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MUSIC

1. PERIOD INFLUENCE ON THE WORK OF JOHANN SEBASTIAN BACH

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Abstract: *The work of Johann Sebastian Bach (1685 - 1750), significantly influences the work of the contemporary composers even almost 270 years after his death. It is undoubtedly caused also by the fact that by his work Bach impersonates contemporary musical tradition. There are the three most significant areas in his work – the influence of family tradition on his work, which we can observe throughout the Thuringia, where they have had a significant musical position for 200 years in all the areas of music – secular, urban, spiritual and ecclesiastical. The tradition of German music is not less important. It influenced Johann Sebastian Bach during his studies and was based directly on the essence of protestant educational principle. Filip Melanchton, the most significant collaborator and a friend of Martin Luther, was contributory in the reform of this principle. The most important is the influence of Luther's Reformation on the spiritual world of J. S. Bach, which reached such dimensions that he unites theology and music. Under the influence of the aforementioned three areas, the work of Bach has acquired exceptional artistic and spiritual quality, a unique phenomenon in the history of music.*

Key words: *impact of the works, family traditions, educational principle, reformation, theology and music, artistic quality, spiritual mission*

1. Introduction

The compositional heritage of one of the greatest masters of musical tones has attracted the attention of the professional and secular public since the triumphant re-introduction of St Matthew Passion by Felix Mendelssohn-Bartholdy on Good Friday in 1829 in Berlin². It is a historical truth that this grandiose work was not presented in its entirety, because it was performed in a substantially shortened version, but also this torso drew the attention of the secular and professional public to the compositional work, the majority of which was unknown to the general public. Since this ground-breaking day in music history, both musicians and music theoreticians have bowed with respect and humility to the work of Johann Sebastian Bach.

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² It is interesting that the introduction of the work was preceded by a large print campaign. Adolph Bernhard Marx, the editor of the Leipzig newspaper and a friend of Father Felix Mendelssohn-Bartholdy, published a report on the introduction of St Matthew Passion in six consecutive issues in his newspaper *Leipzige Allgemeine Musikalische Zeitung* (Ahrens, 2001, p. 72). This Marx's activity is even more interesting because he appreciated Händl much more than Bach a few years ago (Ahrens, 2001, p. 79).

In the spirit of Bach's compositional legacy, they have been inspired by other generations of composers³ to draw new and new impulses for their work⁴. With deep reverence and humility, his musicologists⁵ reach for new and new compositional solutions to find new and new secrets, puzzles, and not just musical ones, to find a deep philosophical message emerging not only from the knowledge of the early world, but also of the spiritual world, often so distant and misunderstood by us and not always understandable. In this context, it is worth mentioning the statement by Czech musicologist Jiří Fukač that “*Bach has to be approached from the perspective of his time, and we probably have no other choice but to explore his musical structure on the basis of older, pre-existing systems*”⁶.

Although the beginning of the renaissance of Bach's work has been traced since the date of re-introduction of St Matthew Passion in 1829, it is a historical fact that his work was known in an uninterrupted time sequence in professional music circles.⁷ The composers of the period of Viennese Classicism also knew Bach's work. In Vienna, his compositions were regularly performed at home concerts by Count Gottfried van Swieten (1733-1803)⁸, attended by prominent Viennese musicians and where the important personalities of Viennese social and cultural life met. In this way, Count Swieten promoted the work of Johann Sebastian Bach, which also influenced the work of the representatives of Viennese Classicism⁹, Joseph Haydn¹⁰, Wolfgang Amadeus Mozart¹¹ and Ludwig van

³ The great composers can see a great encourager in Bach, who has encouraged them to compose both sensually and philosophically, and thus find a piece of himself in his work (Geck, 2000a, p. 112).

⁴ The number of composers directly influenced by Bach's compositional practices is large. Let's mention only some of them – Max Reger, Paul Hindemith, Dmitry Shostakovich, but also members of 2nd Vienna School – Schönberg says Bach is the father of "evolving variation". Aesthetically, this Bach's principle was also very close to him (Geck, 2000a, p. 112).

⁵ Bach's research is successfully covered by the Bach Archive in Leipzig, founded in 1950, and the Bach Institute in Göttingen. Another centre of Bach's research, the Bach Archive in Göttingen, where the composer ended his activity on December 31, 2006.

