



Patron: Professor John Butt OBE

Musical Directors: Frikki Walker and Michael Bawtree

Concert number 16

BWV 3 Ach Gott, wie manches Herzeleid

BWV 35 Geist und Seele wird verwirret

BWV 196 Der Herr denket an uns

J.S. Bach

1685 - 1750

Conductor: Frikki Walker

Alto: Hanna de Bruin

“For the Glory of God alone.”

Saturday 11 January 2025, 7pm

Giffnock South Parish Church

Welcome

At this, the 16th 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 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.

BWV 3 *Ach Gott, wie manches Herzeleid* (Oh God, how much heartache) was composed in Bach's second year at the St Thomaskirche in Leipzig, 1725. In this year he planned to write entirely chorale cantatas based on Lutheran hymns, and this one is no exception. He uses a melody of "Herr Jesu Christ, meins Lebens Licht" which appeared first in the Lochamer-Liederbuch in the first, second and last movement.

BWV 35 *Geist und Seele wird verwirret* (Spirit and soul become confused) was composed two years later. The text is based on a reading from Mark's gospel, the healing of a deaf mute man. The solo alto performs a sequence of challenging alternating arias and recitatives, accompanied in all three arias by the organ as an equal partner. The work also has two concerto movements for organ and orchestra, probably from a lost concerto for keyboard, oboe or violin, perhaps indicating that the cantata was composed for a seasonal choral *absentia* at Thomaskirche. It is likely that Bach wrote with a specific singer in mind, and tonight we are joined by Hanna de Bruin to perform it for us.

BWV 196 *Der Herr denkt an uns* (The Lord is mindful of us) is an early cantata, difficult to date, possibly written for a wedding. The text is a passage from Psalm 115, assuring of God's blessing, especially for children.

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. **Cash and card are accepted.** You can also donate by text:

Text GCMBACH followed by your donation amount to 70085 to give that amount, or online at www.glasgowcitymission.com



Geraldine Mynors – Project Coordinator

**Next concert – conducted by our patron, Professor John Butt:
Sunday 23rd February, 7pm at Glasgow Cathedral, Castle Street G4 0QZ**

BWV 71 Gott ist mein König

BWV 89 Was soll ich aus dir machen, Ephraim

BWV 11 Lobet Gott in seinen Reichen (Ascension Oratorio)

BWV 3 Ach, lieben Christen, seid getrost

Chorus

Ach Gott, wie manches Herzeleid
Begegnet mir zu dieser Zeit!
Der schmale Weg ist trübsalvoll,
Den ich zum Himmel wandern soll.

*Ah God, how many a heartache
I meet with in this time!
The narrow way is full of affliction
by which I must travel to heaven.*

Eilidh Bisset, Parker Millspaugh, Thomas Athorne, Alex White

Recitative with Chorale

All:

Wie schwerlich lässt sich Fleisch und Blut

With what difficulty is flesh and blood

Tenor:

So nur nach Irdischem und Eitlem trachtet
Und weder Gott noch Himmel achtet,

-that strives after only what is earthly and vain and respects neither God nor heaven -

All:

Zwingen zu dem ewigen Gut!

compelled to care for the everlasting good!

Alto:

Da du, o Jesu, nun mein alles bist, Und doch
mein Fleisch so widerspenstig ist.

Since you, o Jesus, are now my all and yet my flesh is so unruly

All:

Wo soll ich mich denn wenden hin?

where should I turn to ?

Soprano:

Das Fleisch ist schwach, doch will der Geist; So
hilf du mir, der du mein Herze weißt.

The flesh is weak, but the spirit is willing; then help me, you who know my heart.

All:

Zu dir, o Jesu, steht mein Sinn.

It is you, Jesus, by whom my thoughts stand.

Bass:

Wer deinem Rat und deiner Hilfe traut, Der
hat wohl nie auf falschen Grund gebaut, Da
du der ganzen Welt zum Trost gekommen,
Und unser Fleisch an dich genommen, So
rettet uns dein Sterben Vom endlichen
Verderben. Drum schmecke doch ein
gläubiges Gemüte Des Heilands
Freundlichkeit und Güte.

The person who trusts your counsel and help has certainly not built on false ground, since you came for the consolation of the whole world and took our flesh upon you, and so your death rescues us from final ruin. Therefore a believing spirit still tastes the Saviour's friendship and goodness.

Aria bass

Empfind ich Höllenangst und Pein,
Doch muss beständig in dem Herzen
Ein rechter Freudenhimmel sein.
Ich darf nur Jesu Namen nennen,
Der kann auch unermessne Schmerzen
Als einen leichten Nebel trennen.

John Arthur

*Although I may feel hell's anguish and pain,
yet always in my heart
there must be a true heavenly joy.
If I may only mention Jesus' name,
that can pierce even through immeasurable sorrows
as if they were a light mist.*

Recitative tenor

Es mag mir Leib und Geist verschmachten,
Bist du, o Jesu, mein
Und ich bin dein,
Will ichs nicht achten.

