



Bach Cantata Vespers

2011–2012
Grace Lutheran Church ■ River Forest, Illinois

February 26, 2012

Falsche Welt, dir trau ich nicht! (BWV 52)
False world, I do not trust you!

Welcome to Grace Lutheran Church

We are glad that you have joined us for this afternoon's Bach Cantata Vespers.

For those who have trouble hearing, sound enhancement units are available in the back of the church and may be obtained from an usher.

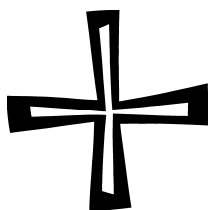
Please silence all cell phones and pagers.

Recording or photography of any kind during the service is strictly forbidden.



First Sunday in Lent
February 26, 2012 ✠ 3:45 p.m.

EVENING PRAYER



✠ OPENING ✠

PRELUDE

Praeludium in G Major

Nicholas Bruhns
(1665–1697)

Dies sind die heiligen zehn Gebot, BWV 678
(These are the holy ten commands)

Johann Sebastian Bach
(1685–1750)


Aus tiefer Not schrei ich zu dir, BWV 686
(Out of the depths I cry to you)

J. S. Bach

Steven Wente, organ

We stand, facing the candle as we sing.


SERVICE OF LIGHT



☐ Behold, now is the accept - ab - le time; ☑ now is the day of sal - va - tion.

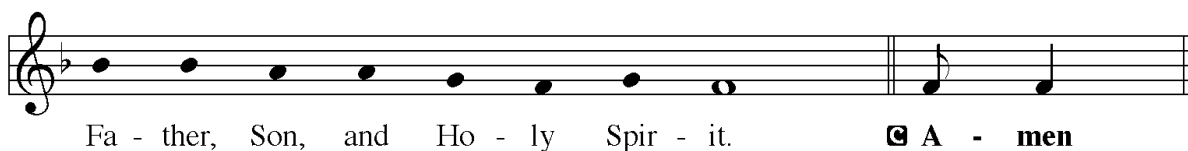
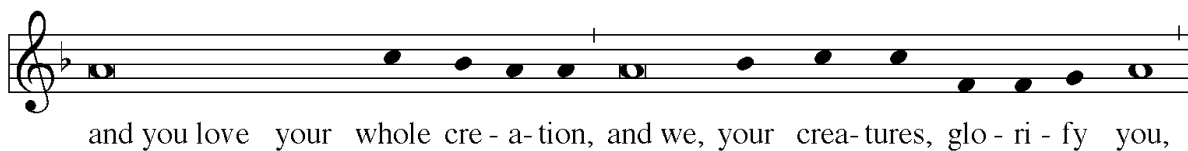
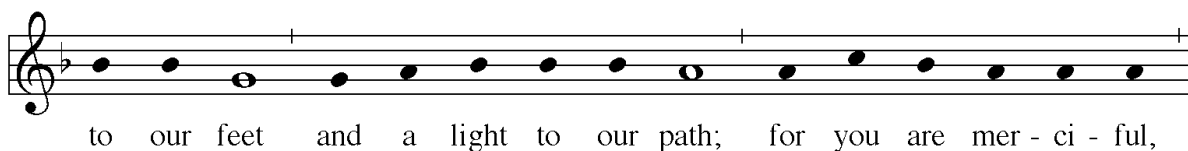
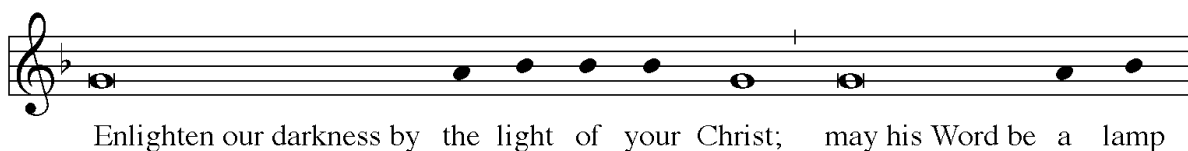
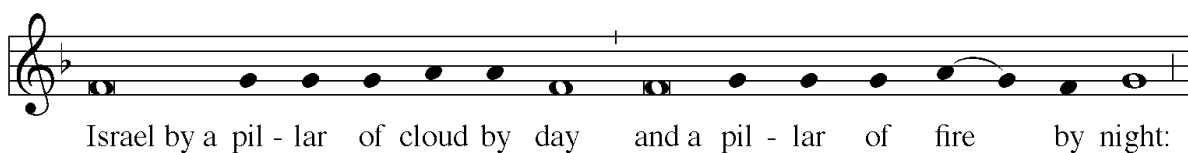


☐ Turn us again,
O God of our sal - va - tion, ☑ that the light
 of your face may shine on us.