⁶ Fukač, 1988, p. 171

⁷ The perception of the music by Bach after his death was dealt with in detail in Zavorský's monograph *Johann Sebastian Bach* in the chapter *Bach's Music in the Course of Two Centuries*. The monograph was published in the publishing house Opus in 1970. Bach's work lived in the other generations of music experts thanks to his pupils. Johann Philipp Kirnberger (1721 – 1783), who was a pupil of Bach from 1739 to 1741, “*considered the composition of Johann Sebastian Bach to be the only correct one and if the composers were in the shadow of this style, Kirnberger rated them positively.*” In his significant theoretical publication entitled *Kunst des reinen Satzes* (1771 – 1779) he writes an interesting opinion: “*It is a pity that this great man did not write any theoretical work about music and therefore his teaching was preserved only via his pupils*”(Burlas, 2007, p. 76).

⁸ Between 1770 and 1777, the count G. van Swieten was probably a student of Johann Philipp Kirnberger (1721 – 1783) – a pupil of J. S. Bach (Zavorský, 1970, p. 416). Swieten had also contacts with Carl Philipp Emanuel Bach, the son of J. S. Bach (Seeger, 1981, p. 785).

⁹ Bessler can see the inner thought connections between Bach's *Chromatic Fantasy* and Mozart's *Fantasy in C minor* KV 475 (Bessler, 1978, p. 314)

¹⁰ Joseph Haydn (1732 – 1809) owned Nägeli's 1801 Well Tempered Clavier, two notebooks, a manuscript in *Mass H minor*, probably from a Viennese publisher Johann Treg, who offered to sell or rent Bach's works in his descriptions (Zavorský, 1970, p. 416).

¹¹ Wolfgang Amadeus Mozart (1756 – 1791) also became acquainted with Bach's work at Count Swieten's, where he was a frequent guest since 1782. Bach's work influenced Mozart to the extent that he rewrote five fugues from the 2nd part of *Well-Tempered Clavier* (Zavorský, 1970, p. 416): no. 2, 5, 7, 8, and 9 - KV 405. For string trio KV 404 he had rewritten no. 8 from Part I, 13 and 14 from part II as well as part 2 *Adagio* and part 3 *Vivace* of part III

Beethoven¹². Beethoven¹³ knew both parts of the *Well-Tempered Clavier* from his youth¹⁴ and often played them¹⁵.

However, the date of the repeated performance of Bach's St Matthew Passion, is also important in the fact that his interest in the music of the past and in the works of almost forgotten composers is starting to rise.”¹⁶

What is the greatness of Bach's personality, that even decades and centuries after his death, his work still influences music history, is still their co-influencer, even influences the performers' trends from the mid-19th century. It is also undoubted that in his work Bach embodies the tradition. A long-standing family musician tradition, where the profession of musician in its many forms of heritage has been inherited for many generations, the tradition of the Thuringian region, where this family has been active for decades and absorbed its cultural and mental climate. Johann Sebastian Bach is the culmination of these traditions based on the essence of Baroque thinking, sending inspirational impulses to future generations to come.

2. Influence of family traditions on Bach's work

We can observe the musical ties of the Bach family all over the Thuringia, where they had an important musical position for 200 years with a tradition¹⁷ in all areas of music – secular, urban,¹⁸ spiritual and ecclesiastical. Interesting is also the last bound concerning the study of Johann Sebastian Bach himself, who studied in Ohrdrufe with his eldest brother¹⁹ Johann Christoph (1671 – 1721), who was a student of Johann Pachelbel (1653 – 1706), an excellent organist and composer. Johann Sebastian Bach in his work followed the idea of the composing of his important ancestors, especially the most important of them Johann

Organ sonata - BWV 527 and from part II *Organ sonata* BWV 526 Part 2 *Largo* and Part 3 *Allegro*, (Köchel, 1975, p. 511-513), both parts arranged as prelude and fugue, unlike the original.

¹² Martin Geck can see the connection between Bach's *Goldberg Variations* BWV 988 and Beethoven's *33 Variations on Diabelli's Waltz* op. 120 – not only in technical terms, but mainly from an internal philosophical aspect (Geck, 2000a, p. 114)

¹³ Beethoven's admiration for Bach is characterised by his words where he plays with Bach's name: BACH = brook. „*Nicht Bach - Meer soll er heißen*” – *Not brook – but the SEA should be his name.*” (Navrátil, 1996, p. 144).

