CHURCH HISTORY SERIES • LESSON 32 • SUPPLEMENTARY

Pietism & Bach

Spener, Francke, Zinzendorf, and Johann Sebastian Bach — the Lutheran renewal of the heart • 1675–1750

By Shane Gunn • Primary-source study

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Where this fits: Lesson 32 of the Pleasant Springs *Church History* series — the German Protestant renewal of the late 17th and early 18th centuries. Pietism revitalized Lutheranism, birthed the modern Protestant missions movement a century before William Carey, shaped **Zinzendorf's Moravians** and through them **John Wesley's conversion**, and produced (in Leipzig's Thomaskirche) the greatest body of Christian music ever composed. See the full **Series Timeline**.

WHY THIS LESSON MATTERS

By the middle of the seventeenth century, the Reformation was 150 years old and German Lutheranism was in trouble. The Thirty Years' War (1618–1648) had devastated Germany; perhaps a third of the population died from combat, famine, and disease. The Lutheran Church emerged formally victorious in 1648 at the Peace of Westphalia, but spiritually exhausted. Its theology had become what later historians called "Lutheran Scholasticism" or "Protestant Orthodoxy" — enormously sophisticated, enormously long, and enormously cold. Preaching in the state churches had become detailed doctrinal exposition aimed at distinguishing Lutheran from Calvinist, Calvinist from Roman, Roman from Anabaptist, with almost no address to the living heart of the congregation. Church attendance was compulsory, communion automatic, sin barely confessed.

Out of this dry soil, beginning around 1670, a movement grew that is now called **Pietism**. Its name was originally a term of contempt — "those Pietists," "those pious ones" — applied by its Orthodox Lutheran opponents; the Pietists adopted the insult as a badge. Pietism did not mean adding new doctrines. It meant recovering what the magisterial Reformation had always taught about the necessity of personal conversion, the regenerate heart, practical holiness, daily engagement with Scripture, and cell-group fellowship with other Christians — and making those recoveries visible in the weekly life of the parish and the home.

Within two generations, Pietism had launched the first sustained Protestant foreign mission (the Danish-Halle mission to Tranquebar, India, 1706); had produced the first major institutional Protestant social ministries (orphanages, schools, hospitals, Bible societies); had sent Count Zinzendorf's Moravian Brethren out as a global missionary community (see **Lesson 26**); had shaped the Wesleys and the Great Awakening (**Lesson 20**); and — through the deep Pietist piety of the Bach and Buxtehude family cantorates — had produced the most profound flowering of Christian music in history. This lesson traces that story.

> *Greek NT (2 Cor 5:17): ὥστε εἴ τις ἐν Χριστῷ, καινὴ κτίσις· τὰ ἀρχαῖα παρῆλθεν, ἰδοὺ γέγονεν καινά.*
>
> 2 Corinthians 5:17 (ESV): "If anyone is in Christ, he is a new creation. The old has passed away; behold, the new has come." — The Pietist text, repeated in every Pietist conversion narrative.

PART 1 — THE BACKGROUND: PROTESTANT ORTHODOXY AND ITS EXHAUSTION (1600–1675)

To understand Pietism, one has to understand what it was reacting against. The long generation after Luther and Melanchthon produced a Lutheranism that turned inward to define itself precisely.

> **1. The Formula of Concord (1577) and the Book of Concord (1580).** These documents settled the intra-Lutheran disputes that had broken out after Luther's death in 1546. They established the confessional boundaries of orthodox Lutheran identity for the next three

centuries. Pastors swore to them; seminaries taught them; dissent was grounds for dismissal.

2. The Thirty Years' War (1618–1648). What began as a Bohemian Protestant revolt against the Habsburgs became an international war that dragged in Denmark, Sweden, France, and Spain. Population losses in central Germany were catastrophic. The war settled the territorial religious map (Catholic Austria and Bavaria, Lutheran Saxony and Prussia, Reformed Palatinate and parts of the Rhine) but at a human cost that discredited both sides.

3. Lutheran Scholasticism. Professors like Johann Gerhard (1582–1637) in Jena and Abraham Calovius (1612–1686) in Wittenberg produced enormously learned dogmatic treatises — Gerhard's *Loci Theologici* ran to nine massive folio volumes. The theology was real, but it tended to treat the spiritual life as an exercise in getting the correct propositions in the correct order.