☐ May your justice shine like the sun; ☑ and may the poor be lifted up.





✠ PSALMODY ✠

We sit.

PSALM 141

Women sing parts marked ❶. Men sing parts marked ❷. All sing parts marked ❸.



turned to you, Lord God; in you I take ref- uge. Strip me not of my life.

II Glo-ry to the Fa - ther, and to the Son, and to the Ho- ly Spir - it;

I as it was in the be- gin - ning, is now, and will be for- ev- er. A - men.

Let my prayer rise be - fore you as in - cense;

the lift- ing up of my hands as the eve- ning sac - ri - fice.

Silence for meditation is observed, then:

PSALM PRAYER

- L** Let the incense of our repentant prayer ascend before you, O Lord,
and let your lovingkindness descend upon us, that with purified minds
we may sing your praises with the Church on earth and the whole heavenly host,
and may glorify you forever and ever.
- C** Amen.



PSALM: Out of the Deep (Psalm 130:1–3)

Setting by John Alcock, Sr.
(1715–1806)

Out of the deep have I called unto thee, O Lord. Lord, hear my voice.

O let thine ears consider well the voice of my complaint.

For if thou, Lord, should be extreme to mark what is done amiss, O Lord, who may abide it?

For there is mercy with thee, therefore shalt thou be feared.

Silence for meditation is observed, then:

PSALM PRAYER

L God of might and compassion,
you sent your Word into the world as a watchman to announce the dawn of salvation.
Do not leave us in the depths of our sins,
but listen to your Church pleading for the fullness of your redeeming grace;
through Jesus Christ our Lord.

C Amen.

The offering is gathered.

VOLUNTARY: *In dich hab ich gehoffet, Herr*

Johann Pachelbel
(1653–1706)

Johann Gottfried Walther
(1684–1748)

*The offering assists in defraying costs of the Bach Cantata Vespers ministry.
Your generosity is appreciated.*

The voluntary serves as the introduction to the hymn; we stand and sing.

HYMN: I Trust, O Lord, Your Holy Name

Stanza three is sung by the choir in a setting by Michael D. Costello (b. 1979).



- All** 1. I trust, O Lord, Your ho - ly name; O let me not be
M 2. Bow down Your gra - cious ear to me And hear my cry, my
Choir 3. You are my strength, my shield, my rock, My for - tress that with -
W 4. With You, O Lord, I cast my lot; O faith - ful God, for -
All 5. All hon - or, praise and maj - es - ty To Fa - ther, Son, and



put to shame Nor let me be con - found - ed. My faith, O
prayer, my plea; Make haste for my pro - tec - tion, For woes and
stands each shock, My help, my life, my tow - er, My bat - tle
sake me not, To You my soul com - mend - ing. Lord, be my
Spir - it be, Our God for - ev - er glo - rious, In whose rich



Lord, Be in Your Word For - ev - er firm - ly ground - ed.
fear Sur-round me here. Help me in my af - flic - tion.
sword, Al - might - y Lord— Who can re - sist Your pow - er?
stay, And lead the way Now and when life is end - ing.
grace We run our race Till we de - part vic - to - rious.

Text: Adam Reusner, 1496–c.1575; tr. (st. 1–4) Catherine Winkworth, 1827–1878, alt.
tr. (st. 5) *Evangelical Lutheran Hymn-book*, Pittsburgh, 1907, alt. (public domain)
Tune: *Davids Himlische Harpffen*, Nürnberg, 1581(public domain)

IN DICH HAB ICH GEHOFFET
887 447

✝ WORD ✝

We sit.

READING: Philippians 3:17–21

[St. Paul writes:] ¹⁷Brothers and sisters, join in imitating me, and observe those who live according to the example you have in us. ¹⁸For many live as enemies of the cross of Christ; I have often told you of them, and now I tell you even with tears. ¹⁹Their end is destruction; their god is the belly; and their glory is in their shame; their minds are set on earthly things. ²⁰But our citizenship is in heaven, and it is from there that we are expecting a Savior, the Lord Jesus Christ. ²¹He will transform the body of our humiliation that it may be conformed to the body of his glory, by the power that also enables him to make all things subject to himself.

L The Word of the Lord.

G Thanks be to God.