¹⁴ In (1770 – 1827) he acquainted Beethoven with Bach's work by his teacher Gottlob Neefe (1748 – 1798), who gave him as a 12 years old boy to learn *The Well Tempered Clavier* (Zavarský, 1970, p. 416).

¹⁵ Beethoven was also a frequent guest of the Sunday matinee – the concerts began at 12:00 at noon – at Baron van Swieten's, "where he also played Bach's fugues" (Zavarský, 1970, p. 416).

¹⁶ The fact is, however, that many of the composers of the first half of the 18th century, or even of the earlier evolutionary era of music, played in an uninterrupted sequence until the 19th century. This was not only the case with the church compositions of Emperor Leopold I (1640-1705), who played in Vienna at the beginning of the 20th century, but also the oratorio of Carl Heinrich Graun (1701 - 1759) *Der Tod Jesu*, which was played almost regularly in Berlin on Good Friday until 1884 (Seeger, 1981, p. 293).

¹⁷ J. S. Bach himself followed the genealogy of his family and his son C. Ph. E. Bach continued – *Ursprung der musicalisch-Bachischem Familie* (Navrátil, 1996, p. 121).

¹⁸ In the 18th century, the Bach family had such an important tradition in Erfurt as city trumpeters that all trumpeters called "Bach" (Seeger, 1981, p. 49).

¹⁹ Johann Sebastian Bach had two brothers, besides Johann Christoph, who was Johann James (1682 – 1722), an oboist, who had worked in Sweden since 1706. When he left, Johann Sebastian wrote a funny *Capriccio*.

Christoph Bach (1642 – 1703), who worked in Eisenach since 1665 as an organist and later as a harpsichordist, court bandleader and composer²⁰.

This way, Johann Sebastian Bach “*continued to the highest standard of musical thinking*”²¹, which manifested itself to a great extent in his works. The thought, compositional development and theological feeling of Johann Sebastian Bach was largely influenced by the Thuringian environment as the centre of the Reformation. It is interesting that he attended the same Latin school in Eisenach 200 years earlier than Martin Luther. More importantly, he also studied Orthodox Lutheran Theology in Ohrdruff. Years of study in Lüneburg are of great importance for the development of Bach's personality, where he studied mathematics, logic, rhetoric, physics, history and German literature in addition to the humanistic and theological fields.

Bach's compositional development continues not only with previous generations, but it also absorbs the work of his contemporaries. None of his contemporaries has overcome such a great compositional development as J. S. Bach. Most of his contemporaries reached a compositional style around the age of 20-25, which they did not change much in the course of their composing. Bach was musically much more educated than many of his contemporaries. He knew not only the works of music history²² but also his contemporaries, and he did not hesitate to undertake long-term study trips due to their deeper knowledge. Of these, the most important is his journey to Lübeck, where he studied under the then significant musical authority Dietrich Buxtehude (1637-1707), who influenced his further development in the most significant way.

Throughout his active life, Bach sought new possibilities for his musical expression in the sense of the goal he had already set during his time in Mühlhausen – in the sense of Endzweck²³ - the ultimate goal²⁴ - “*not to regulate the music of Gottes Ehren - to the glory of God*”.²⁵

3. The tradition of German music and its influence on Bach's work

The tradition of German music influenced Johann Sebastian Bach during his studies and was based directly on the essence of the evangelical educational principle, the reform of which was greatly deserved by the most important

²⁰ In the family chronicle they refer to him as “*the great and expressive composer*”.

²¹ Bukofzer, 1986, p. 384.

²² Bach became acquainted with the musical works of history, especially in Lüneburg, where there was a large library of works by composers from the Dutch school period to his contemporaries. Friedrich Blume argues that this library was the main source for Bach's extensive knowledge of early music and his own compositional art (Navrátil, 1996, p. 125).

²³ His journey to Endzweck touches Luther's view of music, both sacred and secular. Bach strives to fulfil his goal in all areas of his work in all places of his activity.

²⁴ Bach's life and creation are subordinate to the ultimate goal of Endzweck, to discover the wealth of music in all directions and conquer it, preserving the old and discovering the new. All this effort led to the discovery of the imaginary world of music and its internal laws and did not lead to the celebration of man as its creator. Bach seeks, respects and complies with the inner laws of music (Geck, 2000a, p. 54). Only Beethoven approached him in this respect.

