



Patron: Professor John Butt OBE

Musical Directors: Frikki Walker and Michael Bawtree

Concert number 15

**BWV 109 Ich glaube, lieber Herr, hilf meinem
Unglauben**

BWV 55 Ich armer Mensch, ich Sündenknecht

BWV 139 Wohl dem, der sich auf seinen Gott

J.S. Bach

1685 - 1750

Conductor: Michael Bawtree

Guest tenor: David Lee

“For the Glory of God alone.”

Sunday 17th November 2024, 7pm

St Margaret’s Episcopal Church, Newlands, Glasgow G43 2DS

Welcome

At this, the fifteenth 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 109, *Ich glaube, liebe Herr, hilf meinem Unglauben*, was first performed in Leipzig on 17 October 1723. Belief and unbelief are depicted in musical motifs between the chorus and the instrumental writing. The chorale melody in the last movement is from one of the earliest and most well-known Reformation hymns, *Durch Adams Fall is ganz verderbt*, and the text, testifying to unshakeable faith in God, would have resonated deeply with Bach's congregation.

BWV 55, *Ich armer Mensch, ich Sündenknecht*, is Bach's only extant cantata for solo tenor, and was first performed on 17 November 1726. The librettist is Christoph Birkmann, a student of Bach, who also took part in performances directed by his teacher.

BWV 139, *Wohl dem, der sich auf seinen Gott*, was first performed in Leipzig on 12 November 1724 and is scored for two oboes d'amore, strings and continue, as well as four soloists and SATB chorus. The text (librettist unknown) encourages the believer to seek comfort, strength and protection from God. The opening chorale fantasia is pastoral in character and richly orchestrated.

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 by text: **Text GCM BACH followed by your donation amount to 70085** to give that amount, or online at www.glasgowcitymission.com



Geraldine Mynors – Project Coordinator

Next concert – NEW VENUE!

Saturday 11 January 2025, 7pm

Giffnock South Parish Church, 2 Greenhill Ave, Giffnock, Glasgow G46 6QX.

Director: Frikki Walker

Cantatas BWV 3, 35 and 196

For 2024-5 plans, follow us on Facebook, Instagram and Twitter or visit

www.glasgowbach.com

BWV 109 Ich glaube, lieber Herr, hilf meinem Unglauben

Chorus

Ich glaube, lieber Herr, hilf meinem
Unglauben!

I believe, dear Lord, help my unbelief!

Recitative (Tenor)

Des Herren Hand ist ja noch nicht verkürzt,
Mir kann geholfen werden.
Ach nein, ich sinke schon zur Erden
Vor Sorge, dass sie mich zu Boden stürzt.
Der Höchste will, sein Vaterherze bricht.
Ach nein! er hört die Sünder nicht.
Er wird, er muss dir bald zu helfen eilen,
Um deine Not zu heilen.
Ach nein, es bleibt mir um Trost sehr
bange;
Ach Herr, wie lange?

Aidan Phillips

*The hand of the Lord has certainly not grown short,
I can be helped.
Ah no, I am sinking already down to earth
before the anxieties that thrust me down to the
ground.
The highest is willing, his father's heart is breaking.
Ah no! He does not listen to sinners.
He will, he must soon hurry to help you,
to heal your distress.
Ah no, I remain most anxious for consolation;
Ah Lord, how long?*

Aria (Tenor)

Wie zweifelhaftig ist mein Hoffen,
Wie wanket mein geängstigt Herz!
Des Glaubens Docht glimmt kaum hervor,
Es bricht dies fast zustoßne Rohr,
Die Furcht macht stetig neuen Schmerz.

Aidan Phillips

*How filled with doubt is my hope,
how my anxious heart is wavering!
The wick of my faith barely glimmers forth,
the bruised reed almost breaks
fear causes new pain constantly.*

Recitative (Alto)

O fasse dich, du zweifelhafter Mut,
Weil Jesus itzt noch Wunder tut!
Die Glaubensaugen werden schauen
Das Heil des Herrn;
Scheint die Erfüllung allzufern,
So kannst du doch auf die Verheißung
bauen.