READING: Matthew 22:15–22

¹⁵Then the Pharisees went and plotted to entrap him in what he said. ¹⁶So they sent their disciples to him, along with the Herodians, saying, “Teacher, we know that you are sincere, and teach the way of God in accordance with truth, and show deference to no one; for you do not regard people with partiality. ¹⁷Tell us, then, what you think. Is it lawful to pay taxes to the emperor, or not?” ¹⁸But Jesus, aware of their malice, said, “Why are you putting me to the test, you hypocrites? ¹⁹Show me the coin used for the tax.” And they brought him a denarius. ²⁰Then he said to them, “Whose head is this, and whose title?” ²¹They answered, “The emperor's.” Then he said to them, “Give therefore to the emperor the things that are the emperor's, and to God the things that are God's.” ²²When they heard this, they were amazed; and they left him and went away.

L The Word of the Lord.

G Thanks be to God.



HOMILY

The Rev. Dr. Philip G. Ryken

CANTATA: *Falsche Welt, dir trau ich nicht!* BWV 52
(False world, I do not trust you!)

J. S. Bach

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on page 22 in this worship folder.*

1. Sinfonia

Drawn from the same source as that of the first movement of the *First Brandenburg Concerto* (BWV 1046), the opening cantata movement is an example of the *concerted* (concerto) style of the Baroque period. The *concertino* (a group of solo instruments) is pitted against the *ripieno* (full ensemble) in an on-going conversation between various families of instruments. Curiously, at first the natural, non-valved horns immediately proclaim their outdoor, hunting-call origin, only later to be integrated into the exchange of the themes of the other instruments.

2. Recitative (soprano)

*Falsche Welt, dir trau ich nicht!
Hier muss ich unter Skorpionen
Und unter falschen Schlangen wohnen.
Dein Angesicht,
Das noch so freundlich ist,
Sinnt auf ein heimliches Verderben:
Wenn Joab küsst,
So muss ein frommer Abner sterben.
Die Redlichkeit ist aus der Welt verbannt,
Die Falschheit hat sie fortgetrieben,
Nun ist die Heuchelei
An ihrer Stelle geblieben.
Der beste Freund ist ungetreu,
O jämmerlicher Stand!*

False world, I do not trust you!
Here must I in the midst of scorpions
And midst deceitful serpents sojourn.
Thy countenance,
Which, ah, so friendly is,
Now plots in secret a destruction:
At Joab's kiss
Must come a righteous Abner's ruin.
Sincerity is from the world now banned,
Duplicity hath driven it from us,
And now hypocrisy
Here in its stead abideth.
The best of friends is found untrue,
O what a wretched state!

As the first vocal movement of the cantata, the text possesses intense, dramatic possibilities for musical setting. Its text draws inspiration from the Gospel for the Day (Matthew 22:15–22) that relates the duplicity of the Pharisees in trying to entrap Jesus. But Bach ignores the dramatic potential and provides instead a straightforward unaccompanied *recitativo secco* setting that boldly denounces the scheming world in which we live. The text cites examples from the Old Testament: scorpion-like deceitful words (Ezekiel 2:6), the beguiling serpent of the Garden of Eden (Genesis 3:1,4,13), treacherous Abner's murder by Joab (2 Samuel 3:27–29). Such references also tell us something of the likely biblical literacy of Bach's congregation, which could purchase and study the cantata texts before the Sunday

3. Aria (soprano)

*Immerhin, immerhin,
Wenn ich gleich verstoßen bin!
Ist die falsche Welt mein Feind,
O so bleibt doch Gott mein Freund,
Der es redlich mit mir meint.*

Just the same, just the same,
Though I be expelled with blame,
Though the false world me offend,
Oh, yet bideth God my friend,
Who doth true for me intend.

The following *da capo* aria turns from the negativity of the previous *recitative* into the positive realm of trust in the faithfulness of God. The setting is for soprano, two violins, and *continuo*. The violins, playing an oft-repeated short ascending motive, proceed as a pair, often moving in unison, or in parallel motion playing at intervals of a third or a sixth, or in imitation of each other—but always over a flowing harmonically and thematically supportive bassoon line. Likewise, the singer repeats her self-understood view, *Immerhin* (Just the same), set to a persistent, but tender, little ascending fragment of a musical line. Only the instrumental portion of the movement is repeated in this example of *da capo* form.

4. Recitative (soprano)

*Gott ist getreu!
Er wird, er kann mich nicht verlassen;
Will mich die Welt und ihre Raserei
In ihre Schlingen fassen,
So steht mir seine Hilfe bei.
Auf seine Freundschaft will ich bauen
Und meine Seele, Geist und Sinn
Und alles, was ich bin,
Ihm anvertrauen.*

God is e'er true!
He shall, he can me not abandon;
E'en though the world and all its raging seek
Within its coils to seize me,
Yet near to me his help shall stand.
Upon his friendship I will build now
And give my spirit, soul and mind
And everything I am
To him for keeping.