4. A quieter undercurrent. Not all was Scholasticism. Johann Arndt (1555–1621) had published *True Christianity* (*Vom wahren Christentum*, 1605–1610), a book of devotional theology that insisted the Christian faith is not just assent but a new birth. Arndt was often reprinted and widely read in Lutheran Germany, even as the official theology grew ever more scholastic. Spener would later say that Arndt was his real teacher.

PART 2 — PHILIPP JAKOB SPENER AND THE *PIA DESIDERIA* (1675)

Philipp Jakob Spener (1635–1705)

BORN RAPPOLTSWEILER, ALSACE • UNIVERSITY OF STRASBOURG (THEOLOGY) • PASTOR STRASBOURG CATHEDRAL • SENIOR PASTOR FRANKFURT-AM-MAIN 1666–1686 • CHIEF COURT CHAPLAIN DRESDEN 1686–1691 • PROVOST ST. NICHOLAS, BERLIN 1691–1705

Father of Pietism | Conventicles | Frankfurt pastor

Spener was the unlikely founder of a movement. He was a careful, learned, orthodox Lutheran pastor, trained at Strasbourg under some of the best Lutheran dogmaticians of the day. In 1666 he was called as senior pastor of Frankfurt-am-Main — one of the major German preaching posts. For twenty years he served that city, and what he discovered there reshaped Protestant Christianity.

In 1670, faced with the spiritual coldness of his parish, Spener began a small meeting in his own house: the *collegium pietatis* ("devotional fellowship"), a weekly gathering of parishioners who came to pray together, to study Scripture (not the catechism or his sermons, but the Bible text itself), and to speak together of what God was doing in their lives. It would be, in effect, the first modern Protestant cell group. These meetings were soon called *conventicles* or *collegia pietatis*. Spener knew that *conventicles* were legally problematic under most German church laws, and he moved his meeting to the church itself after a few years; but the basic idea — Christians meeting in small groups outside the liturgical worship for devotional fellowship — was here.

In 1675, at the request of the publisher of a new edition of Arndt's *True Christianity*, Spener wrote a preface that was soon issued separately under the title ***Pia Desideria*** ("Pious Desires, or Heartfelt Desires for a God-pleasing Reform of the True Evangelical Church"). It is a short book, perhaps 100 pages, but it rearranged Protestant history.

Spener's six proposals in the *Pia Desideria*:

THE SIX PROPOSALS OF SPENER'S *PIA DESIDERIA* (1675)

1. A more extensive use of the Word of God among Christians. Spener proposed systematic reading of the whole Bible (not just the lectionary extracts), daily devotional reading in the home, and small-group Scripture study alongside the regular Sunday sermon.

2. The establishment and diligent exercise of the spiritual priesthood of all believers (1 Peter 2:9). Every Christian is a priest; every Christian should teach, exhort, and bless his neighbor.

3. Christianity is not knowledge alone; it must be expressed in the practice of love. Orthodoxy must bear fruit in holiness.

4. Religious controversies should be prosecuted with charity toward the opponents, not with bitterness. Converting the opponent is better than defeating him.

5. University theological education should be reformed to produce pastors of living faith, not just technically accurate dogmaticians. Seminary life should include prayer, fellowship, and pastoral practicum alongside academic theology.

6. Preaching should be directed to the heart and the conscience, not only to the intellect. Sermons should aim at the actual spiritual renewal of hearers.

The book hit German Lutheranism like a bomb. It went through multiple printings, provoked endorsements and counter-attacks, and within twenty years had set off an intellectual civil war within Lutheranism that would last more than a century. Spener himself was never a rebel — he remained loyal to the Lutheran confessions, continued to hold high Lutheran offices (Dresden court chaplain, Berlin provost), and insisted that Pietism was a renewal within orthodoxy. Orthodox Lutheran opponents like Valentin Löscher (the Wittenberg dogmatic theologian) fiercely disagreed.

