Patron: Professor John Butt OBE

Musical Directors: Frikki Walker and Michael Bawtree

Concert number 25

BWV 27 Wer weiβ, wie nahe mir mein Ende?
BWV 95 Christus, der ist mein Leben
BWV 127 Herr Jesu Christ, wahr' Mensch und Gott

J.S. Bach

1685 - 1750

Conductor: Frikki Walker

"For the Glory of God alone."

Saturday 7 November 2026, 7pm

St Bride's Church, Hyndland Road, Glasgow G12 9UX

Welcome

At this, the twenty-fifth 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.

All three cantatas this evening deal with the theme of death and the believer's attitude to it. BWV 27, *Wer weiß, wie nahe mir mein Ende?*, was first performed in October 1726, Bach's fourth year as Kantor in Leipzig. The theme starts out as anxious pondering of death but the second half of the cantata, which would have been performed after the sermon, expresses a longing for death, so as to be with God. The text of the first verse is by Ämilie Juliane von Schwarzenburg-Rudolstadt, the most prolific of German female hymn writers. The sparkling organ part would have been played by Bach's son, Carl Philip Emmanuel, then aged 12.

BWV 95, *Christus, der ist mein Leben,* was written for Bach's first year in Leipzig, 1723. The text expresses the believer's willing embrace of death in the hope of resurrection. The first verse and the melody of four funeral hymns are included in the cantata.

BWV 127, *Herr Jesu Christ, wahr' Mensch und Gott,* was written for the last Sunday before Lent 1725 and is considered by many to be one of the finest of Bach's cantatas. The text looks ahead to Jesus' suffering and death in Holy Week, with the believer called to place their faith in him and not fear death. The final movement is a vision of the last judgement, with trumpet interjections.

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

Geraldine Mynors – Project Coordinator

Next concert: Sunday 17 January 2027 7pm
St John's Renfield Church, 2 Beaconsfield Road, Glasgow G12 0NB
Featuring Parts 1 & 5 of Bach's Christmas Oratorio which comprises 6 cantatas, BWV 248
Director: Michael Bawtree

For future plans, follow us on Facebook or Instagram or visit www.glasgowbach.com

BWV 27 Wer weiβ, wie nahe mir mein Ende?

Chorus

Wer weiß, wie nahe mir mein Ende?	*Who knows how near my end is to me?*
Das weiß der liebe Gott allein, Ob meine Wallfahrt auf der Erden Kurz oder länger möge sein.	*It is known only by the dear God* *whether my pilgrimage on earth* *may be short or longer.*
Hin geht die Zeit, her kommt der Tod,	*Time departs, death approaches.*
Und endlich kommt es doch so weit, Dass sie zusammentreffen werden.	*And in the end there comes a point* *that they will meet together.*
Ach, wie geschwinde und behände Kann kommen meine Todesnot!	*Ah, with what speed and agility* *my death agony can come!*
Wer weiß, ob heute nicht Mein Mund die letzten Worte spricht. Drum bet ich alle Zeit:	*Who knows whether it is not today* *that my mouth may speak my last words.* *Therefore I pray at all times:*
Mein Gott, ich bitt durch Christi Blut, Mach's nur mit meinem Ende gut!	*My God, I pray through Christ's blood,* *make sure my end is good!*
Recitative (Tenor)	**Philip Scott**
Mein Leben hat kein ander Ziel, Als dass ich möge selig sterben Und meines Glaubens Anteil erben; Drum leb ich allezeit Zum Grabe fertig und bereit, Und was das Werk der Hände tut, Ist gleichsam, ob ich sicher wüsste, Dass ich noch heute sterben müßte: Denn Ende gut, macht alles gut!	*My life has no other goal* *than that I may die a blessed death* *and inherit the portion of my faith;* *therefore I live at all times* *ready and prepared for the grave* *and the work that my hand does* *is just as if I knew for certain* *that I must die this very day:* *for a good end makes everything turn out well!*
Aria (Alto)	**Beth Taylor**
Willkommen! will ich sagen, Wenn der Tod ans Bette tritt. Fröhlich will ich folgen, wenn er ruft, In die Gruft, Alle meine Plagen Nehm ich mit.	*"Welcome!" I want to say* *when death steps up to my bed* *Happily I want to follow, when he calls,* *to the grave,* *all my troubles* *I take with me.*
Recitative (Soprano)	**Claire Hart**
Ach, wer doch schon im Himmel wär! Ich habe Lust zu scheiden Und mit dem Lamm, Das aller Frommen Bräutigam, Mich in der Seligkeit zu weiden. Flügel her! Ach, wer doch schon im Himmel wär!	*Ah, to be in heaven already!* *I have a desire to depart* *and with the lamb,* *the bridegroom for all who are devout,* *enjoy blissful pasture.* *Give me wings!* *Ah, to be in heaven already!*
Aria (Bass)	**Sasha Del Mar**
Gute Nacht, du Weltgetümmel! Itzt mach ich mit dir Beschluss;	*Goodnight, world's turmoil!* *Now I have done with you;*

