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Michael Marissen
Swarthmore College, mmariss1@swarthmore.edu

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On the Musically Theological in J. S. Bach's Church Cantatas

by Michael Marissen

From informal internet discussion groups to specialized academic conferences and publications, an ongoing debate has raged on whether J.S. Bach ought to be considered a purely artistic or also a religious figure. A recently formed group of scholars, the Internationale Arbeitsgemeinschaft für theologische Bachforschung, made up mostly of German theologians, has made significant contributions toward understanding the religious contexts of Bach's liturgical music. These writers have not entirely captured the attention or respect of the wider world of Bach scholarship, however, probably at least in part because, with a few exceptions, their work has focused much more on Bach's librettos than his musical settings of them. Although the Canadian musicologist Eric Chafe has now published a major study that does integrate extensive theological and musical analysis of Bach's liturgical vocal works, advocates of purely aesthetic contemplation have often continued to be quick to criticize any form of theological Bach research. They argue that Bach's role consisted only in giving musical expression to assigned texts; and since it is Bach's first-rate musical settings, not his artistically second-rate cantata librettos, that typically excite modern interest, the verbal content of his vocal works, theological or otherwise, becomes of no real import. Arguments against an exclusively aesthetic approach have occasionally been advanced by appealing to the explanatory power of Lutheran theology for interpreting Bach's secular instrumental music (i.e., a repertory in which it is not a matter of text-setting). In the present essay, I would like to put forward the notion that Bach's musical settings of church cantata poetry can project theological meanings that are different from those arrived at by simply reading his librettos.

In so picturing Bach as a sort of musical-religious interpreter, my goal is only to gain a deeper understanding of Bach's compositions. The biographical question of whether or not Bach him-
self sincerely held whatever religious views might be projected in his works is a related but somewhat different matter, and it will not be pursued here. My method will deliberately be more suggestive than exhaustive. Rather than seeking a full-blown, unified theory of the theological aspects of Bach’s music, I will simply illustrate a few ways in which theology and composition might be read as interacting, mutually productive forces.

Theological approaches admittedly run the risk of leaving some readers with the feeling that virtually anything could be “demonstrated.” For interdisciplinary work, one might prefer philosophy to theology. John Butt, for example, has declared that “God who was central to Bach’s life as an active and devout Lutheran is not always the same as the God of his compositional mind . . . Bach’s compositional mind can be illuminated—if it cannot directly be explained—by analogy with the metaphysics of rationalist philosophers of the seventeenth and eighteenth centuries[.]” I fear that philosophical approaches to Bach, while intellectually appealing, may involve too many problems of contextual plausibility. Does Bach’s thought actually coincide with Spinoza and Leibniz? I wonder if the issue is analogous to what Schweitzer had to say about scholars who try to explain the apostle Paul’s very Jewish thought primarily on the basis of Hellenism: they are, he says, “like a man who should bring water from a long distance in leaky watering-cans in order to water a garden lying beside a stream.”

There can in any event hardly be any doubt that Bach was familiar with the basic tenets of Lutheran theology. Before he could assume his post as cantor in Leipzig, he had to be tested on his knowledge of Lutheranism as it is systematized in the Book of Concord (1580). It is also important to know that Bach owned a large collection of Bible commentaries and sermons, including several sets of Luther’s collected works as well as the Calov Bible Commentary. Bach’s copy of the Calov Bible is now kept at the Concordia Seminary Library in St. Louis, Missouri. Scientific research has determined that the chemical content of the inks in the extensive underlinings in this Bible is the same as that of the many marginal comments whose handwriting characteristics were identified with Bach’s by Dr. Hans-Joachim Schulze of the Bach-Archiv, Leipzig.
Grim indeed are the sentiments expressed in the opening aria from Bach’s church cantata, *Meine Seufzer, meine Tränen* (BWV 13):

My sighs, my tears
Are not able to be counted.
When melancholy is encountered daily
And my misery does not fade away,
Ah! Then this pain must
Surely set before us the way of death.1

Bach’s setting, with its minor mode and pervasive chromaticisms, and with its resolute sixteenth-note activity in the oboe part, captures the anxious mood of Georg Christian Lehms’ libretto extremely well.

