



Patron: Professor John Butt OBE

Musical Directors: Frikki Walker and Michael Bawtree

Concert number 21

BWV 115 Mache dich, mein Geist, bereit

BWV 202 Weichet nur, betrübte Schatten

BWV 98 Was Gott tut, das ist wohlgetan

J.S. Bach

1685 - 1750

Conductor: Frikki Walker

Soprano: Nikki Martin

“For the Glory of God alone.”

Saturday 15 November 2025, 7pm

St John's Renfield Church, Glasgow G12 0NB

Welcome to the 21st concert of the Glasgow Bach Cantata project, where 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 115 *Mache dich, mein Geist, bereit* (*Make yourself ready, my spirit*), BWV 115, was composed for the 22nd Sunday after Trinity and first performed with the Thomanerchor Leipzig in November 1724. It is based on the 1695 hymn of the same name and both the text and tune of the hymn are retained in the outer movements, a chorale fantasia in the form of a passacaglia and a four-part closing chorale.

BWV 202 is secular cantata performed by solo soprano and was likely composed for a wedding, but scholars contest the date. It was possibly performed at Bach's own wedding to Anna Magdalena, his second wife (and mother to 12 of his children) in December 1721. The music survives only in a copy from the 1730s. The text relates the emergence of love to the arrival of spring after winter, mentioning shooting flowers in the first two movements, the sun climbing higher in the third movement, Cupid searching for "prey" in the following two movements, and finally a bridal couple and good wishes for them. The tone is humorous and jesting, suggesting a civil wedding.

Finally, BWV 98 was written in Bach's fourth year in Leipzig. The prescribed readings for the Sunday were from Paul's Epistle to the Ephesians, "take unto you the whole armour of God" (Ephesians 6:10–17), and from the Gospel of John, the healing of the nobleman's son (John 4:46–54). All voices have extended melismas on the word "walten" (govern), stressing that God is ultimately in control.

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 give cash or by contactless payment. You can also give online at www.glasgowcitymission.com



Geraldine Mynors – Project Coordinator

Next concert:

**Saturday 31 January 2026 in St Mary's Episcopal Cathedral, Great Western Road,
conducted by our patron Professor John Butt**

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

BWV 115 Mache dich, mein Geist, bereit

Chorus

Mache dich, mein Geist, bereit,
wache, fleh und bete,
daß dich nicht die böse Zeit
unverhofft betrete;
denn es ist
Satans List
über viele Frommen
zur Versuchung kommen.

*Make yourself ready, my spirit,
watch, implore and pray,
that the time of evil might not
confront you unaware;
for it is
by Satan's craft
that many of the pious
come into temptation.*

Aria alto

Ach schlaftrige Seele, wie? ruhest du noch?
Ermuntre dich doch!
Es möchte die Strafe dich plötzlich erwecken
und, wo du nicht wachest,
im Schlaf des ewigen Todes bedecken.

Ulrike Wutscher

*Oh sleepy soul, what's this? do you still rest?
Do rouse yourself!
Vengeance might suddenly waken you
and, since you were not keeping watch,
mantle you in the slumber of eternal death.*

Recitative bass

Gott, so vor deine Seele wacht,
hat Abscheu an der Sünden Nacht;
er sendet dir sein Gnadenlicht
und will vor diese Gaben,
die er so reichlich dir verspricht,
nur offne Geistesaugen haben.
Des Satans List ist ohne Grund,
die Sünder zu bestricken;
brichst du nun selbst den Gnadenbund,
wirst du die Hilfe nie erblicken.
Die ganze Welt und ihre Glieder
sind nichts als falsche Brüder;
doch macht dein Fleisch und Blut hiebei
sich lauter Schmeichelei.