The faithfulness of God is extolled several times in a “dry recitative” without other accompaniment than the chords of the *continuo*. As in the previous aria, personal friendship with God is professed in terms emerging from the subjective theology of the rising Pietistic movement of the day.

5. Aria (soprano)

*Ich halt es mit dem lieben Gott,
Die Welt mag nur alleine bleiben.
Gott mit mir, und ich mit Gott,
Also kann ich selber Spott
Mit den falschen Zungen treiben.*

I'll side with my dear God above,
The world may now alone continue.
God with me, and I with God,
And I'll myself find scorn
For the treacherous tongues about me.

A triple-meter, dance-like aria for soprano accompanied by three oboes, bassoon, and *continuo* extends the thought of faithfulness to God. As in the aria of the third movement a bit of melody is repeated again and again. However, this time the melody, which consists of a four-note motive that turns in on itself, is assigned to sweet-sounding chords of the three oboes while the soprano sings an expressive setting of the text. *Gott mit mir* (God is with me) marks the beginning of the middle section in this *da capo* aria. Immediately following this expression of faithfulness, *Spott* (scorn or derision—here directed at the evil tongues of the enemies) is emphasized with melismatic passages of many notes on this single word.



6. Chorale

*In dich hab ich gehoffet, Herr,
Hilf, dass ich nicht zuschanden werd,
Noch ewiglich zu Spotte!
Das bitt ich dich,
Erhalte mich
In deiner Treu, Herr Gotte!*

In thee I've placed my hope, O Lord,
Help me not be to ruin brought,
Nor evermore derided!
This I pray thee,
Uphold thou me
In thy true love, Almighty!

In keeping with Bach's customary preference for well-established chorales, the cantata closes with *In dich hab ich gehoffet* (In thee I've place my hope, O Lord), written by Adam Reusner (1496–1575), set to a 1560 melody of unknown authorship.

The affirming chorale text is set for the customary four voices with *colla parte* instrumental support, i.e., each instrument also plays one of the voice parts. In addition, Bach's version of the chorale melody is slightly different from that of the original part-books of his day in two ways: some phrases of the original have been altered, and a double descant by Bach is assigned to the horns sounding above the voices. The chorale is found in several modern Lutheran service books, but not in *Lutheran Book of Worship* or *Evangelical Lutheran Book of Worship*.

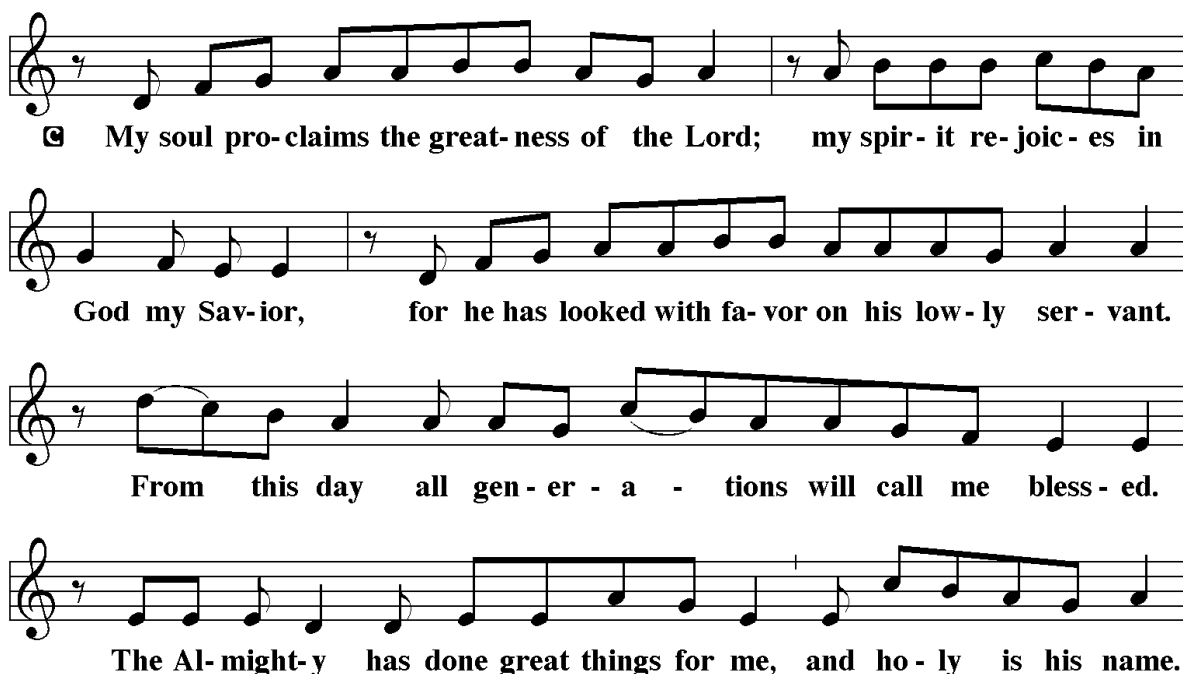
Silence is observed, then:

L In many and various ways God spoke to his people of old by the prophets.