Yet Bach’s aria does not wallow in misery. The otherworldly instrumental sonority (two recorders and oboe da caccia18) and the instrumental counterpoint (parallel thirds or sixths in duple meter with a triple subdivision of the beat) evokes the Arcadian comfort of the pastoral. The normal way to project the world of the pastoral is of course not via the minor mode with chromatic inflections but the major mode with diatonic harmonies. See, for example, the evocation of Jesus as the Good Shepherd in the aria “Beglückte Herde, Jesu Schafe” from his church cantata *Du Hirte Israel, höre* (BWV 104).19 In Cantata 13, while Bach’s tonality and harmonies express powerfully the surface negativity of Lehms’ poetry, the scoring and counterpoint offer a shepherdly comfort not even hinted at in the aria text—providing an example of what Luther would call God’s Yes behind his No.20 It is only later in the cantata, at the soprano recitative, that comfort is made verbally explicit:

My affliction gets worse
And robs me of all peace.
My jar of misery is
Filled to the brim with tears.
Doch, Seele, nein.
Sei nur getrost in deiner Pein:
Gott kann den Wermutsaft
Gar leicht in Freudenwein verkehren,
Und dir alsdenn viel tausend Lust gewahren.

Yet, soul, no,
Be only hopeful in your pain:
Your wormwood sap God can quite easily change into wine of joy.
And then grant you many thousand delights.

Lehms' libretto appears to be punning on weinen and Wein, the initial "tears"-wine being transformed into "joy-wine" at the end of the recitative. Inspiration for this may have come in part from the gospel reading for the Sunday to which Lehms assigned his poetry²¹ (the second after Epiphany), John 2:1—11, the story of Jesus' transforming water into wine at a wedding in Cana.²²

Bach's subtle interpretive strategy of projecting comfort already in the opening aria agrees to some extent with the commentary on Romans 12:15 in the Olearius Bible Commentary from his personal library (Romans 12:6—16 being the epistle reading for the second Sunday after Epiphany):

Weeps. . . NB. Weeping is a routine of reasonable souls, whereby sadness is displayed. Thence it is also the case that the tears of those who weep are various. For it may even happen that one by chance can shed tears of joy (like Jacob in Genesis 29:11, and Joseph in Genesis 43:30 and 46:29), in that one at the same time considers evil and good; and in that one is glad about the present good and at the same time ponders the former, overcome misfortune.²³

Justification by Faith and Es ist das Heil uns kommen her (BWV 9)

On the face of it, the following text from Bach's church cantata Es ist das Heil uns kommen her (BWV 9)—wanting in poetic inspiration, teeming in theological doctrine—hardly seems to cry out for music:

Herr, du siehst statt guter Werke
Auf des Herzens Glaubensstärke,
Nur den Glauben nummst du an.
    Nur der Glaube macht gerecht,
    Alles andre scheint zu schlecht,
    Als daß es uns helfen kann.

Lord, you look, rather than at good works,
At the heart's strength of faith;
You accept only faith.
Only faith renders [us] just.
All else shines forth²⁴ too poorly
To be able to help us.
Bach manages, however, to turn out a musical setting of phenomenal beauty, outdoing himself in generating line after line of beguiling melody. All the more astounding is the fact that the instrumental pair largely proceeds in canon at the fifth while the vocal pair is also canonic, proceeding likewise at the fifth (Ill. 1).

As if the challenges of writing in double canon here and there in the A section of this da capo aria were not formidable enough, Bach in the B section occasionally changes the interval between the canonic entries from the fifth to the fourth (see mm. 108, 116, and 124); that is, the music has to be written in such a way that the first two measures of the initial voice in a new canonic line at the fourth sounds melodically satisfying and harmonizes with the last two measures of the answering voice from previous canonic line at the fifth, and in such a way that the move from the last note in the answering voice at the fifth proceeds smoothly to the first note of the new answer at the fourth.

On first hearing this duet, I was haunted by the opening theme's elusive familiarity. Soon after, listening to the chorale that has come to be performed with Bach's motet *Der Geist hilft unser Schwachheit auf* (BWV 226), I stumbled upon the melodic resemblance between the cantata duet and the chorale "Komm, Heiliger Geist," a prayer to the Holy Spirit for regeneration, and hymn of praise (Ill. 2):

Illustration 1: opening phrases of duet, "Herr, du siehst statt guter Werke" (BWV 9)
Komm, Heiliger Geist, Herr Gott,
Erfüll mit deiner Gnaden Gut
Deiner Glaubigen Herz, Mut und Sinn.
Dein brünstig Lieb entzünd in ihn’n.
O Herr, durch deines Lichtes Glanz
Zu dem Glauben versammlet hast
Das Volk aus aller Welt Zungen:
Das sei dir, Herr, zu Lob gesungen.
Alleluja, alleluja.