John Arthur

*God, so watching over your soul,
has loathing for the night of sin;
he sends you his light of grace
and wants in return for this gift,
which he promises you so abundantly,
merely to have opened your spirit's eyes.
The cunning of Satan can witlessly
bewitch sinners;
if you yourself now break the covenant of
grace
you will never glimpse of aid.
The entire world and its members
are nothing but false brethren;
indeed your flesh and blood thereby
succumb to rampant flattery.*

Aria soprano

Bete aber auch dabei
mitten in dem Wachen!
Bitte bei der großen Schuld
deinen Richter um Geduld,
soll er dich von Sünden frei
und gereinigt machen!

Roisin Linehan

*Yet do also pray thereby
in the midst of your watch!
Plead to your judge for lenience
under such great guilt,
that he might free you from sin
and make you clean!*

Recitative tenor

Er sehnet sich nach unserm Schreien,
er neigt sein gnädig Ohr hierauf;
wenn Feinde sich auf unsren Schaden
freuen,
so siegen wir in seiner Kraft:
indem sein Sohn, in dem wir beten,
uns Mut und Kräfte schafft
und will als Helfer zu uns treten.

Thomas Athorne

*He aches over our cries
and inclines his merciful ear toward them;
when the enemy delights in our harm,
still we triumph in his might:
in that his Son, in whom we pray,
procures us courage and strength
and will step to us as helper.*

Chorale

Drum so laßt uns immerdar
wachen, flehen, beten,
weil die Angst, Not und Gefahr
immer näher treten;
denn die Zeit
ist nicht weit,
da uns Gott wird richten
und die Welt vernichten.

*Thus then let us evermore
watch, implore and pray,
for fear, distress and peril
tread ever nearer;
for the time
is not far off
when God will judge us
and obliterate the world.*

BWV 202 Weichet nur, betrübte Schatten

Soprano: Nikki Martin

Aria

Weichet nur, betrübte Schatten,
Frost und Winde, geht zur Ruh!
Florens Lust
Will der Brust
Nichts als frohes Glück verstatten,
Denn sie träget Blumen zu.

*Give way now, dismal shadows,
Frost and wind, go to rest!
Flora's delight
will grant our hearts
nothing but joyful fortune,
for she comes bearing flowers.*

Recitative

Die Welt wird wieder neu,
Auf Bergen und in Gründen
Will sich die Anmut doppelt schön
verbinden,
Der Tag ist von der Kälte frei.

*The world becomes new again,
on hills and in valleys
beauty will unite and be doubly fair,
the day is free from cold.*

Aria

Phoebus eilt mit schnellen Pferden
Durch die neugeborne Welt.
Ja, weil sie ihm wohlgefällt,
Will er selbst ein Buhler werden.

*Phoebus hurries with swift horses
through the newborn world,
Yes, since this delights him so much,
he himself wants to become a lover.*

Recitative

Drum sucht auch Amor sein Vergnügen,
Wenn Purpur in den Wiesen lacht,
Wenn Florens Pracht sich herrlich macht,
Und wenn in seinem Reich,
Den schönen Blumen gleich,
Auch Herzen feurig siegen.

*Therefore Love also seeks his delight,
when purple laughs in the meadows,
when Flora's splendour becomes glorious,
and when in his kingdom,
like the beautiful flowers
hearts also are victorious in their ardour.*

Aria

Wenn die Frühlingslüfte streichen
Und durch bunte Felder wehn,
Pflegt auch Amor auszuschleichen,
Um nach seinem Schmuck zu sehn,
Welcher, glaubt man, dieser ist,
Dass ein Herz das andre küsst.

*When the spring breezes blow
and waft through the colourful fields,
it is Love's custom also to sneak out
to see what is his own glory
-and that, people believe, is this:
when one heart kisses another.*

Recitative

Und dieses ist das Glücke,
Dass durch ein hohes Gunstgeschick
Zwei Seelen einen Schmuck erlanget,
An dem viel Heil und Segen pranget.

*And this is good fortune,
when through a lofty gift of fate
two souls obtain one jewel,
which is resplendent with health and
blessing.*

Aria

Sich üben im Lieben,
In Scherzen sich herzen
Ist besser als Florens vergängliche Lust.
Hier quellen die Wellen,
Hier lachen und wachen
Die siegenden Palmen auf Lippen und Brust.