C But now in these last days he has spoken to us by his Son.

We stand.

MAGNIFICAT



C My soul pro-claims the great-ness of the Lord; my spir- it re- joic- es in
God my Sav-ior, for he has looked with fa- vor on his low- ly ser- vant.
From this day all gen- er - a - tions will call me bless- ed.
The Al- migh- y has done great things for me, and ho- ly is his name.



He has mer-cy on those who fear him in ev-'ry gen-er-a-tion.

He has shown the strength of his arm; he has scat-tered the

proud in their con-ceil. He has cast down the might-y from their thrones,

and has lift-ed up the low-ly. He has filled the

hun-gry with good things, and the rich he has sent a-way emp-ty.

He has come to the help of his ser-vant Is-ra-el,

for he has re-mem-bered his prom-ise of mer-cy, the prom-ise he

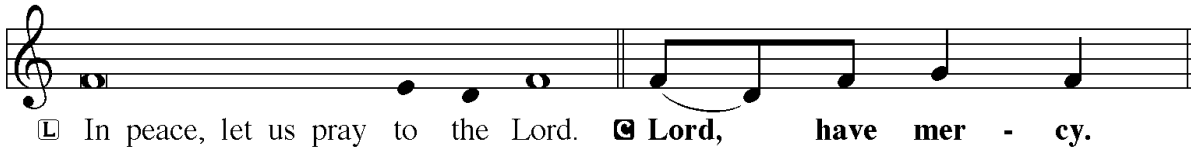
made to our fa-thers, to A-bra-ham and his chil-dren for-ev-er.

Glo-ry to the Fa-ther, and to the Son, and to the Ho-ly Spir-it;

as it was in the be-gin-ning, is now, and will be for-ev-er. A-men

✠ PRAYERS ✠

LITANY



After each petition:

☐ ...let us pray to the Lord.



The litany concludes:

☐ Help, save, comfort, and defend us, gracious Lord.

Silence is kept, then:

☐ Rejoicing in the fellowship of all the saints, let us commend ourselves, one another, and our whole life to Christ, our Lord.



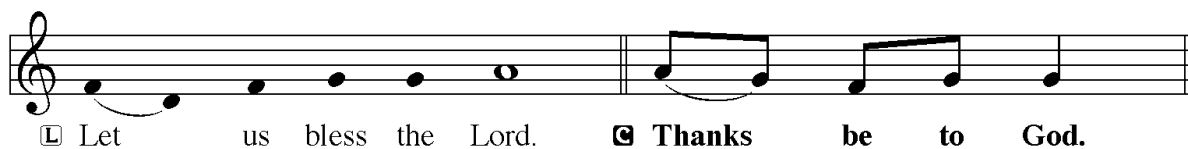
☐ O God, from whom come all holy desires, all good counsels, and all just works: Give to us, your servants, that peace which the world cannot give, that our hearts may be set to obey your commandments; and also that we, being defended from the fear of our enemies, may live in peace and quietness; through the merits of Jesus Christ our Savior, who lives and reigns with you and the Holy Spirit, God forever.

☑ Amen.

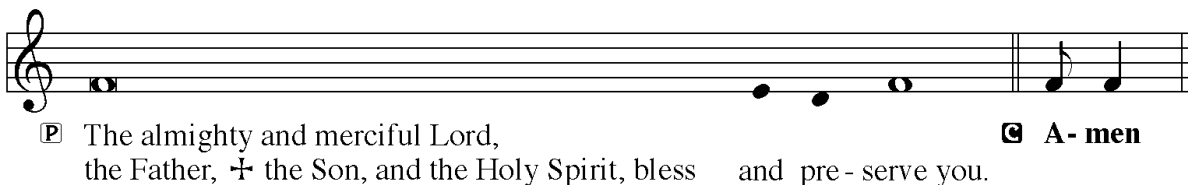
☐ Lord, remember us in your kingdom and teach us to pray:

☑ Our Father, who art in heaven, hallowed be thy name,
thy kingdom come, thy will be done, on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our trespasses, as we forgive those who trespass against us;
and lead us not into temptation, but deliver us from evil.
For thine is the kingdom, and the power,
and the glory, forever and ever. Amen.

BENEDICAMUS DOMINO



BENEDICTION



HYMN: Sing Praise to God, the Highest Good

Stanza three is sung by the choir in a setting by Richard Hillert (1923–2010).