Come, Holy Spirit, Lord God,
Fill with your treasure of grace
The heart, will, and mind of yours in the faith.
Your ardent love inflame in them.
O Lord, [you who] through your light’s brilliance
To faith has gathered
People from all the world’s tongues—
For that, Lord, may laud be sung to you.
Alleluia, alleluia.

Before drawing interpretive conclusions about Bach’s musical setting of the aria, let us consider some doctrinal background. Bach of course knew about the ideas on justification put forth by Luther’s followers in the Book of Concord, and more direct documentation of Bach’s familiarity with the subject can be found, for example, in his highlighting within his Calov Bible Commentary a part of the interpolated commentary on Romans 1:16-17 (verses that are commonly regarded as the central theme of the epistle):

... [T]he main cause of blessedness is God whose word and power is the gospel, as the means of blessedness. The effective cause however is Christ[;] the means on our side is faith which embraces the righteousness of Christ revealed in the gospel which alone belongs to faith. He who is thus vindicated is a sinful man

Illustration 2: opening phrases of chorale, “Komm, Heiliger Geist”
Lutheranism never tired of asserting that only Jesus' imputed righteousness can bring about salvation. Robin A. Leaver sums it up aptly: "Luther will tenaciously hold on to the doctrine [of justification], because if it is overthrown, it would mean that Jesus Christ had been wasting His time on the cross."  

As it happens, almost all the essential aspects of the doctrine are laid out in the libretto of Bach's Cantata 9: Jesus has come as mediator, that is, before God the Father (opening chorus); humans were incapable of keeping God's law (first recitative and tenor aria); and so Jesus came to fulfill the law, and his death makes it possible for people to come before God the Father's wrath protected by their trust in Jesus (second recitative); faith, not good works, brings about salvation (duet); after they have recognized their sin from the law, people can find comfort in the gospel, and they need not fear death (third recitative); people should not be troubled if it seems as though God is not with them, for the essence of faith is in things unseen (closing chorale).  

The only basic doctrinal aspects missing from the libretto are that Christian faith is a gift from the Holy Spirit, and that the fruits of faith, good works—though unnecessary in the sense that they cannot bring about salvation—are necessary in the sense that they are commanded by God, and that they act as testimonies of the Holy Spirit's presence and indwelling.  

Bach's musical setting appears to provide the doctrinal aspects missing from the libretto of Cantata 9. This happens in ways that are perhaps not immediately obvious but are easy enough to hear if pointed out. The chorale allusion in the canonic duet conjures up both the notion that it is the Holy Spirit who gathers people to faith (chorale "Komm Heiliger Geist," first stanza, lines 5–8) and the notion that sinners, already justified, need the Holy Spirit to do God's ongoing work of sanctification ("Komm Heiliger Geist," lines 1–4). Canonic writing has associations with law in Bach, and there is a certain Lutheran elegance in Bach's setting uncommonly beautiful, carefree-sounding melodies to such severe
forms of counterpoint in Cantata 9. It is as if to say that law and gospel, good works and grace through faith, are inextricably bound up with each other, though they remain distinct. The Lutheranism of Bach's music, it seems, contends that justified sinners are not to put the law behind them. Regeneration is always incomplete in the present world, and the children of God are still to be guided by the law of God. If the musical setting of the opening aria from Cantata 13 can be understood to express God's Yes behind a No, the setting of the duet from Cantata 9 may express God's No behind a Yes.

An Inverted World

One of the most peculiar movements in Bach's output is the aria "Wie jammern mich doch die verkehrten Herzen" from his church cantata Vergnügte Ruh, beliebte Seelenlust (BWV 170). Having gloriously depicted the peace and contentment of heaven in the opening movement, this second aria comments as follows on the intervening recitativ's condemnation of the evil and perversity of the present world:

Wie jammern mich doch die verkehrten Herzen,
Die dir, mein Gott, so sehr zu­wider sein;
Ich zittre recht und fühle tausend Schmerzen,
Wenn sie nur an Rach und Haß erfreun.
Gerechter Gott, was magst du doch gedenken,
Wenn sie allein mit rechten Sat­tansränken
Dein scharfes Strafgebot so frech verlacht.
Ach! ohne Zweifel hast du so ge­dacht:
Wie jammern mich doch die ver­kehrten Herzen!