*To become adept in love,
to jest and caress
is better than Flora's passing pleasure.
Here the waves flow,
here laugh and watch
the palms of victory on lips and breast.*

Recitative

So sei das Band der keuschen Liebe,
Verlobte Zwei,
Vom Unbestand des Wechsels frei!
Kein jäher Fall
Noch Donnerknall
Erschrecke die verliebten Triebe!

*May the union of chaste love,
beloved couple,
be free from the fickleness of change!
May no sudden accident,
no thunderclap
frighten your amorous desires.*

Aria (Gavotte)

Sehet in Zufriedenheit
Tausend helle Wohlfahrtstage,
Dass bald bei der Folgezeit
Eure Liebe Blumen trage!

*See in contentment
a thousand bright and prosperous days,
so that soon as time passes
your love may bear its flower!*

BWV 98 Was Gott tut, das ist wohlgetan

Chorus	
Was Gott tut, das ist wohlgetan, es bleibt gerecht sein Wille; wie er fängt meine Sachen an, will ich ihm halten stille. Er ist mein Gott, der in der Not mich wohl weiß zu erhalten; drum laß ich ihn nur walten.	<i>Whatever God does, it is done for the good, his will remains righteous; however he commences with my concerns I quietly wait upon him. He is my God who in distress knows well how to preserve me; thus I just let him prevail.</i>
Recitative tenor	Thomas Athorne
Ach Gott! wenn wirst du mich einmal von meiner Leidensqual, von meiner Angst befreien? Wie lange soll ich Tag und Nacht um Hilfe schreien? Und ist kein Retter da! Der Herr ist denen allen nah, die seiner Macht und seiner Huld vertrauen. Drum will ich meine Zuversicht auf Gott alleine bauen, denn er verläßt die Seinen nicht.	<i>Oh, God! when will you finally liberate me from my suffering anguish, from my anxiety? How long, day and night, shall I cry for help? And no rescuer is there! The Lord is near to everyone who trusts in his power and his grace. Therefore I will build my confidence on God alone, for he does not forsake his own.</i>
Aria soprano	Elizabeth Tagtmeyer
Hört, ihr Augen, auf zu weinen! Trag ich doch mit Geduld mein schweres Joch. Gott, der Vater, lebet noch, von den Seinen läßt er keinen. Hört, ihr Augen, auf zu weinen!	<i>Cease, you eyes, from crying! Instead I will bear with patience my heavy yoke. God the Father lives on, abandoning not one of his own. Cease, you eyes, from crying!</i>

Recitative alto	<i>Ulrike Wutscher</i>
<p>Gott hat ein Herz, das des Erbarmens Überfluß; und wenn der Mund vor seinen Ohren klagt und ihm des Kreuzes Schmerz im Glauben und Vertrauen sagt, so bricht in ihm das Herz, daß er sich über uns erbarmen muß. Er hält sein Wort; er saget: Klopfet an, so wird euch aufgetan! Drum laßt uns alsofort, wenn wir in höchsten Nöten schweben, das Herz zu Gott allein erheben!</p>	<p><i>God has a heart overflowing with mercy; and when a mouth laments to his ears and in faith and trust tells him of pains burden then his heart breaks within him that he must have mercy on us. He keeps his word; he says: Knock and it will be opened to you! Thus let us straight away, whenever we reel in great distress, lift up our hearts to God alone!</i></p>
Aria bass	<i>Andrew Neill</i>
<p>Meinen Jesum laß ich nicht, bis mich erst sein Angesicht wird erhören oder segnen. Er allein soll mein Schutz in allem sein, was mir Übels kann begegnen.</p>	<p><i>I will not let go of my Jesus, until first his countenance does answer or bless me. He alone shall be my protection from anything evil which could confront me.</i></p>

