



Patron: Professor John Butt OBE

Musical Directors: Friikki Walker and Michael Bawtree

Concert number 22

BWV 76 Jesu, der du meine Seele
BWV 125 Mit Fried und Freud ich fahr dahin
BWV 79 Gott der Herr ist Sonn un Schild

J.S. Bach

1685 - 1750

Conductor: John Butt

“For the Glory of God alone.”

Saturday 31 January 2026, 7pm

St Mary's Cathedral, Great Western Road, Glasgow G4 9JB



Welcome

At this, the twenty-second 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.

BWV 78 *Jesu, der du meine Seele* was first performed in September 1724. The gospel of the day tells of Jesus' healing of the ten lepers, and this is interpreted in the text – the Passion of Christ being the equivalent healing or cleansing for believers. The cantata is remarkable for the variety of textures and its intensity. The first movement is a passacaglia - the falling chromatic motif is heard some twenty-seven times.

BWV 125 *Mit Fried und Freud ich fahr dahin* was composed for the feast of the Purification of Mary, 2 February 1725. The appointed gospel includes the song of Simeon, with his acceptance of death and longing for God. The text in the first, third and sixth movements is by Martin Luther. The opening movement is a chorale fantasia and as in BWV 78, the chorale melody is sung by the sopranos, reinforced by the horn.

BWV 79 *Gott her Herr ist Sonn und Schild* was composed for the feast of the Reformation, 31 October 1725. Martin Rinckart's hymn *Nun danket alle Gott* is included as the third movement. It is believed that this chorale was traditionally sung in Leipzig on Reformation Day after the sermon, hence its place in this cantata. The work is festive in character and the orchestra is relatively large, with two flutes, two oboes and two horns, as well as strings and continuo.

The concert this evening will proceed without interval. Please feel free to applaud at the end of each cantata.

Tonight's concert is being held in aid of An Organ for Glasgow, St Mary's Cathedral appeal to restore and install a historic Willis Organ which they have been gifted. This will replace the current worn out organ which is beyond repair, and provide music in the cathedral for many years to come. You can read more about the project at www.anorganforglasgow.org. Donations at the end of the concert can be given by cash or contactless card as you leave. If you can gift aid your donation, please complete one of the forms which you will find in each pew.

Geraldine Mynors – Project Coordinator

Special concert: Sunday 8 March, 4pm BWV 244 St Matthew Passion Royal Conservatoire of Scotland, 100 Renfrew Street, Glasgow G2 3DB Director: Michael Bawtree Tickets (£20/£10 under 26s) in advance at www.rcs.ac.uk
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For future plans, follow us on Facebook or Instagram or visit www.glasgowbach.com

BWV 78 Jesu, der du meine Seele

Chorus

Jesu, der du meine Seele
Hast durch deinen bittern Tod
Aus des Teufels finstern Höhle
Und der schweren Seelennot
Kräftiglich herausgerissen
Und mich solches lassen wissen
Durch dein angenehmes Wort,
Sei doch itzt, o Gott, mein Hort!

*Jesus, by whom my soul
through your bitter death
from the devil's dark abyss
and from heavy distress of soul
has been mightily torn free
and by whom I have been made to know this
through your kindly word,
be still now, O God, my refuge!*

Aria (Duet) Soprano, Alto

Wir eilen mit schwachen, doch emsigen
Schritten,
O Jesu, o Meister, zu helfen zu dir.
Du suchest die Kranken und Irrenden
treulich.
Ach höre, wie wir
Die Stimmen erheben, um Hülfe zu bitten!
Es sei uns dein gnädiges Antlitz erfreulich!

Eilidh Bisset, Libby Clarence

*We hurry with weak yet eager steps,
O Jesus, O master, to you to help.
You faithfully look for the sick and straying.
Ah hear, as we
raise our voices to pray for help!
May your gracious countenance give us joy!*

Recitative (Tenor)

Ach! ich bin ein Kind der Sünden,
Ach! ich irre weit und breit.

David Walsh

*Ah! I am a child of sin,
Ah! I stray far and wide.*

Der Sünden Aussatz, so an mir zu enden,
Verlässt mich nicht in dieser Sterblichkeit.
Mein Wille trachtet nur nach Bösen.
Der Geist zwar spricht: ach! wer wird mich
erlösen?