Thomas Athorne

*My body and spirit may languish,
but if you are mine, o Jesus,
and I am yours
I will not be at all concerned.*

Dein treuer Mund
Und dein unendlich Lieben,
Das unverändert stets geblieben,
Erhält mir noch den ersten Bund,
Der meine Brust mit Freudigkeit erfüllet
Und auch des Todes Furcht, des Grabes
Schrecken stillt.
Fällt Not und Mangel gleich von allen Seiten
ein,
Mein Jesus wird mein Schatz und Reichtum
sein.

Duet soprano and alto

Wenn Sorgen auf mich dringen,
Will ich in Freudigkeit
Zu meinem Jesu singen.
Mein Kreuz hilft Jesus tragen,
Drum will ich gläubig sagen:
Es dient zum besten allezeit.

Chorale

Erhalt mein Herz im Glauben rein,
So leb und sterb ich dir allein.
Jesu, mein Trost, hör mein Begier,
O mein Heiland, wär ich bei dir.

BWV 35 Freue dich, erlöste Schar

Alto: Hanna de Bruin

Part one:

Symphonia

Aria alto

Geist und Seele wird verwirret,
Wenn sie dich, mein Gott, betracht'.
Denn die Wunder, so sie kennet
Und das Volk mit Jauchzen nennet,
Hat sie taub und stumm gemacht.

Recitative alto

Ich wundre mich;
Denn alles, was man sieht,
Muß uns Verwundrung geben.
Betracht ich dich,
Du teurer Gottessohn,
So fliehet
Vernunft und auch Verstand davon.
Du machst es eben,
Dass sonst ein Wunderwerk vor dir was
Schlechtes ist.

*Your faithful mouth
and your eternal love,
that remains unchanged for ever,
still maintain your first covenant with me.
This fills my breast with joy
and also calms the fear of death, the terror of the
grave.
Though need and necessity may occur everywhere at
once
my Jesus will be my treasure and riches.*

Eilidh Bisset, Parker Millspaugh

*When cares press upon me,
I want in joy
to sing to my Jesus.
Jesus helps to bear my cross,
therefore I want to say in faith:
it is always for the best.*

*Keep my heart pure in faith
so I may live and die for you alone.
Jesus, my comfort, hear my desire,
o my Saviour , I wish that I were with you.*

*Soul and spirit are thrown into confusion
When they consider you, my God.
for the miracles, that they know
and that the people talk of with shouts of joy,
Have made them deaf and dumb.*

*I am amazed,
for everything that we see
must cause us amazement.
If I consider you,
you beloved son of God
Then reason and understanding take flight away
from me.
You bring it about
that what would otherwise seen a miracle is
something paltry before you.*

Du bist dem Namen, Tun und Amte nach erst
wunderreich,
Dir ist kein Wunderding auf dieser Erde gleich.
Den Tauben gibst du das Gehör,
Den Stummen ihre Sprache wieder,
Ja, was noch mehr,
Du öffnest auf ein Wort die blinden Augenlider.
Dies, dies sind Wunderwerke,
Und ihre Stärke
Ist auch der Engel Chor nicht mächtig
auszusprechen.

Aria alto

Gott hat alles wohlgemacht.
Seine Liebe, seine Treu
Wird uns alle Tage neu.
Wenn uns Angst und Kummer drücket,
Hat er reichen Trost geschicket,
Weil er täglich für uns wacht.
Gott hat alles wohlgemacht.

*You are in name, deeds and office preeminently
wonderful,
No wonder on this earth is like you.
To the deaf you give hearing,
to the dumb you give back their speech,
indeed, what is more,
With a word you open the eyelids of the blind.
These, these are your miracles
and their power
even the choir of angels cannot sufficiently
express.*

*God has done all things well,
His love, his faithfulness
are new every day for us.
When anxiety and care press upon us,
he has sent rich consolation
For he watches over us day after day.
God has done all things well.*

Part Two:

Symphonia

Alto Recitative

Ach, starker Gott, lass mich
Doch dieses stets bedenken,
So kann ich dich
Vergnügt in meine Seele senken.
Laß mir dein süßes Hephata
Das ganz verstockte Herz erweichen;
Ach! lege nur den Gnadenfinger in die Ohren,
Sonst bin ich gleich verloren.
Rühr auch das Zungenband
Mit deiner starken Hand,
Damit ich diese Wunderzeichen
In heilger Andacht preise
Und mich als Erb und Kind erweise.

*Ah, mighty God, let me
think of you continually,
then I can
in contentment have you sink down into my soul
Let your sweet Ephphatha
soften my all too stiff heart;
Ah! only put your finger of grace in my ear,
or else I am soon lost.
Touch also my tongue
with your strong hand
so that I may praise these signs of wonder
in sacred devotion
And show that I am your heir and child.*

Alto aria

Ich wünsche nur bei Gott zu leben,
Ach! wäre doch die Zeit schon da,
Ein fröhliches Halleluja
Mit allen Engeln anzuheben.
Mein liebster Jesu, löse doch
Das jammerreiche Schmerzensjoch
Und lass mich bald in deinen Händen
Mein in martervolles Leben enden.