How I surely pity the froward hearts
That toward you, my God, are so very contrary.
I truly tremble and feel a thou­sand agonies,
When all they do is delight in vengeance and hate.
Righteous God, what would you but have to contemplate,
When they with truly satanic machinations
So boldly only laugh at your strict decree of punishment.
Ah! without a doubt you have thus thought:
"How I surely pity the froward hearts"!
With its slow tempo, F-sharp minor tonality, pervasive dissonances, and so on, Bach’s musical setting fittingly plumbs the depths of the libretto’s torment. Some commentators take notice also of Bach’s unusual instrumental scoring: three-part counterpoint consisting of a lower line for violins and viola in unison, and two upper lines for organ obbligato. Alfred Dürr, for example, suggestively argues that the absence of a proper basso continuo is most likely intentional on Bach’s part; the basso continuo is a sort of fundament, and its absence can symbolize either that a Godly foothold is not needed (as, e.g., in the aria “Aus Liebe will mein Heiland sterben” from Bach’s St. Matthew Passion), or that such a foothold has been lost (e.g., as here in Cantata 170, and the aria “Wie zittern und wanken der Sünden Gedanken” from Bach’s church cantata Herr, gehe nicht ins Gericht mit deinem Knecht, BWV 105).33

It seems to me, however, that Bach’s instrumental scoring deserves still closer consideration. The rhythmic activity in the organ lines is typically twice and often four times as great as in the unison strings line. Such textural stratification is quite unusual in Bach, and so this heightened contrast between the upper and lower lines surely commands our attention. Much more than an extreme instrumental contrast, what Bach’s music in fact sets up here is a reversal: criss-crossing, highly expressive lines that have very much the look of solo violin parts are assigned, by the marking à 2 Clav. (“for two manuals”), to the large church organ; and a simple, stolid, continuo-like line that has very much the look of a pedals-only organ part is assigned to the upper strings of Bach’s ensemble, in unisono. For Bach it would have been a straightforward affair to arrange this aria “properly” by transposing the organ lines as violin parts, and by shifting the strings line into the lower octave for organ and furnishing it with continuo figures.34

This aria’s curious reversal in scoring may be associated with the time-honored theme of the World Upside Down. The mundus inversus—in German, verkehrte Welt—has appeared in all cultures in a wide variety of forms.35 In visual representations, for example, the castle or city hovers above clouds, the sheep protects a flock of humans grazing in meadow, servant rides on horse while nobleman has to go behind him on foot, mouse chases cat, and the like.
The theme of inversion also plays a significant part in Jewish and Christian biblical writings, often proposing messianic or utopian situations in which the present disordered world will be upended. For example, the phrase “all who exalt themselves will be humbled, but all who humble themselves will be exalted” appears frequently in the New Testament (and Bach’s powerful, verbatim setting of it appears in the opening chorus from Cantata 47; see also Bach’s settings of the Magnificat). Status reversal is said by various New Testament authors to characterize the Kingdom of God.

Consequently, in religious usage symbolic inversion can be extreme. While particular examples may seem humorous on the surface (depending on one’s point of view), the underlying intent can be very serious. Especially striking examples of this are found in the woodcuts that Luther and his early followers produced to spread Reformation ideas. All the major elements appear in Luther’s own wildly polemical series, the Depiction of the Papacy (1545). Robert Scribner helpfully analyses the woodcut Adoratur Papa Deus Terrenus (“The Pope is Adored as an Earthly God”) from this collection as follows (see Illustration 3):

[In this picture the] crossed papal keys have been replaced by a pair of jemmes, which Germans call “thieves’ keys.” The papal tiara which should be above the shield has been inverted, and a German mercenary soldier, a Landsknecht, defecates into it. Two others adjust their dress after having done the same. The Latin title states satirically: “The pope is adored as an earthly god.” The German inscription comments that the pope has treated the kingdom of Christ as the pope’s crown is treated here. But do not despair, it continues, for God has promised comfort through his spirit. A reference to Apocalypse 18 [i.e., the final book in the New Testament] shows what that comfort is to be: the proclamation that Babylon has been overthrown, that is, that the downfall of the papacy [indeed, the end of the world] is at hand. . . . The written text adds two varying messages to the visual message. The German text provides a quasi-doctrinal commentary; the Latin title, however, captures the woodcut’s intention more closely: it is an ironic inversion.

In the context of religious symbolic inversion, then, Bach’s strange scoring in Cantata 170 could be understood to extend substantially the meaning of Lehms’ aria text. While Lehms’ poetry depicts only this-worldly despair, Bach’s musical setting, by virtue
ADORATVR PAPA DEVS TERRENS.