Zsuzsana Cerveni

*O get a grip on yourself, you spirit filled with doubt,
since Jesus even now works miracles!
The eyes of faith will behold
the salvation of the Lord;
if the fulfilment seems too far away
you can nonetheless build on his promise.*

Aria (Alto)

Der Heiland kennt ja die Seinen,
Wenn ihre Hoffnung hilflos liegt.
Wenn Fleisch und Geist in ihnen streiten,
So steht er ihnen selbst zur Seiten,
Damit zuletzt der Glaube siegt.

Zsuzsana Cerveni

*The saviour knows those who belong to him,
when their hope lies helpless,
when the flesh and spirit strive within them,
then he himself stands at their side
so that in the end faith triumphs.*

Chorale

Wer hofft in Gott und dem vertraut,
Der wird nimmer zuschanden;
Denn wer auf diesen Felsen baut,
Ob ihm gleich geht zuhanden
Viel Unfalls hie, hab ich doch nie
Den Menschen sehen fallen,
Der sich verlässt auf Gottes Trost;
Er hilft sein' Gläubgen allen.

*Whoever hopes in God and trusts in him
will never be put to shame;
for whoever builds on this rock
even though there might befall him
much misfortune here, yet I have never
seen that person fall
who relies upon the consolation of God;
He helps all those who have faith in him.*

BWV 55 Ich armer Mensch, ich Sündenknecht

Aria (Tenor)

Ich armer Mensch, ich Sündenknecht,
Ich geh vor Gottes Angesichte
Mit Furcht und Zittern zum Gerichte.
Er ist gerecht, ich ungerecht.
Ich armer Mensch, ich Sündenknecht!

David Lee

*I, wretched man, I, slave of sin,
I go before the face of God
with fear and trembling to judgement.
He is just, I am unjust,
I, wretched man, I, slave of sin!*

Recitative (Tenor)

Ich habe wider Gott gehandelt
Und bin demselben Pfad,
Den er mir vorgeschrieben hat,
Nicht nachgewandelt.
Wohin? soll ich der Morgenröte Flügel
Zu meiner Flucht erkiesen,
Die mich zum letzten Meere wiesen,
So wird mich doch die Hand des Allerhöchsten
finden
Und mir die Sündenrute binden.
Ach ja!
Wenn gleich die Hölle ein Bette
Vor mich und meine Sünden hätte,
So wäre doch der Grimm des Höchsten da.
Die Erde schützt mich nicht,
Sie droht mich Scheusal zu verschlingen;
Und will ich mich zum Himmel schwingen,
Da wohnt Gott, der mir das Urteil spricht.

David Lee

*I have acted against God
and that path,
which he has prescribed for me,
I have not followed.
Where should I go? If I choose the wings of dawn
for my flight
to take me to the most distant sea,
yet the hand of the All Highest will find me
and punish me with the rods of sin.
Ah yes!
Even if Hell were to provide a bed
for me and my sins,
yet the wrath of the Highest would be there.
The earth does not protect me,
it threatens to swallow me, monstrosity that I am;
And if I want to raise myself to heaven,
there dwells God, who pronounces judgement on
me.*

Aria (Tenor)

Erbarme dich!
Laß die Tränen dich erweichen,
Laß sie dir zu Herzen reichen;
Laß um Jesu Christi willen
Deinen Zorn des Eifers stillen!
Erbarme dich!