²⁵ Bukofzer, 1986, p. 386.

collaborator and friend of Martin Luther Filip Melanchton.²⁶ Bach's grammar school education was based on the principle of trivium and quadrivium, on the basis of which he had knowledge not only of grammar, dialectics and rhetoric, but also of arithmetic, geometry, astronomy and music²⁷. He thus became part of the flow of German composers based on the specific aesthetic principles of the period characterizing the evolution of Central and North German Baroque²⁸. Bach absorbs into his work all the currents of German musical thought, which is directly dependent on theology and is directly subordinate to it. It is influenced by Luther's thoughts and opinions on music and its places in the life of man and society.

Mathematics and numbers play an important role in German Baroque thinking, relying on the basic theological thesis that “*God created the world on the basis of numbers, peace and weight*”²⁹. Mathematics and its laws give music works the inner order and logic of construction³⁰, often supporting stylistic opposites³¹. The harmony of the Baroque period is subject to mathematical law and the semantic status of the number³². Harmony in four levels of musical thought plays an important role in German Baroque thinking:

1. Cosmological – harmony is determined by order, proportions, numbers and quantity;
2. Rhetoric – harmony determines the meaning of the word;
3. Natural-philosophical – harmony is determined by forces that move the mental states of a man, depend on the affects and the theory of human temperament;
4. Theological – harmony derives from the foundations of the theory of “*Trias harmonica!*”, the meaning of which is related to the meaning of St. Trinity.³³

In the musical thinking of Bach, the numbers and their symbols play an important role to a much greater extent than other composers. This part of Bach's

²⁶ Filip Melanchton (1497 - 1560) was one of the most important collaborators of Martin Luther. In particular, he pushed for the reform of education. He was one of the shapers of Leonard Stöckel's personality (1510 – 1560) during his studies at the University of Wittenberg, later rector of the Bardejov city school, an outstanding teacher and reformer in Eastern Slovakia.

²⁷ The education of J. S. Bach was based on the tradition of the education of a composer, which was of great importance in Germany. It was based on 4 basic disciplines: mathematics, science, music rhetoric and theology.

²⁸ We have discussed this issue in more detail in some of the previously published bibliography works, so we will devote lesser space to them.

²⁹ Dammann, 1984, p. 18.

³⁰ Bach's later polyphonic works – *The Musical Victim* (1747), *The Art of Fugue* (1750), with their mathematical order, approach the beauty and perfection with which the Creator made the world. They fulfil Bach's lifelong idea - *Vollkommenheit* (Dammann, 1984, pp. 88-89), based on his religious beliefs of perfecting a musical work in terms of the objectivity of faith, not the subjectivity of its Creator.

³¹ A typical example is the stylistic contrast: *Stylus phantasticus* – prelude, *stylus canonicus* – fugue (Dammann, 1984, p. 35).

³² A beautiful example of the confirmation of the mathematical order in Bach's work are both parts of the *The Well-Tempered Clavier*. They are based on mathematical laws and in their arrangement - major, minor – both basic baroque meanings of the 3-voice stand side by side: *Trias musica perfecta* – 4:5:6- and *imperfecta* - 10:12:15 (Dammann, 1984, p. 35).

³³. When considering the harmonic thinking of Johann Sebastian Bach, it is worth noting that it was not influenced by the functional harmony conceived by Jean-Philipp Rameau. The same is true of the term 'chord turnover', whose meaning is emphasised in functional harmony. Johann Sebastian Bach, in his harmonious rendition of a musical text, moved exclusively on the levels of the sketched intentions of harmonious thinking in German musical baroque.

compositional thinking is very complicated and is subject to continuous musicological research bringing new results and conclusions. Opinions on the influence of the number and its symbols on the creation of Johann Sebastian Bach differ diametrically and are often opposed to each other. In many cases, Johann Sebastian Bach created his own symbols that the listener would not even notice. It is necessary to engage with them for a better understanding of the organization of musical material in his works. In fact, the listener was not the recipient of various symbols. “*Their meaning was not abstract, but in the sense of <salutem deo gloria>*”.³⁴

In the German Baroque music there is a significant relationship between architecture and music, while at the same time there is used the term architecture of music³⁵. Mattheson speaks directly of geometric and arithmetic relationships in the construction of compositions.³⁶ Martin Geck, a contemporary well-known expert on Bach's work, also compares the construction of *Goldberg's variations* to the organisation of an absolutist country or to the Baroque palace garden.³⁷ The fact is that the construction of German Baroque works is fully based on the essence of Aristotle's rhetorics – *dispositio*. German Baroque thinking fully respects rhetorical concepts³⁸ and affection theory³⁹. These concepts, however, play a much greater role in German compositional practice in Central and North German Baroque than in other Baroque music centres of European music.⁴⁰