Ich steh schon mit einem Fuß	*I stand already with one foot*
Bei dem lieben Gott im Himmel.	*next to my dear God in heaven.*
Chorus	
Welt, ade! ich bin dein müde,	*World, farewell! I am weary of you,*
Ich will nach dem Himmel zu,	*I want to go to heaven,*
Da wird sein der rechte Friede	*iin that place there will be true peace*
Und die ewge, stolze Ruh.	*and everlasting, noble rest*
Welt, bei dir ist Krieg und Streit,	*World, with you there is war and strife,*
Nichts denn lauter Eitelkeit,	*nothing but pure vanity,*
In dem Himmel allezei	*in heaven there are forever*
Friede, Freud und Seligkeit.	*peace, joy and bliss.*

BWV 95 Christus, der ist mein Leben

Chorus & Recitative (Tenor)	**David Lee**
Christus, der ist mein Leben,	*Christ is my life.*
Sterben ist mein Gewinn;	*To die is a gain for me,*
Dem tu ich mich ergeben,	*to which I surrender myself,*
Mit Freud fahr ich dahin.	*with joy I travel from here.*
Mit Freuden,	*With joy,*
Ja mit Herzenslust	*indeed with delight in my heart*
Will ich von hinnen scheiden.	*I shall depart from here*
Und hieß es heute noch: Du musst!	*and if this very day the call came: You must depart!*
So bin ich willig und bereit.	*then I am willing and ready.*
Den armen Leib, die abgezehrten Glieder,	*My poor body, my emaciated limbs,*
Das Kleid der Sterblichkeit	*the clothing of mortality*
Der Erde wieder	*[I am willing] to return back into the bosom of the*
In ihren Schoß zu bringen.	*earth*
Mein Sterbelied ist schon gemacht;	*My death song has already been made;*
Ach, dürft ichs heute singen!	*Ah, if only I might sing it today!*
Mit Fried und Freud ich fahr dahin,	*With peace and joy I travel from here*
Nach Gottes Willen,	*according to God's will,*
Getrost ist mir mein Herz und Sinn,	*My heart and mind are comforted,*
Sanft und stille.	*calm and quiet.*
Wie Gott mir verheißen hat:	*As God has promised me:*
Der Tod ist mein Schlaf geworden.	*death has become my sleep.*

Recitative (Soprano)	**Katie Dobson**
Nun, falsche Welt!	*Now, false world!*
Nun habe ich weiter nichts mit dir zu tun;	*now I have nothing more to do with you;*
Mein Haus ist schon bestellt,	*my house has already been arranged,*
Ich kann weit sanfter ruhn,	*I can rest far more calmly*
Als da ich sonst bei dir,	*than I once did with you*
An deines Babels Flüssen,	*by your waters of Babylon,*
Das Wollustsalz verschlucken müssen,	*where I had to swallow the salt of debauchery,*
Wenn ich an deinem Lustrevier	*when in your country of lust*
Nur Sodomsäpfel konnte brechen.	*I could pluck only Sodom's apples.*
Nein, nein! nun kann ich mit gelassnerm Mute sprechen:	*No, no! Now with calmer spirit I can say:*

