless,  
as if the world had the power  
even to put me to death;  
while I live with sighs and patience  
abandoned and scorned,  
even at my suffering they have  
the greatest joy.  
My God, this lays heavily upon me.  
Alas! if only,  
my Jesus, even today  
I were with you in heaven!*

#### **Aria (Soprano)**

Ich säe meine Zähren  
Mit bangem Herzen aus.  
Jedoch mein Herzeleid  
Wird mir die Herrlichkeit  
Am Tage der seligen Ernte gebären.

#### **Ines Mayhew-Begg**

*I sow my tears  
with an anxious heart.  
However my heart's sorrow  
will become glory for me  
on the day the blessed sheaves are harvested.*

#### **Recitative (Tenor)**

Ich bin bereit,  
Mein Kreuz geduldig zu ertragen;  
Ich weiß, daß alle meine Plagen  
Nicht wert der Herrlichkeit,  
Die Gott an den erwählten Scharen  
Und auch an mir wird offenbaren.  
Jetzt wein ich, da das Weltgetümmel

#### **Peter Cooper**

*I am ready  
to bear my Cross patiently;  
I know that all my troubles  
are not equal to the glory  
that God will reveal to the chosen flock  
and even to me.  
Now I weep, since the turmoil of the world*

Bei meinem Jammer fröhlich scheint.  
Bald kommt die Zeit,  
Da sich mein Herz erfreut,  
Und da die Welt einst ohne Tröster weint.  
Wer mit dem Feinde ringt und schlägt,  
Dem wird die Krone beigelegt;  
Denn Gott trägt keinen nicht mit Händen in  
dem Himmel.

#### **Aria (Duet, Tenor/Bass)**

Wie will ich mich freuen, wie will ich mich  
laben,  
Wenn alle vergängliche Trübsal vorbei!  
Da glänz ich wie Sterne und leuchte wie Sonne,  
Da störet die himmlische selige Wonne  
Kein Trauern, Heulen und Geschrei.

#### **Chorale**

Lob und Dank sei dir gesungen  
Vater der Barmherzigkeit,  
Daß mir ist mein Werk gelungen  
Daß du mich so hoch erfreut.  
Und vor Sünden mancher Art  
so getreulich hast bewahrt,  
Auch den Feind hinweg getrieben  
und ich unverseht geblieben.

*seems joyful next to my suffering.  
Soon the time will come  
when my heart will rejoice,  
and when the world one day will weep without  
comfort.  
Whoever strives and battles with the enemy,  
will have the crown placed upon him;  
for God carries no one to heaven in his hands.*

#### **Peter Cooper, Noel Mann** □

*How I will rejoice, how I will delight,  
when all mortal sorrows are over!  
There I will shine like a star and glow like the sun,  
then the divine, blessed joy will be destroyed  
by no sorrow, moan or shriek.* □

□

*Praise and thanks to Thee be sung  
Father of mercies,  
My life by Thee fulfilled  
And full of rejoicing.  
From sinfulness, many souls  
Have you faithfully preserved.  
You have driven away the Enemy  
And I remained unharmed.*

## **Performers including visitors from The Faroes**

#### **Sopranos**

Ines Mayhew-Begg\*  
Bryony Pillath  
Cathy McCallum  
Celia Bridges  
Charlotte Mckechnie  
Frances Cooper  
Gemma Wallbanks  
Jacqueline Mulcair  
Kate Durrran  
Anni Malena Klakk Olsen  
Ásta þórunn Borgarlíð  
Gunnvá Wardum  
Helena Klein Sundsskarð  
Jancy Biskopstø Klein  
Maria Gregersen  
Mona Maria úr Fugloy  
Oluffa Olufsdóttir  
Sigvør Laksá  
Unn Laksá

#### **Altos**

Parker Millspaugh\*  
Alison Clark  
Amy Wood  
Geraldine Mynors  
Gill Cloke  
Heather Devine  
Marion Carson  
Morag Campbell  
Nina Russell  
Sonja Crossan  
Dagny Petricia Højgaard  
Rita Iversen  
Sigrun Wardum  
Trinemia Klakstein

### Tenors

Luke Sprague\*  
Peter Cooper\*  
David Walsh  
Dee Surtees  
Peter Wakeford  
Philip Scott  
Thomas Athorne  
Dávid Christiansen  
Hans Hjalti Skaale  
Helgi Rasmussen  
Páll Isholm  
Jón Eliassen

### Basses

Andrew Neill\*  
Noel Mann\*  
Findlay Peters  
John Arthur  
Kevin Stevenson  
Mark Barton  
Martin Tolley  
Michael Cameron-Longden  
Sandy Matheson  
Tim Reilly  
Arni Vitus Petersen  
Eyðun Hansen  
Fríðfinnur Johnsson  
Jeffri Olsen  
Regin Gregersen  
Tollakur Joensen  
Torben Voss Nielsen

\*soloists

### Violin 1

Nikodem Rodzeń (leader)  
Mariija Zhuravlova  
Ruiwen Cao  
Stephen Metcalfe

### Violin 2

Arthur Doyle  
Lee Young  
Sharon Doyle  
Bill Kean

### Viola

Bert Overduin  
Claire Griffiths  
Eldon Bradfield

### Cello

Clyde Wallbanks  
Francesca Masel  
Josiah Duhlstine

### Double bass

Ari Loughlin  
Callum Campbell

### Flute

Susan Frank

### Oboe

Gavin Pettinger  
Gaynor Gowman  
Rona Macleod

### Bassoon

Kathryn Nagl

### Organ

Andrew Forbes



A musician with a wide-ranging international career, British conductor and organist **Michael Bawtree** 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 Gubby 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 Pelléas et Mélisande, 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).

Since 2005, 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. He conducted a specially-formed ensemble at His Majesty King Charles III's "Scottish Coronation" in Edinburgh in July 2023.

A keen advocate of contemporary music, Michael Bawtree has conducted world premieres of operatic, symphonic and choral works by Judith Bingham, Paul Mealar, Cecilia McDowall, Richard Peat and Rory Boyle; he works regularly with Scotland's foremost composers including the late Sir Peter Maxwell Davies, Sir James MacMillan, Thea Musgrave and Sally Beamish. Bawtree studied music and the organ at Christ's College, Cambridge University, and conducting at the Royal Conservatoire of Scotland (formerly the RSAMD). As organist and continuo player, he has performed with many orchestras including the London Symphony, Swedish Radio, Bergen Philharmonic, BBC Symphony, BBC Scottish Symphony, Scottish Chamber and the RSNO, including frequent concerts at the BBC Proms and the Edinburgh International Festival. Organ recital invitations have taken Bawtree to all the major British cathedrals, Notre-Dame de Paris, Washington National Cathedral, Auckland Town Hall and to Bermuda, New England, California and across Scandinavia. He is Lecturer in Conducting at the Royal Conservatoire of Scotland in Glasgow.

**The Glasgow Bach Cantata Project** was set up in 2022 with the aim of bringing all of Glasgow's 200+ church cantatas to Glasgow over the coming years. The project has followed the lead of the West London Bach Consort which achieved the same challenge over 13 years from 1997 to 2010. The project brings together some of Glasgow's finest student, professional and amateur musicians who put together each cantata concert in just one day. All performers generously give their time for free, as one of the aims of the project is to raise money for Glasgow City Mission – the oldest charity in Glasgow working with people experiencing homelessness and poverty.

To date we have performed 32 cantatas. Much fun still lies ahead!

For details of our future plans, or if you would like to take part, please visit [www.glasgowbach.com](http://www.glasgowbach.com)

