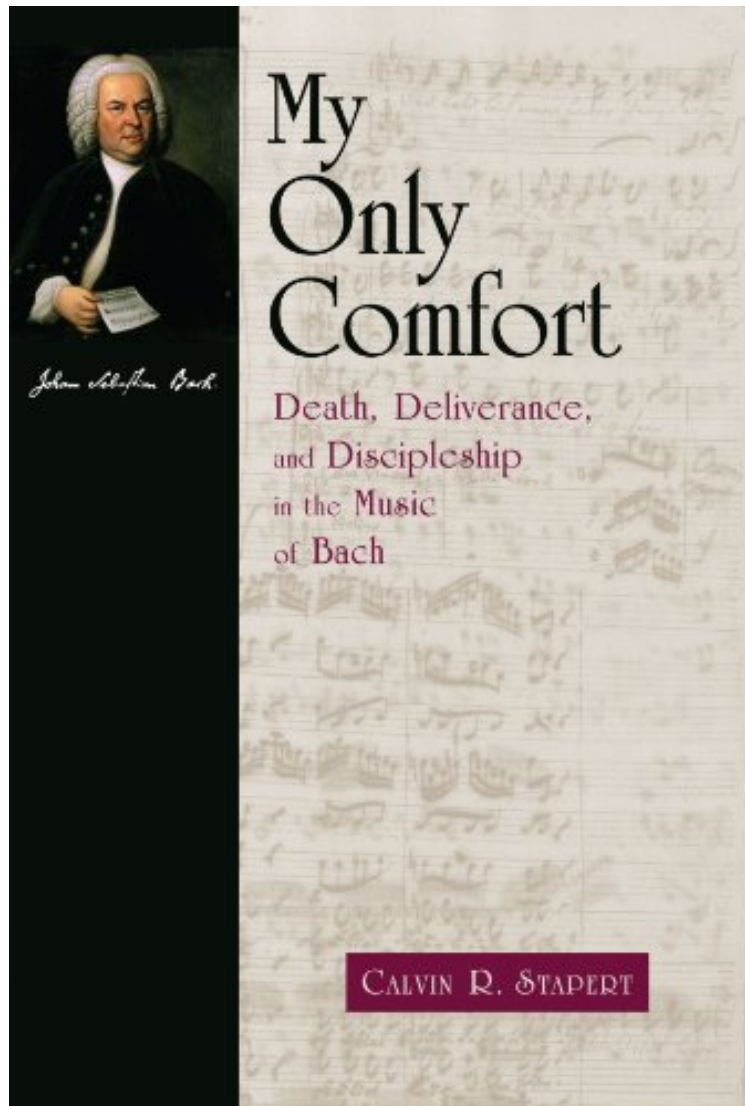


(Free pdf) My Only Comfort: Death, Deliverance, and Discipleship in the Music of Bach (Calvin Institute of Christian Worship Liturgical Studies)

## **My Only Comfort: Death, Deliverance, and Discipleship in the Music of Bach (Calvin Institute of Christian Worship Liturgical Studies)**

*Calvin R. Stapert*

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**Calvin R. Stapert : My Only Comfort: Death, Deliverance, and Discipleship in the Music of Bach (Calvin Institute of Christian Worship Liturgical Studies)** before purchasing it in order to gage whether or not it would be worth my time, and all praised My Only Comfort: Death, Deliverance, and Discipleship in the Music of Bach (Calvin

Institute of Christian Worship Liturgical Studies):

0 of 0 people found the following review helpful. Explores the deep spirituality of BachBy Bob Shawif you are called to the Bach cantatas and to Bach's deep spiritual nature and theology, please study this book. It opens up new ideas and clarifies much of Bach's music.1 of 4 people found the following review helpful. Book arrived perfectly as described onlineBy E. CulpThis is a great book for understanding Bach's Cantata's. Stapert writes in an easy style. The book's condition is exactly as described. Great seller, highly recommended.0 of 1 people found the following review helpful. A useful adjunct to Bach studies.By J. MinchamAn interesting read in that it links the scriptural and biblical passages that interested Bach with many of the cantata texts as a way of understanding more of Bach's religious thinking. There is a flaw here, though, in that we do not, for the most part, know, 1 who wrote the cantata texts 2 who approved them 3 whether Bach had any say or influence over the texts he was given to set. For example, who wrote the texts for the first 40 chorale cantatas of the second cycle? There are theories about this, but no established fact. This is a useful book for the student or engrossed music lover to refer to when exploring the cantatas although it is best read alongside an analysis of the structure, word painting and word setting of those great works. e.g. [www.jsbachcantatas.com](http://www.jsbachcantatas.com)