Arioso (Soprano)

Valet will ich dir geben,
Du arge, falsche Welt,
Dein stündlich böses Leben
Durchaus mir nicht gefällt.
Im Himmel ist gut wohnen,
Hinauf steht mein Begier.
Da wird Gott ewig lohnen
Dem, der ihm dient allhier.

Farewell I shall bid to you,
you wicked, false world,
your life that is evil from hour to hour
does not in the least please me.
It is good to live in heaven,
that is the goal of my desire,
There God will forever reward
those who serve him here.

Recitative (Tenor)

Ach könnte mir doch bald so wohl geschehn,
Dass ich den Tod,
Das Ende aller Not,
In meinen Gliedern könnte sehn;
Ich wollte ihn zu meinem Leibgedinge wählen
Und alle Stunden nach ihm zählen.

David Lee

Ah, if only soon and fortunately it could happen to me
that I could see death,
the end of all my distress,
within my limbs;
I would choose death as the settlement on my life
and count every hour from it.

Aria (Tenor)

Ach, schlage doch bald, selge Stunde,
Den allerletzten Glockenschlag!
Komm, komm, ich reiche dir die Hände,
Komm, mache meiner Not ein Ende,
Du längst erseufzter Sterbenstag!

Ah, strike soon, blessed hour,
the very final stroke of the bell!
Come, come, I reach my hands towards you
come, make an end to my distress,
you day of death for which I have long sighed!

Recitative (Bass)

Denn ich weiß dies
Und glaub es ganz gewiss,
Dass ich aus meinem Grabe
Ganz einen sichern Zugang zu dem Vater habe.
Mein Tod ist nur ein Schlaf.
Dadurch der Leib, der hier von Sorgen abgenommen,
Zur Ruhe kommen.
Sucht nun ein Hirte sein verlornes Schaf,
Wie sollte Jesus mich nicht wieder finden,
Da er mein Haupt und ich sein Gliedmaß bin!
So kann ich nun mit frohen Sinnen
Mein selig Auferstehn auf meinen Heiland gründen.

John Arthur

For I know this
and believe it most firmly
that from my grave I
have a certain path to the Father.
My death is only a sleep
through which my body, seperated from the cares of this life
comes to rest.
If a shepherd looks for his lost sheep,
surely Jesus will find me again
for He is my head and I am his limbs!
Therefore with joyful spirit I can
base my blessed resurrection on my Saviour.

Chorale

Weil du vom Tod erstanden bist,
Werd ich im Grab nicht bleiben;
Dein letztes Wort mein Auffahrt ist,
Todsfurcht kannst du vertreiben.
Denn wo du bist, da komm ich hin,
Dass ich stets bei dir leb und bin;
Drum fahr ich hin mit Freuden.

Since you have arisen from death,
I shall not remain in the grave;
your last word is my departure
you are able to drive away the fear of death.
For where you are, I shall come,
so that I may always live and be with you;
therefore I depart with joy.