All 1 Sing praise to God, the high - est good, the au - thor of cre -
 All 2 What God's al - might - y pow'r has made, in mer - cy he is
 Choir 3 We sought the Lord in our dis - tress; O God, in mer - cy
 All 4 Let all who name Christ's ho - ly name give God the praise and
 a - tion, the God of love who un - der - stood our need for
 keep - ing; by morn - ing glow or eve - ning shade, his eye is
 hear us. Our Sav - ior saw our help - less - ness and came with
 glo - ry. Let all who know his pow'r pro - claim a - loud the
 his sal - va - tion. With heal - ing balm our souls he fills
 nev - er sleep - ing; with - in the king - dom of his might
 peace to cheer us. For this we thank and praise the Lord
 won - drous sto - ry. Cast ev - 'ry i - dol from its throne,





and ev - 'ry faith - less mur - mur stills:
all things are just and good and right: to God all praise and glo - ry!
who is by one and all a - dored:
for God is God, and he a - lone:

Text: Johann J. Schütz, 1640–1690; tr. Frances E. Cox, 1812–1897, adapt.
Music: LOBT GOTT DEN HERREN, IHR, Melchior Vulpus, c. 1560–1615

DISMISSAL

- L** Go in peace. Serve the Lord.
- C** Thanks be to God!

LEADING WORSHIP TODAY

The Rev. Dr. Bruce K. Modahl, leader
The Rev. Dr. Philip G. Ryken, homilist
The Rev. Michael D. Costello, cantor
Steven Wenthe, organist

Grace Lutheran Church Senior Choir
Jennifer Rossetti, soprano

Jonathan Boen and Robert Johnson, horn
Meg Busse, Nancy Hagen, and Tricia Wlazlo, oboe
Dana Jackson, bassoon

Betty Lewis, violin I
Lou Torick, violin II
Naomi Hildner, viola
Susan Ross, cello
Judith Hanna, double bass
Laura Zimmer and Steven Wenthe, continuo

BIOGRAPHIES



Michael D. Costello, director, is Cantor at Grace Lutheran Church and School. He has served parishes in Pennsylvania, North Carolina, and South Carolina as a church musician and also served St. Andrew's Lutheran Church in Columbia, South Carolina, as assistant pastor. Pastor Costello graduated from Lenoir-Rhyne University in Hickory, North Carolina, and from Lutheran Theological Southern Seminary in Columbia, South Carolina. He has published works with MorningStar Music Publishers and Augsburg Fortress, and is currently President of Region 3 of the Association of Lutheran Church Musicians.



Jennifer Rossetti, soprano, has quickly become a bright young star in New York City's vibrant opera community. In her NYC debut, Ms. Rossetti performed with the dell'Arte Opera Ensemble as Zerbinetta in Strauss' *Ariadne auf Naxos*; a performance that was critically acclaimed and resulted in her recognition as one of the top 11 singers of 2011 by the opera review Superconductor. During the 2012 season, Ms. Rossetti is maintaining a busy schedule with performances with Encompass New Opera Theatre, Bronx Opera, Manhattan Symphony Orchestra, Manhattan International Music Festival, ROLE – NYC opera workshop and the Bach Cantata Vespers Series at Grace.



Philip G. Ryken, homilist, is President of Wheaton College in Wheaton, IL. He studied at Wheaton as an undergraduate, majoring in English and philosophy. Dr. Ryken earned a master of divinity degree from Westminster Theological Seminary and a doctorate in historical theology from the University of Oxford. Dr. Ryken returned from England to join the pastoral staff at Tenth Presbyterian Church in Philadelphia in 1995, preaching there until his appointment at Wheaton. He has published more than 30 books and expository commentaries on Exodus, Jeremiah, Luke, and other books of the Bible.



Steven Wenthe, organist, is Professor of Music and Organist to the Chapel of Our Lord at Concordia University, River Forest, Illinois, where he teaches organ, music history and related courses. He serves as chair of the music department and coordinates the Master of Church Music and the Master of Arts in Music programs. He also is music director at First Saint Paul's Lutheran Church in Chicago. His degrees are from Concordia, River Forest, and from Northwestern University. His organ teachers have included David J. Wilson, Herbert Gotsch, Robert Lodine, Richard Enright, and Wolfgang Rübsam. He keeps an active schedule as a teacher, workshop leader and organ recitalist. His wife Susan is also a graduate of Concordia, River Forest, with the BA and the MCM degrees. They have two adult children.