The Middle and North German Baroque is largely associated with theology⁴¹ and many compositional practices of its creators are directly subordinate to it. The interconnection of theology and music culminates in the works of Johann Sebastian Bach, and this must be fully respected when we evaluate his works. At the period of the composer's work as a great cantor at St Thomas' Church, the distinction between ecclesiastical and secular music was beginning to diminish considerably, taking into account Luther's idea that all music originates from God's will.

³⁴ Dammann, 1984, p. 92

³⁵ Johann Sebastian Bach reached the peak in the application of architectural elements to music. He aptly described it by Dammann's characteristics as follows: “*Unlike Händel, Telemann, Couperin, and others there is Bach the construction master of late Baroque music*” (Dammann, 1984, p. 21)

³⁶ Mattheson, 1739, 6th ed., 1995, p. 224.

³⁷ Geck, 2000c, p. 173

³⁸ Bach's use of rhetorical relationships is so profound that it only requires scientific study. He also adds a numerical mission to rhetorical figures and uses them to portray church numerical symbols. According to Johannes Abraham Birnbaum, the professor of rhetoric at Leipzig University (1702 – 1748), Bach knew the rules of rhetorical construction as perfectly as hardly anybody.

³⁹ Affection theory touches all elements of musical speech. Under the influence of this theory, the composers compiled interval structures of melodies, choosing harmonic structures or keys. However, Bach went on beyond the usual practices and in many cases created his own interpretations of affective states in music.

⁴⁰ However, Bach extends the way of German Baroque musical thinking, enriching elements that are not so much present with other composers as with him, namely symbols and allegories. The basic can be considered the cross and the score.

⁴¹ Jiří Gabriel makes this clear when he speaks in connection with the philosopher Leibnitz: “*The German ideological life is dominated by the Lutheran orthodoxy following the Lutheran tradition of that time*” (the Augsburg Confession of 1530 and the Liber Concordiae of 1580) (Gabriel, 1992, p. 13).

4. The Lutheran Reformation and its impact on the spiritual world of Johann Sebastian Bach

The impact of Martin Luther's opinions on music can be observed in German music on a kind of imaginary developmental line connecting composers such as Johannes Walter, Michael Praetorius, Heinrich Schütz, Johann Hermann Schein, Samuel Scheidt, Johann Rosenmüller, Dietrich Buxtehude, Johann Pachelbel, Georg Böhm, Johann Schelle, Johann Kuhnau and Georg Philipp Telemann. Luther's views on music and the impact of the Reformation on her culminated in the work of Johann Sebastian Bach. He is the “culminator” of these thoughts, the last composer in whom Luther's thoughts are fundamentally applied, the last composer in whom Luther's thoughts and music make absolute and perfect unity.⁴² Bach's music absorbs the entire history of Lutheran music, culminates in them, and closes them in terms of orthodoxy.

In the German Baroque, Luther's thesis on the unity of word and music⁴³, which manifests itself in many ways in later developmental periods of music, has been strongly promoted. The idea that had the striking impact on the thinking of German Baroque composers is undoubtedly Luther's idea of the identity of theology and music. For the first time, these ideas were defined by J. Walter in 1538 and were also adopted by Andreas Werckmeister (1645-1706), who said the following: “*also sehen wir, wie die Theologie mit der Music verbunden und vereinigt ist*” – “... we can also see how the theology is tied and united with the music”⁴⁴. This identity of theology and music goes so far that a good music composer is equated with a preacher⁴⁵. German Baroque also absorbs Luther's other views on music, such as the importance of singing, the evaluation of dance⁴⁶, or the evaluation of music as the part of the creation.⁴⁷ Bach's work in all his attributes is based on the principles of Lutheran orthodoxy and his views on music. This is also evident in the questions of Bach's relationship to the basso continuo, which broad definition summarises briefly in the following sentence: “... good harmony serves God's glory, but there where it is not present, it serves the devil”.⁴⁸ The composer who most importantly earlier than Bach “transformed the meaning of the Lutheran German Bible into music is H. Schütz, in this sense

⁴² Bach was well known by his excellent knowledge of the Bible and the great devotion, best evidenced by his handwritten note in Cal's Bible: “*„Bey einer andächtigen Musique ist allezeit Gott mit seiner Gnaden Gegenwart*” – “God is always present with His Grace in pious music”.