David Lee

*Have mercy!
Let my tears soften you,
let them reach your heart;
For the sake of Jesus Christ
let your jealous anger be calmed!
Have mercy!*

Recitative (Tenor)

Erbarme dich!
Jedoch nun
Tröst ich mich,
Ich will nicht für Gerichte stehen
Und lieber vor dem Gnadenthron
Zu meinem frommen Vater gehen.
Ich halt ihm seinen Sohn,
Sein Leiden, sein Erlösen für,
Wie er für meine Schuld
Bezahlt und genug getan,
Und bitt ihn um Geduld,

David Lee

*Have mercy!
Nevertheless
I take comfort,
I do not want to stand before the tribunal for
judgement
and would rather go before the throne of mercy
to my holy Father.
I present to him his Son.
his suffering, his redemption,
how for my guilt he
has paid and done enough,*

Hinfüro will ich's nicht mehr tun.
So nimmt mich Gott zu Gnaden wieder an.

*and I pray to him to be patient with me,
from now on I want to commit sins no more.
In this way God takes me into his grace once more.*

Chorale

Bin ich gleich von dir gewichen,
Stell ich mich doch wieder ein;
Hat uns doch dein Sohn verglichen
Durch sein Angst und Todespein.
Ich verleugne nicht die Schuld,
Aber deine Gnad und Huld
Ist viel größer als die Sünde,
Die ich stets bei mir befinde.

*Though I have abandoned you,
I give myself back to you again;
your son has settled accounts for us
through his anguish and the pain of his death
I do not deny my guilt
but your grace and mercy
is far greater than the sins
which I continually find in myself.*

BWV 139 Wohl dem, der sich auf seinen Gott

Chorus

Wohl dem, der sich auf seinen Gott
Recht kindlich kann verlassen!
Den mag gleich Sünde, Welt und Tod
Und alle Teufel hassen,
So bleibt er dennoch wohlvergnügt,
Wenn er nur Gott zum Freunde kriegt.

*Happy is the man, who to his God
can abandon himself just like a child!
Though he may at once by sin, the world and death
and all the devils be hated,
he nevertheless remains well contented,
if only he gets God for his friend.*

Aria (Tenor)

Gott ist mein Freund; was hilft das Toben,
So wider mich ein Feind erhoben!
Ich bin getrost bei Neid und Hass.
Ja, redet nur die Wahrheit spärlich,
Seid immer falsch, was tut mir das?
Ihr Spötter seid mir ungefährlich.

Philip Scott

*God is my friend; what use is all the raging
that an enemy has raised against me!
I am consoled in the midst of envy and hate.
Yes, though you speak the truth only rarely,
though you are always false, what is that to me?
You scoffers are to me no danger.*

Recitative (Alto)

Der Heiland sendet ja die Seinen
Recht mitten in der Wölfe Wut.
Um ihn hat sich der Bösen Rotte
Zum Schaden und zum Spotte
Mit List gestellt;
Doch da sein Mund so weisen Ausspruch tut,
So schützt er mich auch vor der Welt.

Morag Campbell

*The Saviour does send his people
in the very midst of raging wolves.
Around them the evil mob
for harm and mockery
has gathered with cunning;
however, since his mouth makes such wise
utterances,
he will then protect me also from the world.*

Aria (Bass)

Das Unglück schlägt auf allen Seiten
Um mich ein zentnerschweres Rand.
Doch plötzlich erscheint die helfende Hand.
Mir scheint des Trostes Licht von weiten;
Da lern ich erst, dass Gott allein
Der Menschen bester Freund muss sein.

Sasha Del Mar

*From all sides misfortune wraps
around me a very heavy chain.
But suddenly appears his helping hand.
The light of comfort shines on me from afar;
that's when I learn that God alone
must be the best friend of mankind.*

Recitative (Soprano)

Ja, trag ich gleich den größten Feind in mir,
 Die schwere Last der Sünden,
 Mein Heiland lässt mich Ruhe finden.
 Ich gebe Gott, was Gottes ist,
 Das Innerste der Seelen.
 Will er sie nun erwählen,
 So weicht der Sünden Schuld,
 so fällt des Satans List.