Bach

Cantata Vespers

- March 25** *Messe in b-Moll* (BWV 232) Mass in B minor
Performed in a 4:00 p.m. concert, free and open to the public
Concert Choir, Wheaton College; Paul Wiens, director
- April 22** *Kommt, eilet und lauffet* (BWV 249) Come, hasten and run (Easter Oratorio)
Timothy H. Douma, Loop Church, Chicago, homilist
Locklair, Phoenix Fanfare and Processional;
Vivaldi, Concerto for 2 Flutes, Strings, and Continuo
- May 20** *Auf Christi Himmelfahrt allein* (BWV 128) On Christ's ascension into heaven alone
F. Dean Lueking, Grace Lutheran Church and School, River Forest, homilist
Graupner, Symphony for 2 Horns, Timpani, and Strings

O Lord, Hear My Prayer

Worship during Lent and Holy Week

Wednesdays in Lent February 22 - March 28

Worship 10:00 am

Supper in Fellowship Hall 6:00 pm

Worship 7:00 pm

Sundays

Holy Communion 8:30 & 11:00 am

Holy Week April 2 - 7

Monday, Tuesday, and Wednesday, Responsive Prayer 8:40 am

Maundy Thursday, Holy Communion 8:40 am & 7:00 pm

Good Friday, Adoration of the Cross 8:40 am, 12:00 pm & 7:00 pm

Holy Saturday, The Great Vigil of Easter 7:00 pm

Easter Sunday, Festival Services of Holy Communion 8:30 & 11:00 am



✝ IN MEMORIAM ✝

Sylvia Behrens
Victoria Bouman
Walter and Maxine Christopher
Susanne Failing
Michael G. Gorvin
Carl Gubitz
Evelyn and Alvin H. Haase
Ruth Heck
Matthew Hofmaier Heim
Richard Hillert
Phyllis Lucht
Sarah Moeller
Helen Navarre
Ron, Irene, and Lynda Nielsen
Daniel O'Connell
JoAnn and Daniel Oexeman
Jeanne and Robert Ramsay
Melvin Rotermund
David B. Widenhofer

BENEFACTOR

In Honor of Douglas Anderson
Herbert Bammesberger
Martin and Jill Baumgaertner
Leonard and Judy Berghaus
Marguerite Bloch
Bill and Susan Bogner
Karl and Daniele Bruhn
The Christopher Family Foundation
Robert and Kathryn Jandeska
Phyllis N. Kersten
William and Pamela Mitchell
Rev. Bruce and Jackie Modahl
Carol A. Ramsay
Judith Reinhardt
Rhea Sprecher
Faith and Gene Schoon
Charles and Mary Sukup
Albert R. Vollrath

SUSTAINING MEMBER

Douglas and Ann Anderson
Paul and Victoria Bouman*
Victor and Irene Brandt
Kim and Karen Brunssen
Rev. Robert and Margaret Burke
Meg Busse
Robert and Marilyn Busse
William and Karen Clapp
Christopher and Maura Cock
Drs. John and Karen Danford
Gerald and Magdalena Danzer

Paul and Rachel Frese
Carl Grapentine
Liz Grapentine
Carl and Donna Gruendler
Rev. Paul and Dorothy Habersstock
Rev. and Mrs. Paul Heckmann
Frederick L. and Junita Borg Hemke
Wayne Lucht
Hib and Addie Nickel
Robert Oexeman
Donald and Doris Rotermund
Stephen and Hildegard Schmidt
Dennis and Laura Zimmer

GUARANTOR

In Honor of Andrew Costello and the birth of Lydia
In Honor of Dan Krout
In Honor of Leona Malinsky
Robert and Evy Alsaker
Sal and Diane Amati
David and Gay Anderson
Don and Carolyn Becker
Kenneth Belling
Ronald J. Benes
John Bouman
Mark Bouman and Mary Jane Keitel
Grayson and Lois Brottmeier
William and Marion Brown
Marli Camp
Mr. and Mrs. Eugene Carlson
Dean and Kathy Christian
Art and Edie Constien
Rev. Michael and Rebekah Weant Costello
Jeff and Leanne Cribbs
Arlo and Stacy Deibler
Janel Dennen
Jim Dittman
Richard and Phyllis Duesenberg
Rev. Hans and Mrs. Donna Dumpys
Bill and Carol Ewald
Edith L. Ewert
Olinda Fink
Kenneth and Virginia Folgers
Greg and Cynthia Fudala
James and Sharman Galezewski
Roselyn Gieschen
Art and Pat Grundke
Jan and Jane Hall
Susan Hammon
Robert and Kathryn Hayes
Gloria Hillert
David Heim and Barbara Hofmaier
Don and Marion Heinz



David and Mary Alice Helms
 Patricia M. Herendeen
 Gary, Ackli, and Ivy Howell
 Carla G. and James Jankowski
 Dr. Natalie Jenne
 Stephen Kurek
 Elizabeth Kurth
 Carol Lewis
 Kathryn Lucht
 Mark Lucht
 Rev. F. Dean and Beverly Lueking
 Laurel and Dennis McMahon
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 David Moeller
 Kenneth and Janet Murray
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 Ruth Rehwaldt
 Ernest and Kathaleen Ricketts
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Tuning of the portativ organ for this service was graciously provided by Leonard Berghaus.