BWV 127 Herr Jesu Christ, wahr' Mensch und Gott

Chorus

Herr Jesu Christ, wahr' Mensch und Gott,	*Lord Jesus Christ, true God and man*
Der du littst Marter, Angst und Spott,	*you who suffered torture, anguish and derision,*
Für mich am Kreuz auch endlich starbst	*who finally died for me on the cross*
Und mir deins Vaters Huld erwarbst,	*and gained for me grace from your father*
Ich bitt durchs bittre Leiden dein:	*I beg you through your bitter suffering:*
Du wollst mir Sünder gnädig sein.	*May it be your will to be merciful to me a sinner.*
Recitative (Tenor)	**Peter Cooper**
Wenn alles sich zur letzten Zeit entsetzet,	*When everybody is terrified of the last time*
Und wenn ein kalter Todesschweiß	*and when a cold, deathly sweat*
Die schon erstarrten Glieder netzet,	*bathes the limbs which are already stiff,*
Wenn meine Zunge nichts, als nur durch Seufzer spricht	*when my tongue says nothing but can only sigh and this heart breaks:*
Und dieses Herze bricht:	*it is enough, that then faith knows*
Genug, dass da der Glaube weiß,	*that Jesus stands by me*
Dass Jesus bei mir steht,	*who goes with patience to his suffering*
Der mit Geduld zu seinem Leiden geht	*and also accompanies me on this hard way*
Und diesen schweren Weg auch mich geleitet	*And prepares peace for me.*
Und mir die Ruhe zubereitet.	
Aria (Soprano)	**Katie Dobson**
Die Seele ruht in Jesu Händen,	*My soul rests in the hands of Jesus,*
Wenn Erde diesen Leib bedeckt.	*Though earth covers this body*
Ach ruft mich bald, ihr Sterbeglocken,	*Ah, call me soon, you funereal bells,*
Ich bin zum Sterben unerschrocken,	*I am not terrified to die*
Weil mich mein Jesus wieder weckt.	*Since my Jesus will awaken me again.*
Recitative & Aria (Bass)	**John Arthur**
Wenn einstens die Posaunen schallen,	*When one day the trumpets sound*
Und wenn der Bau der Welt	*and when the whole fabric of the earth*
Nebst denen Himmelsfesten	*as well as the fimament of heaven*
Zerschmettert wird zerfallen,	*shatters and falls*
So denke mein, mein Gott, im besten;	*then think kindly of me my God, ;*
Wenn sich dein Knecht einst vors Gerichte stellt,	*when your servants stands before your judgement when my thoughts accuse me*
Da die Gedanken sich verklagen,	*then may you alone be willing*
So wollest du allein,	*to be my spokesman*
O Jesu, mein Fürsprecher sein	*and say consolingly to my soul:*
Und meiner Seele tröstlich sagen:	
Fürwahr, fürwahr, euch sage ich:	*Truly truly I say to you:*
Wenn Himmel und Erde im Feuer vergehen,	*even if heaven and earth perish in fire*
So soll doch ein Gläubiger ewig bestehen.	*He who believes shall endure forever*
Er wird nicht kommen ins Gericht	*he will not come to judgement*
Und den Tod ewig schmecken nicht.	*And he will not taste death forever*
Nur halte dich,	*only cling*
Mein Kind, an mich:	*to me my child:*
Ich breche mit starker und helfender Hand	*I break with strong and helping hand*
Des Todes gewaltig geschlossenes Band.	*he strongly knotted bonds of death.*
Chorale	
Ach, Herr, vergib all unsre Schuld,	*Lord, pardon all our guilt*
Hilf, dass wir warten mit Geduld,	*help us to wait with patience*
Bis unser Stündlein kömmt herbei,	*until it is time for the hour of our death*

Auch unser Glaub stets wacker sei,
Dein'm Wort zu trauen festiglich,
Bis wir einschlafen seliglich.

May our faith also always be vigilant
to trust firmly in your word
Until we sleep in blessedness.

Performers

Sopranos
Claire Hart*
Katie Dobson*
Bryony Pillath
Catherine Hadshar
Cathy McCallum
Catriona Fitzgerald
Cora Preda
Cosima Balance
Jacqueline Mulcair
Kate Durran
Lynn Strang

Altos
Beth Taylor*
Geraldine Mynors
Anne Taylor
Gill Cloke
Iona Jack
Laura Gormley
Marion Carson
Nina Russell
Olivia Smith

Tenors
David Lee*
Peter Cooper*
Philip Scott*
David Buchanan-Cook
Peter Wakeford
Sam Fitzgerald
Thomas Athorne
Christopher Lawrence