Bapst hat dem reich Christi gethon
Wie man hie handelt seine Cron.
Vachtsjwtzweifeltig sprecht der geist
Schenckt getrost ein: Sott ifts ders heis.

Illustration 3: Adoratur Papa Deus Terrenus, from Martin Luther, Depiction of the Papacy (1545)
of its extreme World Upside Down scoring, inspirits also next-worldly comfort.

As a second example of the *mundus inversus*, let us briefly consider the duet from Bach’s church cantata *Wer nur den lieben Gott läßt walten* (BWV 93). Bach lovers tend to be familiar not with the cantata movement but its arrangement for solo organ as the Schübler chorale *Wer nur den lieben Gott läßt walten* (BWV 647). When, for example, I played recordings of the two versions in a lecture for a Philadelphia meeting of the American Guild of Organists, many in the audience registered great surprise at Bach’s scoring in the cantata. They quite reasonably assumed that the two soprano lines of the right-hand part in the organ version originated in a standard treble scoring for strings or woodwinds, and that the chorale line of the pedal part (designated in the 4-foot range) originated in a single vocal line—more or less corresponding to the situation for the extremely well-known fourth movement from Bach’s church cantata *Wachet auf, ruft uns die Stimme* (BWV 140) and its arrangement in the Schübler chorales (BWV 645). The situation in Cantata 93 turns out to be exactly the reverse: to the unaltered, well-known words of the fourth chorale stanza the singers render various quasi-“instrumental” interludes, and wordlessly in unison the violins and viola “sing” in longer note values the phrase-by-phrase entries of the chorale melody.\(^{43}\)

The text of the employed chorale stanza reads as follows:

Er kennt die rechten Freudenstunden, He knows the right times for joy;
Er weiß wohl, wenn es nützlich sei; He knows well, when it may be beneficial;
Wenn er uns nur hat treu erfunden If he only has found us faithful
Und merket keine Heuchelei, And notes no hypocrisy,
So kömmt Gott, eh wir uns versehn, Then God comes, before we are aware of it,
Und lässet uns viel Guts geschehn. And lets much good happen to us.

With the miniature *mundus inversus* of this cantata duet, Bach’s music appears to be deliberately working against human expecta-
tions, as if, again, to give expression to the idea that God's heavenly ways do not correspond to humans' earthly ways.

Such ideas are readily found in the sermon literature from Bach's library. Bach owned two copies of Luther's *Hauspostille,* a collection of sermons on the biblical readings specified for the various Sundays and festivals of the church year in the Lutheran liturgy. The sermon for the 5th Sunday after Trinity (the Sunday for which Cantata 93 was written), based on the gospel reading of Luke 5:1-11, contains the following illuminating passage (my emphases):

> We are commanded ... to wait patiently for success, and God's blessing shall be experienced in due time. ... [Peter] must have had a pious heart, that he so subdued his natural inclinations and held firmly to the Word of Christ. Here as under many other circumstances the commands and dealings of God seem to our reason to be all wrong or even foolish. The best time for catching fishes is ordinarily not mid-day, but night. Neither is it the custom of fishermen to launch out into the deep, that is, in the midst of the sea, but they remain near the shore, for they well know that here many fish are to be found. *This is reversed by the Saviour.*

**Conclusion**

It seems from these selected church cantata examples, then, that we might not be fully appreciating Bach's output if we take him simply or essentially to be a supplier of notes, rhythms, and tone colors, however marvelous or magnificent these rich aspects of his works may indeed be. Likewise, we might not fully appreciate the range of plausible meanings projected by Bach's works if we simply analyze the verbal content of his librettos. Accepting the idea that Bach's musical settings can theologically expand upon and interpret his librettos need not involve downplaying the aesthetic splendor of his works. I would like to suggest, on the other hand, that insisting on exclusively aesthetic contemplation of Bach's music potentially diminishes its meanings and actually reduces its stature.
NOTES


2: Jesus and the Victory of God (Minneapolis: Fortress, 1996). 213. That first-century Judaism was more permeated by Hellenism than earlier scholars cared to allow; however, is shown by Martin Hengel. Judaism and Hellenism: Studies in their Encounter in Palestine during the Early Hellenistic Period, translated by John Bowden (Philadelphia: Fortress Press, 1974).


15. In Bach’s own score and separate vocal part, the words Schmerz noch ("agony still") replace the librettist’s Jammer only at m. 42; see Johann Sebastian Bach. Neue Ausgabe samtlicher Werke, I/5. Kritischer Bericht von Mananne Helms (Cassel: Bärenreiter, 1976). 213.