PART 3 — AUGUST HERMANN FRANCKE AND HALLE (1692–1727)

August Hermann Francke (1663–1727)

BORN LÜBECK • UNIVERSITY OF LEIPZIG (CLASSICS, THEOLOGY) • PASTOR GLAUCHA, SUBURB OF HALLE, 1692 • PROFESSOR, UNIVERSITY OF HALLE, 1692–1727 • FOUNDER OF THE FRANCKE FOUNDATIONS

Halle Pietism | Orphanages | Danish-Halle Mission

If Spener was the Pietist theologian, Francke was the Pietist builder. Born in Lübeck, trained at Erfurt and Leipzig, Francke underwent a classic evangelical conversion in 1687 — five days of intense prayer struggle over the question “do I truly believe?”, culminating in a sudden, radiant assurance that became the narrative template for

generations of Pietist conversions. He met Spener in 1687, accepted the Pietist program, and was duly pushed out of the orthodox Leipzig university.

Elector Frederick III of Brandenburg (later King Frederick I of Prussia) founded the new University of Halle in 1694 to be a Pietist counterweight to orthodox Wittenberg, and installed Francke as professor. From Halle, Francke organized an extraordinary set of institutions. In 1695, noticing that the poor children of his parish had no schooling, he started a small school in his living room. By 1727 — thirty-two years later — the Francke Foundations (*Franckesche Stiftungen*) included: a Latin school, a German school, a school for girls, a *Pädagogium* for noble boys, a bookstore, a printing press, a Bible institute (the first Protestant institution dedicated to printing and distributing inexpensive Scripture), a hospital, a publishing house for devotional literature, a Greek and Hebrew press, and at the center of it all the **Halle Orphanage** — a four-story brick building that housed over a hundred orphans at any time and is still preserved today.

Francke never drew a salary from any of these institutions. He simply prayed, presented specific needs to God and to his donors, and kept careful records of the provision that came in. A 1742 English translation of his financial history, *The Footsteps of Divine Providence*, became the inspiration for George Müller's nineteenth-century Bristol orphanage, and through Müller for modern Protestant faith-based mission.

The Danish-Halle Mission (1706). In 1705, King Frederick IV of Denmark, under the influence of his Pietist court chaplain, decided that the Danish trading colony of Tranquebar on the southeast coast of India needed Christian missionaries to the Tamil people. He asked Francke at Halle for candidates. Francke sent **Bartholomäus Ziegenbalg** (1682–1719) and **Heinrich Plütschau** (1677–1752). They landed at Tranquebar on 9 July 1706 — the opening of the modern Protestant foreign mission movement, 87 years before William Carey went to India, 116 years before Adoniram Judson left for Burma.

Ziegenbalg learned Tamil in his first year on the field, translated the New Testament into Tamil by 1714 (the first Protestant translation of any biblical book into an Indian language), established a Tamil printing press in Tranquebar by 1712 (casting the type himself from German models), founded schools for Tamil boys and girls, and wrote a vast ethnographic study of Hindu religion that stood alone for two centuries. He died at 36, worn out by climate and labor. His successors

continued the Tranquebar mission until 1845, when the London Missionary Society took it over — nearly 140 years of continuous Protestant presence.

PART 4 — COUNT ZINZENDORF AND THE MORAVIANS (1722–1760)

Nikolaus Ludwig, Count von Zinzendorf (1700–1760), grew up in Francke's Halle Orphanage as a nobleman-boarder in the *Pädagogium*. The Pietist piety he absorbed there would shape the rest of his life. The story of his adult conversion, his adoption of the exiled Hussite Unity of the Brethren onto his Saxon estate at **Herrnhut** in 1722, the extraordinary Pentecost at Herrnhut on 13 August 1727, and the explosive Moravian missionary movement that followed — reaching the West Indies (1732), Greenland (1733), Georgia (1735), South Africa (1737), and beyond — is told in detail in **Lesson 26**.

For the present lesson, note the direct pipeline. Spener taught Francke. Francke taught Zinzendorf. Zinzendorf's Moravians, on the storm-tossed ship *Simmonds* in January 1736, taught a terrified young Oxford priest named John Wesley what it meant to face death with peace in the Lord. Two years later, 24 May 1738, that priest's heart was "strangely warmed" in a Moravian meeting on Aldersgate Street in London. The Evangelical Revival in England and the Great Awakening in America — covered in **Lesson 20** — are unthinkable without that pipeline from Spener's Frankfurt living room.