Lorna Murray

*Yes, no matter that I bear my greatest enemy within
 myself,
 the heavy burden of my sins.
 My saviour will let me find inner peace.
 I give to God what belongs to God
 my innermost soul.
 If he is willing to choose it for his own,
 then the guilt of my sins grows less, the deceit of
 Satan falls away.*


Chorale

Dahero Trotz der Höllen Heer!
 Trotz auch des Todes Rachen!
 Trotz aller Welt! mich kann nicht mehr
 Ihr Pochen traurig machen!
 Gott ist mein Schutz, mein Hilf und Rat;
 Wohl dem, der Gott zum Freunde hat!

*For this reason I defy the hosts of hell!
 I defy also the jaws of death!
 I defy the whole world! No more can
 its blows make me sorrowful!
 God is my protection, help and counsel;
 Happy is the man, who has God for his friend!*

Cantatas – How are we doing on performing them all?

1	16	31	46	61	76	91	106	121	136	151	166	181	196	211
2	17	32	47	62	77	92	107	122	137	152	167	182	197	212
3	18	33	48	63	78	93	108	123	138	153	168	183	198	213
4	19	34	49	64	79	94	109	124	139	154	169	184	199	214
5	20	35	50	65	80	95	110	125	140	155	170	185	200	215
6	21	36	51	66	81	96	111	126	141	156	171	186	201	216
7	22	37	52	67	82	97	112	127	142	157	172	187	202	248/6
8	23	38	53	68	83	98	113	128	143	158	173	188	203	249
9	24	39	54	69	84	99	114	129	144	159	174	189	204	
10	25	40	55	70	85	100	115	130	145	160	175	190	205	
11	26	41	56	71	86	101	116	131	146	161	176	191	206	
12	27	42	57	72	87	102	117	132	147	162	177	192	207	
13	28	43	58	73	88	103	118	133	148	163	178	193	208	
14	29	44	59	74	89	104	119	134	149	164	179	194	209	
15	30	45	60	75	90	105	120	135	150	165	180	195	210	

 =secular cantatas

Performers

Sopranos

Lorna Murray*
Catherine Hadshar
Cathy McCallum
Frances Cooper
Gemma Wallbanks
Jacqueline Mulcair
Bryony Pillath
Kate Durran
Joanna Stark

Tenors

Philip Scott*
Thomas Athorne
Aidan Phillips
Peter Cooper
Peter Wakeford

Altos

Zsuzsana Cervenik*
Morag Campbell*
Geraldine Mynors
Nina Russell
Sonja Crossan
Carole Wyatt
Kirsty Innes
Amy Wood

Basses

Sasha Del Mar*
Noel Mann
Alex White
John Arthur
Findlay Peters
Martin Tolley
Sandy Matheson
Tim Reilly
Kevin Stevenson

**soloists*

Violin 1

Nikodem Rodzeń (leader)
Lee Young
Sharon Doyle

Violin 2

Zara Groover
Bill Kean
Arthur Doyle

Viola

Eldon Bradfield
Gina Wright

Cello

Quintin Doyle
Ruairi Woodsend

Double bass

Amy Duncan

Flute

Susan Frank

Oboe

Gaynor Gowman
Rona Macleod
Gavin Pettinger

Bassoon

Organ

Kevin Duggan

Our guest tenor, **David Lee**, hails from Scotland and read music as an undergraduate at Christ Church, Oxford, where he was a choral scholar and co-founded the Oxford Early Music Festival, graduating in 2011 with a first-class degree. He completed a doctorate in historical musicology at the University of Glasgow (2012-2017). His thesis, supervised by John Butt, focused on the emergence of composition as a vocation in early modern Lutheran Germany. He has taught a wide range of undergraduate courses at the University of Glasgow, from history courses centred on Bach to historical compositional technique and analysis. As a singer, David regularly performs with Dunedin Consort (Director: John Butt), as well as other leading ensembles across Europe including I Fagiolini, Vox Luminis, Ensemble Correspondances and Nederlandse Bachvereniging. He also features on numerous film and video game soundtracks with London Voices, including Jurassic World and the World of Warcraft series. David Lee is Head of Artistic Planning & Operations at Dunedin Consort.



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 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 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 Mealer, 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.