*Sin's leprosy, which is found in me,
will not leave me in this mortal life.
My will strives only after evil.
My spirit indeed says: Ah! Who will set me free?*

Aber Fleisch und Blut zu zwingen
Und das Gute zu vollbringen,
Ist über alle meine Kraft.
Will ich den Schaden nicht verhehlen,
So kann ich nicht, wie oft ich fehle, zählen.
Drum nehm ich nun der Sünden Schmerz
und Pein
Und meiner Sorgen Bürde,
So mir sonst unerträglich würde,
Ich liefre sie dir, Jesu, seufzend ein.
Rechne nicht die Missetat,
Die dich, Herr, erzürnet hat!

*But to overcome flesh and blood
and to carry out what is good,
is beyond all my strength.
Even though I would not hide my failings
I cannot count how often I fail.
Therefore I now take the sorrow and pain of sin
and the burden of my cares
that would otherwise be unbearable for me
And with sighs hand them over to you, Jesus.*

*Do not count my misdeeds
Which have angered you, Lord!*

Aria (Tenor)

Das Blut, so meine Schuld durchstreicht,
 Macht mir das Herze wieder leicht
 Und spricht mich frei.
 Ruft mich der Höllen Heer zum Streite,
 So stehet Jesus mir zur Seite,
 Dass ich beherzt und sieghaft sei.

Recitative (Bass)

Die Wunden, Nägel, Kron und Grab,
 Die Schläge, so man dort dem Heiland gab,
 Sind ihm nunmehr Siegeszeichen
 Und können mir verneute Kräfte reichen.
 Wenn ein erschreckliches Gericht
 Den Fluch vor die Verdammten spricht,
 So kehrst du ihn in Segen.
 Mich kann kein Schmerz und keine Pein
 bewegen,
 Weil sie mein Heiland kennt;
 Und da dein Herz vor mich in Liebe brennt,
 So lege ich hinwieder
 Das meine vor dich nieder.
 Dies mein Herz, mit Leid vermengen,
 So dein teures Blut besprenget,
 So am Kreuz vergossen ist,
 Geb ich dir, Herr Jesu Christ.

Aria (Bass)

Nun du wirst mein Gewissen stillen,
 So wider mich um Rache schreit,
 Ja, deine Treue wird's erfüllen,
 Weil mir dein Wort die Hoffnung beut.
 Wenn Christen an dich glauben,
 Wird sie kein Feind in Ewigkeit
 Aus deinen Händen rauben.

Chorale

Herr, ich glaube, hilf mir Schwachen,
 Laß mich ja verzagen nicht;
 Du, du kannst mich stärker machen,
 Wenn mich Sünd und Tod anficht.
 Deiner Güte will ich trauen,
 Bis ich fröhlich werde schauen
 Dich, Herr Jesu, nach dem Streit
 In der süßen Ewigkeit.

David Walsh

*The blood that cancels out my guilt
 makes my heart again light
 and declares me free.
 If the hosts of hell call me to battle,
 then Jesus stands by my side,
 so that I am encouraged and victorious.*

Max Todes

*The wounds, nails, crown and grave,
 the blows that were there given to my Saviour,
 are now signs of his victory
 and can give me renewed powers.
 When a terrifying judgement
 pronounces a curse on the damned,
 you turn it into a blessing.
 No sorrow and no pain can move me,
 because my Saviour knows them
 and since your heart burns with love for me
 I in turn lay down
 What is mine before you.*

*This heart of mine, mixed with suffering,
 sprinkled with your precious blood,
 that was shed on the cross
 I give to you, Lord Jesus Christ.*

Max Todes

*Now you will calm my conscience
 that cries against me for vengeance,
 yes, your faithfulness will fulfil it
 since your word offers me hope.
 If Christians believe in you,
 no enemy in all eternity
 Will steal them from your hands.*

*Lord, I believe, help me in my weakness,
 let me not despair;
 You, you can make me stronger,
 When sin and death assail me.
 I shall trust in your goodness
 until with joy I shall behold
 you, Lord Jesus, after the battle
 in sweet eternity.*

BWV 125 Mit Fried und Freud ich fahr dahin

Chorus

Mit Fried und Freud ich fahr dahin
In Gottes Willen;
Getrost ist mir mein Herz und Sinn,
Sanft und stille;
Wie Gott mir verheißen hat,
Der Tod ist mein Schlaf geworden.

*With peace and joy I go from here
according to God's will;
my heart and my spirit are comforted,
calm and quiet;
as God has promised me,
death has become my sleep.*

Aria (Alto)

Ich will auch mit gebrochnen Augen
Nach dir, mein treuer Heiland, sehn.
Wenngleich des Leibes Bau zerbricht,
Doch fällt mein Herz und Hoffen nicht.
Mein Jesus sieht auf mich im Sterben
Und lässet mir kein Leid geschehn.