*I wish to live only with God,
Ah! how I wish that it were already the time
to raise a joyful alleluia
With all the angels.
My dearest Jesus, set me free from
the yoke of suffering, full of lamentation
and grant that soon in your hands
my life filled with torments may end.*

BWV 196 Der Herr denket an uns

Symphonia

Chorus

Der Herr denket an uns und segnet uns.
Er segnet das Haus Israel, er segnet das Haus
Aaron.

*The Lord thinks of us and blesses us.
He blesses the house of Israel, he blesses the
house of Aaron.*

Aria soprano

Er segnet, die den Herrn fürchten,
beide, Kleine und Große.

Laura McKee

*He blesses those who fear the Lord,
both, small and great.*

Duet tenor and bass

Der Herr segne euch je mehr und mehr,
euch und eure Kinder.

Philip Scott, Alex White

*May the Lord bless you more and more,
you and your children.*

Chorus

Ihr seid die Gesegneten des Herrn,
der Himmel und Erde gemacht hat.
Amen.

*You are the blessed of the the Lord,
who has made heaven and earth.
Amen.*

Performers

Sopranos

Eilidh Bisset*
Laura McKee*
Ros Sutherland
Catherine Hadshar
Leila Inglis
Bryony Pillath
Cathy McCallum
Frances Cooper

Altos

Hanna de Bruin*
Parker Millspaugh*
Gill Cloke
Morag Campbell
Geraldine Mynors
Iona Jack
Marion Carson
Alison Clark
Fiona Wallace

Tenors

Thomas Athorne*
Philip Scott*
Peter Wakeford
Dee Surtees
Viesturs Spūlis

Basses

John Arthur*
Alex White*
Noel Mann
Sandy Matheson
Mark Barton
Martin Tolley
Tim Reilly
Richard Roberts
Robbie Milner

**soloists*

Violin 1

Nikodem Rodzeń (leader)
Masha Zhuravlova
Stephen Metcalfe

Cello

Joanna Stark
Rosy Lewcun

Bassoon

Katherine Nagl

Violin 2

Lee Young
Celia Griffiths
Donald Montgomery

Double bass

Amy Duncan

Organ

Tiffany Vong

Viola

Eldon Bradfield
Bert Overduin

Oboe

Gavin Pettinger
Gaynor Gowman
Morven Bell



Frikki Walker is one of Scotland's busiest and most experienced Choral Conductors.

He 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 through its regular broadcasts on Radio and TV, live-streams and recordings.

Frikki currently conducts the Royal School of Church Music Scottish Voices, which he co-founded, and is on the staff of the RSNO Youth Chorus, where he conducts and trains their Changed Voices section. Frikki has recently retired from the staff at the High School of Glasgow, where he conducted many of the school's choirs, including their multi-award-winning Chamber Choir. 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.

He has worked with many of Scotland's prestigious choirs, including the RSNO Chorus, the Edinburgh Festival Chorus, the National Youth Choir of Scotland, and choirs in the Royal Conservatoire of Scotland, for whom he has also acted as 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 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.



Dutch mezzo-soprano **Hanna de Bruin** graduated with a Master of Music Vocal Performance (2023) from the Royal Conservatoire of Scotland (RCS) under the tutelage of Scott Johnson. Currently, she is working with Helen Lawson and Jard van Nes.

Hanna's studies at the RCS were generously supported by the Royal Conservatoire of Scotland Trust, VSBfonds Beurs, Het Hendrik Muller Fonds, and Het Prins Bernhard Cultuurfonds. In November 2021, she was also awarded the Margit Widlund Stipendium, a bursary managed by Het Prins Bernhard Cultuurfonds.

In 2023, Hanna performed the title role of Orpheus in the Glasgow University Opera Society's production of Orpheus & Eurydice, and she performed the role of La Ciesca in Puccini's Gianni Schicchi with Fife Opera in Kirkcaldy, UK. In this year she also became the recipient of the Wagner Society of Scotland Bayreuth Stipendium, which allowed her to attend the Bayreuther Festspiele, which culminated in a lecture-recital for the society.

Recent solo concert engagements include Mozart's Krönungsmesse, Vivaldi's Gloria, Saint Saens' Oratorio de Noel and St John Pasion and B Minor Mass by J.S. Bach. Hanna really enjoys working with the Glasgow Bach Cantata Project and is grateful for the opportunity to have her dream of singing a solocantata by Bach come true.

Upcoming engagements for 2025 include Pergolesi's Stabat Mater and the role of Endimione in Cavalli's La Callisto with Yala Music in the Netherlands.

With grateful thanks to Giffnock South Parish Church, and to the Dunedin Consort for their loan of the chamber organ for tonight's performance.

**For 2025 plans, follow us on Facebook and Instagram or visit
www.glasgowbach.com**

**Please give generously to cover the costs of this performance and support
Glasgow City Mission as you leave.**