In the history of Western music, J. S. Bach is unsurpassed in mastery of technique and profundity of thought. He was also a devout Lutheran with a broad knowledge of Scripture and theology. Given Bach's combination of musical prowess, personal devotion, and theological depth, it is not surprising that his music stands unexcelled among artistic expressions of the Christian faith. With the passage of time, however, many of the essential keys to understanding Bach's music have been lost. My Only Comfort uniquely reconnects modern listeners with Bach's music, enabling them to listen to Bach with renewed understanding and appreciation. After an introduction to Bach, his theological knowledge, his musical language, and the various genres of sacred music in his output, Calvin Stapert leads readers through specific works by Bach that express, interpret, and vivify some of the principal doctrines of the Christian faith. For each work discussed, Stapert provides relevant quotations from the Heidelberg Catechism (a novel and provocative approach to the study of Bach), a literal translation of the text set beside the German original, and textual and musical commentary meant to contribute to a more perceptive and devotional listening to the work.

The Living Church "This is a wonderful book! After giving readers a brief introduction to Bach's music, theology and historical context, Stapert proceeds to interpret, enliven and discuss specific pieces of Bach's music using questions and answers from the Heidelberg Catechism to illuminate Bach's theological and musical purpose. . . An excellent book for anyone who wants to become better acquainted with the music of Johann Sebastian Bach, or those who want inspiration for their own spiritual lives." Max L. Stackhouse "The noted humorist Garrison Keillor once said that Johann Sebastian Bach was a great musician because he was a Lutheran. The great liberal theologian James L. Adams, who disliked Luther, advanced the notion that Bach's music was, in fact, a fifth Gospel. Calvin Stapert here shows how both of those views are almost valid. He skillfully leads readers through the thicket of contentious commentary on Bach's biography, musicology, faith, and legacy, then offers a fresh, Reformational interpretation of the biblical-theological themes that lie at the core of Bach's work. Without understanding these, he argues, neither the inner structure of the music nor the enduring significance of its evangelical intent can be grasped. Through Stapert's book we gain a view of Bach as an artful, spiritual mentor for us all." Michael Marissen "Amid all the noise of Bach-Year 2000, this is an especially marvelous and welcome contribution. Integrating theological and musical insights is rare enough in writing on Bach. Rarer still is what Calvin Stapert additionally brings to the subject: wisdom." Paul Westermeyer "Here is a remarkable book. Calvin Stapert, a Calvinist, gives a clear and responsible introduction to Johann Sebastian Bach, a Lutheran, from a theological and musical standpoint. He then sets a Calvinist document, the Heidelberg Catechism, in dialogue with Bach's music. The result pushes beyond either Calvin or Luther to a faithful catholic breadth. This is a book for anyone who wants to get at the essence of J. S. Bach." Interpretation "Highly recommended for the theological or musical layperson, this work is an invaluable resource for the serious church musician." Christian Century "Bach's religious works are far more than musical gems adorning religious services. This is the premise of Calvin Stapert's My Only Comfort, which explores the theology of Bach's works through a meditative reflection on parts of the Heidelberg catechism. Stapert examines three motifs (death, deliverance and discipleship) in the music and text of several cantatas, several passages of the Mass in B Minor, and the Christmas Oratorio. . . The use of scriptural and catechetical reflection may actually help us hear these cantatas as they were meant to be heard. Stapert's discussion of several compositions, notably the Mass in B Minor, shows how text, music and theology combine in a theologically and musically profound way. . . With remarkable craft and genius, Bach transposed the essential language of faith into music. Readers of [this] splendid [book] will listen to that music with renewed appreciation." Metro Lutheran "Here in a moderately sized book is the core of Bach's theology in music. For musical theologians or non-musical theologians, it is a good introduction or review, emphasizing the powerful preaching aspect of Bach's music. But, for all experts and neophytes, it could be a valuable devotional guide or

discipline. "Perspectives in Religious Studies" Stapert's gifts as a teacher are evident, particularly in sections on 'Bach the Theologian' and 'Bach's Musical Language.' . . . He offers a sound introduction to Bach's music and its understanding as a theological statement."