PART 5 — J. S. BACH AND THE MUSIC OF THE GOSPEL (1685–1750)

Johann Sebastian Bach (1685–1750)

BORN EISENACH, THURINGIA, 21 MARCH 1685 • ORGANIST AT ARNSTADT 1703, MÜHLHAUSEN 1707 • WEIMAR COURT ORGANIST 1708–1717 • KÖTHEN COURT KAPELLMEISTER 1717–1723 • THOMASKANTOR, ST. THOMAS CHURCH, LEIPZIG, 1723–1750 • DIED LEIPZIG 28 JULY 1750

Thomaskantor Leipzig | “Soli Deo Gloria” | Orthodox Lutheran with Pietist piety

Bach was born into a Lutheran family that had been church musicians in Thuringia for four generations. His father was a town musician in Eisenach; his uncles were church organists; by the time Johann Sebastian came along, the Bach name had become nearly synonymous with the office of Lutheran church organist in central Germany. Orphaned at nine, he was raised by his elder brother Johann Christoph, an organist at Ohrdruf, where he received his foundational training.

Bach’s career moved him up the rungs of German Lutheran musical posts: small-town organist, princely kapellmeister, and finally in 1723 he was appointed **Thomaskantor** at the Thomasschule and Thomaskirche in Leipzig, one of the most important musical posts in the Lutheran world. He served there for twenty-seven years, until his death in 1750. As Thomaskantor he was responsible for the music in four of Leipzig’s churches (especially St. Thomas and St. Nicholas), for teaching Latin and music in the Thomasschule, and for composing new cantatas for each Sunday and major feast day of the church year.

The sacred music of Bach. In his Leipzig years alone Bach composed at least five complete cycles of cantatas — roughly 300 cantatas, of which about 200 survive. Each cantata was a twenty-minute musical meditation on the Gospel and Epistle readings for that Sunday. He composed two great **Passion oratorios** (the *St. John Passion*, 1724, and the *St. Matthew Passion*, 1727), the enormous ***Christmas Oratorio*** (1734, actually six cantatas for the twelve days of Christmas), the ***Magnificat*** in D major (1723/1733), and, at the end of his life, the towering ***Mass in B Minor*** (completed 1749, after forty years of revision).

Alongside these large-scale works, his instrumental music — the *Well-Tempered Clavier* (two books of 24 preludes and fugues each, in every major and minor key), the *Goldberg Variations*, the *Art of Fugue*, the *Brandenburg Concertos*, the solo sonatas for violin and cello — is among the most profound instrumental music ever written. The theologian Karl Barth famously said that he imagined the angels in heaven playing Bach for God when they were on official duty, and Mozart when they wanted to relax.

Bach’s theology. Bach was a confessionally orthodox Lutheran — he was required to sign the Book of Concord on taking the Thomaskantor post, which he did without hesitation — but he lived in the Pietist generation and absorbed deep Pietist piety. His personal Bible, a three-volume annotated Luther Bible known as the *Calov Bible* (edited by Abraham Calovius), survives today

at Concordia Seminary in St. Louis. Bach underlined passages, wrote marginal notes, and dated his annotations. At 1 Chronicles 25 — David organizing musicians for Temple worship — Bach wrote, "*N.B. This chapter is the true foundation of all church-pleasing music.*" At 2 Chronicles 5:13–14 — the glory cloud filling Solomon's Temple when the musicians played — he wrote, "*Where there is devotional music, God with his grace is always present.*"

Bach's manuscripts. Every one of Bach's sacred scores carries three inscriptions, in his own hand. At the top of the page, before he wrote a single note: *J. J.* (Jesu Juva — "Jesus help"). In the body of especially significant cantatas: *I. N. J.* (In Nomine Jesu — "in the name of Jesus"). And at the bottom of the last page, when the composition was complete: ***S. D. G.*** (*Soli Deo Gloria* — "to God alone be glory"). He did this for the church cantatas, where it might be expected. But he also did it for the *secular* works — the keyboard music, the *Brandenburgs*, the solo violin sonatas. To Bach, all music was God's. Every piece he completed he handed back to the God who had enabled him to write it.