Basses
John Arthur*
Sasha Del Mar*
Alex White
Calum Urquhart
Joe Gatherer
Martin Tolley
Richard Roberts
Sandy Matheson
Chuck Wojnowski

**soloists*

Violin 1
Nikodem Rodzeń (leader)
Lee Young
Sharon Doyle

Violin 2
Sieglinde Bucher
William (Bill) Kean
Arthur Doyle

Viola
Fiona Robertson
Josiah Hardy

Cello
Goetz Bucher
Alasdair Robertson

Double bass
Darren Campbell

Flute
Lily Brown
Laura Cioffi

Oboe
Rona Macleod
Gavin Pettinger

Bassoon
Alice MacNiven

Horn
Fergus Kerr

Trumpet
Sandy Coffin

Harpsichord
Leslie Macleod

Organ
John Gormley

Frikki Walker is an award-winning choral conductor, organist, singer, and composer. Since 1996, he has served as Director of Music at St Mary's Cathedral, Glasgow, where he has led the choir to professional standing and established its international reputation for excellence through regular broadcasts, live streams, and recordings.

Frikki co-founded the Royal School of Church Music Scottish Voices and has only recently relinquished the post of Director after 18 years. He was also a long-standing member of staff with the RSNO Youth Chorus, where he conducted and trained the Changed Voices section for the same period. He also recently retired from his position at the High School of Glasgow, having directed several of the school's choirs, including its multi-award-winning Chamber Choir.

In 2016, he founded Glasgow Cambiata, uniting changed-voices choirs from a number of local schools. The ensemble has performed to critical acclaim with the RSNO. Frikki has worked with many of Scotland's leading choral organisations, including the RSNO Chorus (serving for a time as Acting Chorus Director), the National Youth Choir of Scotland, and the Royal Conservatoire of Scotland, where he has also acted as a visiting examiner.

His previous directorships include the University of Glasgow Chapel Choir, Glasgow Chamber Choir, the Calton Consort, and Bearsden Choir. He has recently been appointed Musical Director of the Rosenethe Singers and is a co-director of the Glasgow Bach Cantata Project, an ambitious initiative to perform the complete cantatas of J.S. Bach over the coming years. A dedicated choral animateur, Frikki regularly leads workshops for festivals and choirs across Scotland and is increasingly in demand as an adjudicator at music festivals. As an accomplished organ recitalist, he has performed in churches, concert halls, and cathedrals throughout Britain and Europe, as well as in his native Iceland.

As a composer and arranger, he has written a substantial body of choral and organ music, much of which has been broadcast on radio and television and performed widely in schools, churches, and cathedrals around the world. He is currently pursuing a PhD in composition at the University of Aberdeen under the supervision of Professor Phillip Cooke.

Frikki is married with three children, and outside his professional life, he loves to walk, visit places of historic interest, is an enthusiastic follower of science fiction, a lifelong LEGO devotee, and the owner of an unnecessarily extensive collection of bookmarks.

Glasgow Bach Cantata Project - How are we doing on performing them all? To end of concert 25

~~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
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4	~~19~~	~~34~~	49	64	~~79~~	94	~~109~~	~~124~~	~~139~~	154	169	184	199	214
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6	~~21~~	36	51	~~66~~	81	96	~~111~~	126	141	156	171	186	201	216
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~~8~~	~~23~~	38	53	68	83	~~98~~	113	128	143	158	173	~~188~~	203	248/2
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10	25	40	~~55~~	~~70~~	85	100	~~115~~	~~130~~	145	160	175	190	205	248/4
~~11~~	26	~~41~~	56	~~71~~	86	~~101~~	116	~~131~~	~~146~~	~~161~~	~~176~~	191	206	248/5
~~12~~	~~27~~	42	57	72	87	102	117	132	~~147~~	162	177	~~192~~	207	~~248/6~~
13	28	43	58	73	88	~~103~~	118	133	~~148~~	163	178	193	208	~~249~~
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