Emily Hodgkinson

*Even with emfeebled eyes I shall
Look towards you, my faithful saviour.
even if my body's frame is shattered,
yet my heart and hope do not fail.
my Jesus looks after me while I am dying
And does not let any harm happen to me.*

Recitative and Chorale (Bass)

O Wunder, dass ein Herz
Vor der dem Fleisch verhassten Gruft und gar
des Todes Schmerz
Sich nicht entsetzet!
Das macht Christus, wahr' Gottes Sohn,
Der treue Heiland,
Der auf dem Sterbebette schon
Mit Himmelssüßigkeit den Geist ergötzet,
Den du mich, Herr, hast sehen lahn,
Da in erfüllter Zeit ein Glaubensarm das Heil
des Herrn umfinge;
Und machst bekannt
Von dem erhabnen Gott, dem Schöpfer aller
Dinge
Dass er sei das Leben und Heil,
Der Menschen Trost und Teil,
Ihr Retter vom Verderben
Im Tod und auch im Sterben.

Alex White

*O wonder, that a heart
facing the grave hated by the flesh and even the
pain of death
is not terrified!
Christ brings this about, the true son of God,
the faithful saviour
who already o the deathbed
delights the spirit with heaven's sweetness,
whom you, Lord have let me see
when in the fullness of time an arm of faith
embraced the salvation of the Lord
and you made it known
from the exalted God, the Creator of all things
that he is our life and salvation,
the consolation and portion of mankind,
their deliverer from destruction
in death and also in dying.*

Aria (Duet) Tenor, Bass

Ein unbegreiflich Licht erfüllt
den ganzen Kreis der Erden.
Es schallet kräftig fort und fort
Ein höchst erwünscht Verheißungswort:
Wer glaubt, soll selig werden.

Peter Cooper, John Arthur

*An incomprehensible light fills the entire circle of the
earth.
There resounds powerfully and ceaselessly
a word of promise most highly desired:
Whoever believes will be blessed.*

Recitative (Alto)

O unerschöpfter Schatz der Güte,
So sich uns Menschen aufgetan: es wird der
Welt,

Olivia Smith

*O uncreated treasury of goodness,
opened for humanity: the world
burdened with wrath and curses*

So Zorn und Fluch auf sich geladen,
Ein Stuhl der Gnaden
Und Siegeszeichen aufgestellt,
Und jedes gläubige Gemüte
Wird in sein Gnadenreich geladen.

Chorale

Er ist das Heil und selig Licht
Für die Heiden,
Zu erleuchten, die dich kennen nicht,
Und zu weiden.
Er ist deins Volks Israel
Der Preis, Ehr, Freud und Wonne.

*becomes the seat of mercy
and a sign of victory will be set up
and every believing spirit
is invited into his kingdom.*

*He is the salvation and blessed light
for the Gentiles,
to enlighten those who do not know you
and to shepherd them.
for your people Israel he is
the reward, honour, joy and delight.*

BWV 79 Gott der Herr ist Sonn und Schild

Chorus

Gott der Herr ist Sonn und Schild.
Der Herr gibt Gnade und Ehre,
er wird kein Gutes mangeln lassen den
Frommen.

*God the Lord is sun and shield,
the Lord gives mercy and honour,
he will allow no good thing to be lacking to the
righteous.*

Aria (Alto)

Gott ist unsre Sonn und Schild!
Darum rühmet dessen Güte
Unser dankbares Gemüte,
Die er für sein Häuflein hegt.
Denn er will uns ferner schützen,
Ob die Feinde Pfeile schnitzen
Und ein Lästehund gleich billt.

Isla Hallewell

*God is our sun and shield!
Therefore our grateful spirit
praises the kindness
with which he cares for his little flock.
For he wants to continue to protect us
although our enemies sharpen their arrows
and a blasphemous dog now barks.*

Chorale

Nun danket alle Gott
Mit Herzen, Mund und Händen,
Der große Dinge tut
An uns und allen Enden,
Der uns von Mutterleib
Und Kindesbeinen an
Unzählig viel zugut
Und noch itzund getan.

*Now all thank God
with heart, mouth and hands;
He does great things
for us and all our purposes;
He for us from our mother's womb
and childish steps
countless great good
has done and still continues to do.*

Recitative (Bass)

Gottlob, wir wissen
Den rechten Weg zur Seligkeit;
Denn, Jesu, du hast ihn uns durch dein Wort
gewiesen,
Drum bleibt dein Name jederzeit gepriesen.
Weil aber viele noch
Zu dieser Zeit
An fremdem Joch

John Arthur

*God be praised, we know
the right way to blessedness;
for, Jesus, you have shown it to us through your
word,
therefore your name forever remains praised.
But since many still
at this time
must bear a foreign yoke through blindness,*

Aus Blindheit ziehen müssen,
Ach! so erbarme dich
Auch ihrer gnädiglich,
Dass sie den rechten Weg erkennen
Und dich bloß ihren Mittler nennen.