> *The thorough-bass (figured bass) is the most complete foundation of music, and is played with both hands in such a way that the left hand plays the prescribed notes while the right adds consonances and dissonances, so as to make an agreeable harmony for the honor of God and the permissible delight of the soul. The aim and final end of all music should be nothing else than the glory of God and the refreshment of the soul. Where this is not observed, there is no real music, but only an infernal clamor and ranting.*
>
> **— J. S. Bach, "Rules for Figured Bass" for his pupils (1738)**

The *St. Matthew Passion* (1727). For many Christians Bach's greatest work is the *St. Matthew Passion*, premiered at St. Thomas on Good Friday, 11 April 1727. It lasts nearly three hours, is scored for double chorus, double orchestra, and soloists, and sets the text of Matthew 26–27 verbatim, interwoven with poetic meditations and Lutheran chorales. The central chorale, *O Sacred Head Now Wounded* (a hymn that derives from Bernard of Clairvaux — see **Lesson 30**) appears five times in the Passion, each in a different harmonization, each pulling the listener closer to the cross. The Passion was performed occasionally in Leipzig during Bach's lifetime and then forgotten for almost a century until Felix Mendelssohn, at twenty, conducted the celebrated 1829 revival in Berlin that began the modern Bach renaissance.

His death. Bach's eyesight failed in his last years, and a botched surgery by a traveling English eye doctor (John Taylor, who also damaged Handel's eyes) left him blind and in poor health. On 28 July 1750, fifteen days after receiving the sacrament from his Pietist-sympathetic pastor, Bach died. His last work, the *Art of Fugue*, was left unfinished; the final fugue breaks off in the middle of a measure on the subject B-A-C-H (in German musical notation, the notes B-flat, A, C, B-natural — his own name). His son C. P. E. Bach added a note on the autograph manuscript: "Over this fugue, where the name BACH appears in the countersubject, the composer died."

PART 6 — THE PIETIST LEGACY

Pietism reshaped Protestant Christianity in ways that are often invisible because they have become universal. A partial inventory of what came from this movement:

> **1. The personal conversion narrative.** Before Pietism, Lutheran and Reformed Christians were mostly baptized as infants, raised in church-going households, and became communicant members through catechetical exams — with no expectation of a discrete, datable conversion experience. After Pietism (and through the Wesleys and Whitefield in the English-speaking world), the "when were you saved?" question became standard evangelical grammar.

> **2. The small group / cell group / Bible study / Sunday school.** Spener's *collegia pietatis* is the direct grandparent of every small-group ministry in every evangelical church today.

> **3. The institutional Protestant orphanage, hospital, and school.** Francke's Halle model was copied across Europe and exported to every mission field.

> **4. Protestant foreign missions.** The 1706 Danish-Halle Tranquebar mission began a movement that by Edinburgh 1910 (Lesson 27) had carried the Protestant gospel to every inhabited continent.

5. The Bible society. Francke's Canstein Bible Institute (1710, named after his major donor) was the first organization devoted to printing and distributing inexpensive Bibles. The British and Foreign Bible Society (1804) and the American Bible Society (1816) are its descendants.

6. The hymn as devotional literature. Pietism produced an explosion of German hymns — Paul Gerhardt (1607–1676, slightly older but caught up in the same renewal), Joachim Neander (1650–1680, "Praise to the Lord, the Almighty"), Johann Franck (1618–1677, "Jesu, Joy of Man's Desiring" and "Deck Thyself, My Soul, with Gladness"), and dozens more. These hymns are the direct parents of the Lutheran chorale tradition Bach inherited, and through English translations (Catherine Winkworth in the nineteenth century, especially) they became central to the English hymnbook tradition.

7. Bach's body of sacred music. Every Christmas Eve, Good Friday, and Easter in every cathedral, conservatory, concert hall, and parish church where the *Christmas Oratorio*, the *St. Matthew Passion*, or a Bach cantata is performed, the Pietist renewal continues its witness. The music is missional in a way its composer could not have foreseen.

PART 7 — CAUTIONS AND LIMITS

Pietism is not without its critics, and a fair assessment notes the dangers.

1. Subjectivism. By moving the center of gravity from objective doctrine to subjective experience, Pietism opened a door through which later movements (eighteenth-century rationalism, nineteenth-century liberal theology) would walk. Schleiermacher, the "father of liberal theology," was raised a Moravian. He admitted it.

2. Anti-intellectualism. Some Pietists — though not Spener, Francke, or the Halle scholars — came to despise theological learning, pitting a "simple faith" against careful doctrinal

articulation. This trajectory ends badly.

3. The danger of an invisible church. When Pietism moves the true Christian community from the parish to the conventicle, the parish can become merely a social shell. Orthodox Lutheran critics warned of this and were not wrong.