16. In Bach’s own score and separate vocal part, the word nur (“only”) replaces the librettist’s schon only at m. 46: see Bach. Neue Ausgabe samtlicher Werke, I/5. Kritischer Bericht, 213.


18. The only recording of Cantata 13 on period instruments currently available, the one directed by Gustav Leonhardt in vol. 4 of Bach’s complete church cantatas for Telefunken Teldec, though listed that way. does not actually feature the oboe da caccia. The true identity of this extraordinary instrument was not discovered until Nikolaus Harnoncourt recorded Hier weiß, wie nahe mir mein Ende (BWV 27) for vol. 7 of the series.


20. See the similar comments on the aria “Ach. mein Sinn” from Bach’s St. John Passion in Michael Marissen, Lutheranism, Anti-Judaism, and Bach’s St John Passion (New York: Oxford University Press, 1998), 17.


dich, Weinen, in lauteren Wein! / Es wird nur mein Achzen in Jauchzen nur sein“ (my emphases; “Transform yourself, whining, into pure wine! / My moaning will now become singing to me”).


25. This melodic allusion. it turns out, is also noted by Friedrich Smend. Johann Sebastian Bach Kirchen-Kantaten (Berlin: Christlicher Zeitschriftenverlag, 1947–49). 2: 36–37. Smend sees further allusions to several other chorales elsewhere in Cantata 9, connections I consider coincidental or musically quite unconvincing. It should perhaps be mentioned that the chorale “O Gottes Geist, mein Trost und Rat," sung to the same melody as “Komm. Heiliger Geist,” likewise concerns the Holy Spirit.

26. See fn. 10 above.


29. The libretto quotes stanzas 1 and 12 literally and paraphrases stanzas 2–9 and 11 of Paul Speratus. Es ist das Heil uns kommen her (1523), a 14-stanza chorale devoted to the subject of justification.

30. On this point, see the bass recitative from Bach’s church cantata Wer da glaubet und getauft wird (BWV 37).

31. These are to be found in stanzas 10 and 13 of Speratus’ chorale (see fn. 29 above).


34. For a convenient, brief explanation of Bach’s various pitch standards for keyboard, orchestral, and vocal parts, see Melamed and Marissen, Introduction to Bach Studies, 142–45. For more on the notion of reversal of scoring in Bach, see Marissen. Social and Religious Designs of J. S. Bach’s Brandenburg Concertos


39. See the fascinating discussion by Scribner, *For the Sake of Simple Folk*, 163–89.

40. Martin Luther. *Abbildung des Papsttums 1545*, eds. O. Clemen and J. Luther, in *D Martin Luthers Werke. Kritische Gesamtausgabe*, vol. 54 (Weimar: Böhlau 1928), 346–73. This illustrations (# 11) at [542].

41. Scribner, *For the Sake of the Simple Folk*, 81–82.

42. That Luther’s various polemics in part reflect a belief that he was living in the end times is argued in great detail by Heiko A. Oberman, *The Roots of Anti-Semitism in the Age of Renaissance and Reformation*, trans. James I. Porter (Philadelphia: Fortress, 1984).

43. Instrumental renderings of chorale melodies are not so unusual in the Bach cantata repertory. It is unusual, however, to find chorale poetry sung verbatim to new or varied melodic material while instruments alone provide the corresponding chorale melody in longer note values. For another example of this sort of reversal, see the duet from Bach’s church cantata *Meine Seele erhebt den Herren* (BWV 10). Compare also the fourth movement from *Lobe den Herren, den machtigen König der Ehren* (BWV 137), and the opening movements from *War Gott nicht mit uns diese Zeit* (BWV 14) and *Ein feste Burg ist unser Gott* (BWV 80).

44. Wolff, *New Bach Reader*, 253–54. The *Hauspostille* was issued in the sixteenth century in two somewhat different versions, one edited by Veit Dietrich and the other by Georg Röör. Both were frequently reprinted, and, as Robin A. Leaver points out, the fact that Bach owned two copies of the *Hauspostille* suggests that he had both versions; see Leaver, “Bach’s Understanding and Use of the Epistles and Gospels of the Church Year,” *Bach* 6, no. 4 (1975): 4–13, at p. 5.

45. The gospel reports that after his disciples had caught no fish all night, Jesus tells them the next day to go out to sea and cast their nets; their ships nearly sink from the massive intake.