⁴³ Bach applied this idea principally not only in his work, but he also instilled it in his students when he advised them to play the chorale “according to the meaning of the words.” (Bukofzer, 1986, p. 401).

⁴⁴ Dammann, 1984, p. 467.

⁴⁵ Leisinger, 1996, p. 209.

⁴⁶ Bach in particular, but also the composers of the older generation, perceived dance similarly as Luther – as a heavenly dance. Therefore, it is also used in ecclesiastical compositions, with various symbols attributed to the dance meter, especially three-period (Dammann, 1984, p. 433).

⁴⁷ For Luther, music is the part of creation, it is God's sign, it is the hilarious message of God's providence (Geck, 2000a, p. 77).

⁴⁸ Dammann, 1984, p. 432.

*Bach*⁴⁹ is Schütz's direct successor!⁵⁰ Bach is not only a continuation of Schütz's artistic and philosophical-theological aspirations for the unity of theology and music, but he is also the culmination of the entire process of Luther's impact on the development of music⁵¹. It is certainly not the coincidence that the religious historian Heinrich Bornkamm puts Luther and Bach on one level – on an equal footing⁵². From every Bach's cantata or passion, the listener feels a bit of Luther's view of the world.⁵³ It senses the 200-year history of the direct influence of Luther's thought on the music world; Bach's work absorbs the tradition of the musical symbol of Luther's Reformation – the chorale⁵⁴, which is the inspiration resource of his work, both vocal and instrumental. The chorale was Bach's undying well of inspiration⁵⁵. He kept returning to chorale constantly, to process it into a newer and newer form, like a goldsmith, who grinds the gem to a new and new beauty and is never satisfied with it. Bach's harmonisation of chorale was based on their textual theological-philosophical essence⁵⁶.

An outstanding specialist in the work of Bach, Martin Geck asks himself the following question, “*Where did Bach gain the ability to create deeply impressive and highly moral music?*”⁵⁷ At the same time, he responded to himself: “*Because he had an extraordinary talent for compositional means to make good music for Luther's liturgy.*”⁵⁸ We can only approach the understanding of Bach's work only through the research of his relationship to faith, keeping to the tradition of the Lutheran Reformation. However, we can never fully understand it.

5. Conclusions

By the synthesis of period impacts and by their implementation to his works, Johann Sebastian Bach created an intellectually and spiritually extraordinarily homogeneous compositional legacy, which, to a great extent, appeals to the contemporary listener. He was particularly helped by the perfect mastery of contemporary musical poetics represented by affection theory and its closely related musical rhetoric and its interconnected features of the Middle and

⁴⁹ Geck, 2000a, p. 77.

⁵⁰ Bach, together with Schütz, is the greatest figure in German music, whose work is rooted in the teachings of M. Luther.

⁵¹ The perfect mastery of Luther's teachings and the resulting knowledge of reformist opinions has its roots not only in his profound knowledge of his teachings, but also in the fact that he has remained faithful to the orthodox direction in Protestant faith throughout his life.

⁵² Geck, 2000a, p. 87.

⁵³ Geck, 2000a, p. 87.

⁵⁴ The Lutheran song-book has undergone a very interesting development. While in 1524 it contained 26 songs, the Lüneburg edition in 1686 contained already 2.000 of them. He certainly knew this edition of Bach during his time in Lüneburg. The Leipzig edition of 1697 contained 5.000 chorales in 8 volumes, which Bach had proven to possess (Schweitzer. 1977, p. 27).

⁵⁵ It is a well-known fact that Bach returned to one choral several times, always harmonising it again.

⁵⁶ Bach's harmonization of his chorales is an inspirational source for the generations of composers, including contemporary ones.

⁵⁷ Geck, 2000a, p. 54.

⁵⁸ Geck, 2000a, p. 54.

North German Baroque, such as the influences of mathematics, architecture, or the unity of word and music. Despite being the most important Protestant music composer, J. S. Bach has already erased the boundaries between the two main confessions of Western civilisation and has become over-confessional. By the composer's highly humane message, the work of J. S. Bach belongs to all mankind.

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