4. Works-righteousness in disguise. The intense focus on the *Busskampf* (conversion struggle) and on visible marks of regeneration can slip into a subtle works-righteousness, where the Christian's assurance rests on the quality of his conversion rather than on Christ's finished work. John Wesley himself would wrestle with this for decades.

A mature Protestant assessment of Pietism neither romanticizes it nor dismisses it. The movement recovered pastoral urgencies the orthodoxy of the generation after Luther had largely forgotten, birthed missions and institutions that blessed the world, and produced (in Bach) a body of art that is a distinctly evangelical glory. It also carried within it tendencies that later eras would mishandle. The task for us is to accept its gifts and to be warned by its failures.

Greek NT (Rev 2:4–5): ἔχω κατὰ σοῦ ὅτι τὴν ἀγάπην σου τὴν πρώτην ἀφῆκας. μνημόνευε οὖν πόθεν πέπτωκας, καὶ μετανόησον καὶ τὰ πρῶτα ἔργα ποίησον.

Revelation 2:4–5 (ESV): "I have this against you, that you have abandoned the love you had at first. Remember therefore from where you have fallen; repent, and do the works you did at first." — The Pietist text against the temptation of a merely orthodox Christianity.

PRAYER

Lord Jesus Christ, by whose Spirit the letter of Scripture becomes living word and cold orthodoxy becomes warm love, we thank you for the witness of Spener in his Frankfurt living room, of Francke at his Halle Orphanage, of Zinzendorf at Herrnhut, and of Johann Sebastian Bach at the keyboard of the Thomaskirche. Teach us to love the truth more than the defence of the truth; to love our people more than our arguments about them; to confess our sins rather than our brothers';

to read your Word daily with fresh ears; to gather in small groups to ask, together, how we are really doing in the life of faith. Help us, like Bach, to mark every work with *Jesu Juva* at the beginning and *Soli Deo Gloria* at the end — to ask your help, to do it for your glory, and to hand it back to you when it is done. In your name, Amen.

DISCUSSION QUESTIONS

1. Spener's *Pia Desideria* insisted that right doctrine must bear fruit in holy living. Where today do we see the problem of orthodox belief without transformed life? And where do we see the opposite danger — transformed affections with shallow doctrine?

2. Francke ran the Halle Orphanage on the principle of telling God his needs and watching what he provided. Is "faith finance" a biblical model, a gifting given to some but not all, or a mistake? Read Philippians 4:19 and James 2:15–17 together.

3. Bach wrote *Soli Deo Gloria* on his secular music as well as his sacred music. What does this tell us about the sacred/secular divide that so many Christians take for granted today?

4. The Pietist small group (*collegium pietatis*) is the grandparent of every evangelical small group today. What makes a small group spiritually fruitful, and what makes it spiritually barren or dangerous?

5. Schleiermacher grew up a Moravian and turned into the father of liberal Protestant theology. How does this happen? What in Pietism made his trajectory possible, and how do we enjoy Pietism's gifts without slipping into its dangers?

FURTHER READING

- Philipp Jakob Spener, *Pia Desideria*, trans. Theodore G. Tappert, Fortress Press, 1964 — the founding document, barely 100 pages, essential
- August Hermann Francke, *The Footsteps of Divine Providence* (1701), reprint Moody Press
- F. Ernest Stoeffler, *The Rise of Evangelical Pietism*, Brill, 1965 — and his companion *German Pietism During the Eighteenth Century*, 1973
- Dale W. Brown, *Understanding Pietism*, revised ed., Evangel Publishing House, 1996
- Douglas H. Shantz, *An Introduction to German Pietism*, Johns Hopkins University Press, 2013 — current scholarship
- Christopher Wolff, *Johann Sebastian Bach: The Learned Musician*, W. W. Norton, 2000 — the standard modern biography
- Robin A. Leaver, *J. S. Bach and Scripture: Glosses from the Calov Bible Commentary*, Concordia, 1985 — Bach's own Bible annotations
- John Eliot Gardiner, *Bach: Music in the Castle of Heaven*, Knopf, 2013 — a performer's theological reading
- Erik Routley, *The Music of Christian Hymns*, GIA Publications, 1981 — on the Pietist hymn tradition and its English reception
- Listen: Bach's *St. Matthew Passion* (the Herreweghe, Suzuki, or Gardiner recordings), the *Christmas Oratorio*, and Cantata 140 (*Wachet auf, ruft uns die Stimme*)

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