Performers

Sopranos

Elizabeth Tagtmeyer*
Roisin Linehan*
Anne Taylor
Bryony Pillath
Cathy McCallum
Cosima Balance
Laura Gormley
Lynn Strang
Ros Sutherland

Altos

Ulrike Wutscher*
Ann Firth
Brigit Anderson
Geraldine Mynors
Hilde McKenna
Kate Pickering
Nina Russell
Olivia Smith
Sonja Crossan

Tenors

Thomas Athorne*
Alasdair Robertson
Mel Cadman
Peter Wakeford
Philip Scott

Basses

Andrew Neill*
John Arthur*
Francois Leprince
Joe Gatherer
Mark Barton
Martin Tolley
Michael Anderson
Tim Reilly

Violin 1

Nikodem Rodzeń (leader)
George Weir
Sieglinde Bucher

Cello

Clyde Wallbanks
David MacDonald

Oboe

Rona Macleod
Gaynor Gowman
Abigail Williamson

Violin 2

Josiah Hardy
Ksenia Lukyanova
Ng Anna

Double bass

Callum Campbell

Bassoon

Wenting Lan

Viola

Fiona Robertson
Lauren Jack

Flute

Megan Swift

Trumpet

James Earl

Harpsichord / Organ

John Zhang

**soloists*

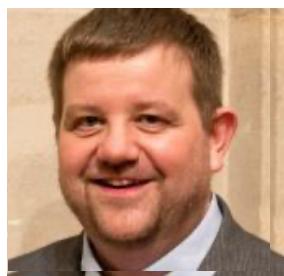


Nikki Martin (soprano) is a graduate of the Alexander Gibson Opera School within the Royal Conservatoire of Scotland under the tutelage of Lorna Anderson. Here, she performed the roles of Monica (*The Medium*), Cendrillon (*Cendrillon*), Ilia (*Idomeneo*) and she was the most recent winner of the Ye Cronies Opera Award competition.

Recently, she has performed the role of Jou-Jou (*The Merry Widow*) with Scottish Opera's new production and tour in collaboration with Opera Holland Park and The D'Oyly Carte Opera Company. As well as this, Nikki covered the role of Sally Hughes (*A Matter of Misconduct!*) in Toby Hession and Emma Jenkins' newly commissioned opera, also in collaboration with Opera Holland Park.

Nikki's love for song has brought her together with pianist Esther Ersfeld. Nikki and Esther have had the privilege of being finalists in the Ashburnham English Song Competition with Dame Felicity Lott adjudicating as well as the German Lieder prize at the RCS. They were fortunate enough this summer to place second in the New Voices Singing Competition with Sir Thomas Allen and Dame Jane Glover also adjudicating.

Nikki is currently enjoying performing with Scottish Opera as a chorus member in their production of *La Bohème* this autumn.



Frikki Walker is an award-winning choral conductor as well as being an organist, singer and composer.

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, with a period as Acting Chorus Director, the National Youth Choir of Scotland, and choirs in the

Royal Conservatoire of Scotland, for whom he has also acted as a visiting examiner. He has also been director of the University of Glasgow Chapel Choir, the Glasgow Chamber Choir, the Calton Consort, Bearsden Choir, and is currently Interim Musical Director of the Rosenethe Singers.

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, Frikki has written a wide 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. He is currently studying for a PhD in composition with Professor Phillip Cooke at the University of Aberdeen.

Frikki is married with three children, is an avid fan of Science Fiction, especially Star Trek and Dr Who, is a life-long Lego enthusiast, and has an unnecessarily extensive collection of bookmarks.

Save the dates:

Saturday 31 January 2026 in St Mary's Cathedral, Great Western Road
Concert 22 conducted by our patron Professor John Butt in aid of

www.anorganforglasgow.org



Sunday 8th March 2026 at 4pm at the Royal Conservatoire of Scotland
J.S. Bach's St Matthew Passion conducted by Michael Bawtree

Check www.glasgowbach.org for more details in due course