If you would like to add your name to our Bach Cantata Vespers mailing list or would like to contribute to the series, a form is located in the narthex and online at www.graceriverforest.org.



BACKGROUND OF THE CANTATA

A relationship may be drawn between the emotions stirred by the text of *Falsche Welt, dir traue ich nicht* (False world, I do not trust you) and songs emanating today from Nashville and Austin. Those who can recall the woes of faithless love expressed in country and western music can perhaps empathize with the opening words of Bach's Cantata No. 52. However, instead of a faithless lover or a "man who done me wrong," the theme-setting text of the opening solo of the cantata labels the world that surrounds us as duplicitous and hypocritical, "treacherous," "deceitful," and "untrue." Its text reads, "O what a wretched state" (in which we find ourselves)!

The theology behind this negative train of thought, summed up in the first line of text of the first vocal movement, "False world, I do not trust you," is in keeping with the injunction of 1 John 2:15–16: "Do not love the world . . . for all that is in the world . . . is not of the Father." The bulk of the cantata, however, is positive and thereafter goes on to proclaim in contrast that "God is ever true!" "He shall . . . not abandon me." "I pray thee, uphold thou me in thy true love."

The theme of rejection of the "false" world that is drawn by the unnamed author of the libretto of the cantata relates closely to the Scripture read on the Twenty-third Sunday after Trinity (now called the Twenty-fourth Sunday after Pentecost). The cantata was written in Leipzig as part of Bach's third annual cycle of cantatas for performance on that Sunday, November 24, 1726. The Epistle reading for the day is Philippians 3:17–21, which encourages believers to reject the example of those who live un-Christian lives and, instead, enjoins them to set their minds heavenward. The Gospel (Matthew 22:15–22) tells of the conniving Pharisees who tried to entrap Jesus with a loaded question about the levying of taxes. Taken as a whole, the cantata libretto rejects the untrustworthy world while anticipating union with a loving God in heaven.

In keeping with other examples from his third annual cycle of cantatas in Leipzig, Bach called in part on music previously written for another occasion. This re-use of existing compositions by Bach (and by many early composers), called "parody," is no longer held in the disrepute accorded it by those reflecting the nineteenth-century aesthetic of the creative genius inspired to write original music that only he or she had conceived. Composers of the seventeenth and eighteenth centuries (and earlier) often carefully re-worked music to serve more than one need. For the opening *Sinfonia* of the present sacred cantata Bach adapted an earlier composition that was to become the first movement of his secular *First Brandenburg Concerto* (BWV 1046). He thereby made a splendid and economical contribution to the effectiveness of the present cantata, although the movement bears no direct relationship to the libretto itself.

The cantata is scored for two horns, three oboes, bassoon, strings (2 violins, viola, and cello), *basso continuo* (bass and keyboard), four-voice choir, and soprano solo.

Carlos Messerli



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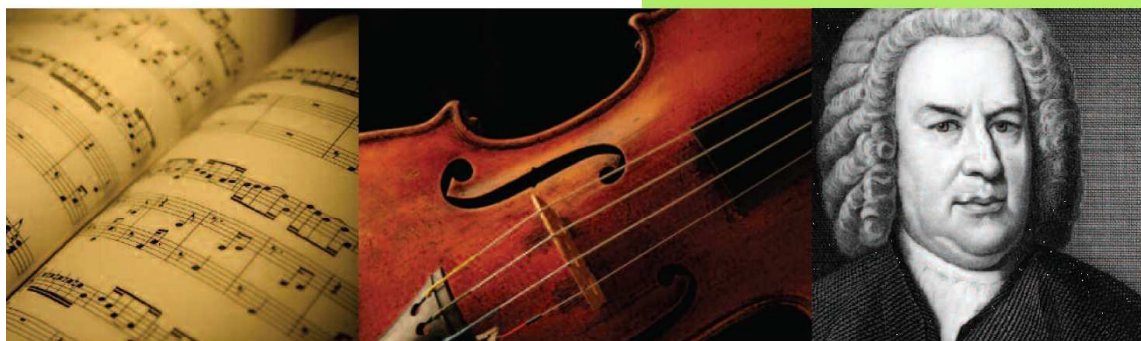
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