Aria (Duet) Soprano, Bass

Gott, ach Gott, verlass die Deinen
Nimmermehr!
Laß dein Wort uns helle scheinen;
Obgleich sehr
Wider uns die Feinde toben,
So soll unser Mund dich loben.

Chorale

Erhalt uns in der Wahrheit,
Gib ewigliche Freiheit,
Zu preisen deinen Namen
Durch Jesum Christum. Amen.

*ah! have pity
on them graciously
so that they come to know the right way
and name you as their only mediator.*

Katie Dobson, David Walsh

*God, ah God, forsake your people
never again!
Let your word shine clearly for us;
although our enemies rage very greatly against us,
our mouth will then praise you.*

*Keep us in the truth,
give us eternal freedom
to praise your name
through Jesus Christ. Amen.*

Performers

Sopranos

Eilidh Bisset*
Katie Dobson*
Charlotte Mckechnie
Coco Lam
Cora Preda
Cosima Balance
Jacqueline Mulcair
Laura Gormley
Ros Sutherland
Roseanna Metcalfe
Thrym Howe

Tenors

David Walsh*
Peter Cooper*
Alasdair Robertson
Frikki Walker
James Earl
Mel Cadman
Peter Wakeford
Philip Scott
Thomas Athorne

Altos

Emily Hodkinson*
Isla Hallewell*
Libby Clarence*
Olivia Smith*
Anne Taylor
Geraldine Mynors
Hilde McKenna
Morag Campbell
Perse Bell
Sonja Crossan

Basses

Alex White*
John Arthur*
Max Todes*
Francois Leprince
Joe Gatherer
Mark Barton
Martin Tolley
Tim Reilly

**soloists*

Violin 1

Nikodem Rodzeń (leader)
George Weir
Lee Young

Violin 2

Celia Griffiths
Lindsay Pell
Mariija Zhuravlova

Viola

Bert Overduin
Lauren Jack
Sam Ellis

Cello

Goetz Bucher
Ruari Woodsend

Double bass

Matthew Nowak

Flute

Megan Swift

Oboe

Gaynor Gowman
Rona Macleod

Bassoon

Nikolas Eleftheriou

Horn

Fergus Kerr
Abigail Wilson

Organ

John Zhang

Timpani

Thomas Lowe



John Butt is Musical Director of Dunedin Consort and a Principal Artist with the Orchestra of the Age of Enlightenment. He was Gardiner Professor of Music at the University of Glasgow, 2001-24, where he continues as an Honorary Professorial Research Fellow. His career began with his appointment as organ scholar at King's College Cambridge, and this led to various academic and performing posts (including at UC Berkeley, 1989-97). His work, as both musician and scholar, gravitates towards music of the 17th-18th centuries, but he is also concerned with the implications of the past in our present culture. Author of five monographs centering around Bach, the baroque and the concepts of historical performance practice, his recent work concerns music and modernity, listening cultures, and music and film.

Having made 11 recordings on organ and harpsichord for Harmonia Mundi (including the complete organ works of Elgar), he has made 19 recordings for Linn Records. Highlights, directing Dunedin, include the Gramophone award-winning recordings of Handel's Messiah and Mozart's Requiem, together with recordings of Bach's Passions, Mass, Magnificat, Christmas Oratorio and Brandenburg Concertos and Monteverdi's 1610 Vespers. A recording of Bach cantatas won a BBC Music Magazine Award in 2021. Further recordings, of Bach Orchestral Suites and Mozart's Mass in C Minor, were released 2022-23.

With Dunedin and other orchestras he has made multiple appearances at the BBC Proms, London, and the Edinburgh International Festival. International tours have covered much of Europe, the US, Mexico and Colombia. As guest conductor he has worked with many period orchestras and symphony orchestras such as the Royal Concertgebouw Orchestra, Rotterdam Philharmonic, Stavanger Symphony, the BBC Symphony Orchestra, CBSO, Academy of St Martin's in the Fields, Hallé Orchestra and BBC National Orchestra of Wales.

Since winning the W.H. Scheide prize for his first book, he has received the Dent Medal of the RMA together with the RAM/Kohn Foundation's Bach Prize. He has been awarded an OBE, FBA and FRSE, together with the medal of the Royal College of Organists.