

INTRODUCTION

This volume contains two *Einführungsmusiken* by Carl Philipp Emanuel Bach. The *Einführungsmusik Winkler*, H 821f (Wq 252), was performed in 1773 for the installation of Herrmann Erich Winkler, and the *Einführungsmusik* H 821g (Wq 251) has tentatively been identified as having been performed in 1775 at the installation of Johann Christoph Friderici (see below; despite the lack of a positive identification of the cantata, the circumstantial evidence relating it to Friderici is strong enough to support our referring to it in the present volume as the *Einführungsmusik Friderici*). During this same three-year period Bach performed several other *Einführungsmusiken* that contained little or no music by him, or which are now lost: the *Einführungsmusiken* for Johann Otto Wichmann, Johann von Döhren, Rudolf Gerhard Behrmann, Johann Christian Fulda, and Johann Martin Michaelsen (for an overview of all *Einführungsmusiken* performed during Bach's tenure in Hamburg, see table 1 in the "Choral Music" preface).

Einführungsmusik Winkler, H 821f

On Thursday, 14 January 1773, Herrmann Erich Winkler¹ was installed in an official ceremony as second deacon at the church of St. Catharinen in Hamburg. He succeeded the former deacon Bernhard Nicolaus Hartz, who had died on 28 April 1772. According to the title page of the libretto—specially printed for this event—the work was “newly produced and performed” (neu verfertigt und aufgeführt) by Bach (see plate 4). At least half of the sixteen movements, however, were not newly composed; rather they were borrowed from works by other composers (see below).

Following the death of Hartz there were initially twenty-three theologians who, by August 1772, had applied for his position.² By 27 August, twelve of them had made it to the

next round.³ The “final round” (enger Aufsatz), as determined by the *Juraten* of St. Catharinen on 3 November, consisted of four candidates: Winkler from Hildesheim (nine votes), Johann Leonhard Wächter from Uelzen (six votes), Johann Christian Fulda from Hildesheim (no votes), and a certain J.E. Behr (also spelled Beer) from Grunau (nine votes).⁴ Hamburg's incumbent pastors and deacons, having been informed of this final round in a circular letter dated 4 November, presented no opposition to the list.⁵ The final election was won by Winkler, and he received his official call as deacon (*Vocations-Schreiben*) on 23 November.⁶ The following day Winkler requested his dismissal from his current position in Hildesheim, and he accepted the Hamburg position on 30 November, despite not receiving his official release from Hildesheim until 2 December.⁷ A few days later, Winkler and his wife were already in Hamburg, as a letter from Harburg dated 11 December 1772 attests (Harburg is now a part of Hamburg, but was then an independent town, just south of Hamburg). The installation ceremony took place a month later.

Winkler was born on 11 April 1738 in Hildesheim, the son of the merchant Johannes Franz Winkler.⁸ In 1763 he became a preacher at St. Michaelis in his hometown, and one year later he moved to St. Jacobi there. For the next

to Winkler are for the most part found under the shelf mark Senat Cl. VII Lit. H⁶ N. 1, vol. 10. Unless otherwise indicated, this is the source from which the information about the Winkler election is drawn.

3. Three of the candidates had withdrawn their application, while eight others had been eliminated.

4. Fulda later became deacon at St. Jacobi in 1775 and Wächter became deacon at St. Michaelis in 1776. The cantata performed by Bach for both of their installation ceremonies consisted of G.P. Telemann's *Einführungsmusik Henschen*, TVWV 3:31 (part I) and *Einführungsmusik Schlosser*, TVWV 3:35 (part II).

5. D-Ha, 511-1 Ministerium, III B, Bd. 7.

6. The surviving documentary records are silent about the precise date of this election and the number of votes cast for each final candidate.

7. D-Ha, St. Katharinen (512-4), B (1701–1800) I a 8.

8. Biographical information about Hamburg's pastors comes primarily from two sources: church histories by Joachim Anton Rudolf Janssen from 1826 and Wilhelm Jensen from 1958. Information specific to Winkler is found in Janssen, 68 and Jensen, 115.

1. The name is also sometimes spelled “Winckler” in the documentary sources. In the present edition (except for citations), the name is standardized as “Winkler.”

2. The deliberations surrounding pastoral elections in Hamburg are transmitted in city records now in D-Ha. Those pertaining specifically

twenty years, from his installation in 1773 until 1793, he held the position of deacon at St. Catharinen in Hamburg. He left Hamburg in 1793 to become the senior minister in Lüneburg, but died shortly thereafter on 17 March 1793, suffering a stroke while in the pulpit, on the very day of his installation there! He was married to Ilsa Dorothea Schwacken from Hannover. Winkler's successor as deacon at St. Catharinen in Hamburg, Georg Bernhard Grautoff, was elected on 31 March 1793. For his installation some of the music from H 821f was performed by Bach's successor, Christian Friedrich Gottlieb Schwencke.

The author of the libretto for H 821f is not presently known. He probably came from the immediate vicinity of Hamburg, since the identified poets of other installation cantatas by Bach were all local.⁹ Movement 1 of H 821f is based on Psalm 150:1, and movement 13 is derived from Isaiah 6:3. The chorale texts are by Johann Franck and Martin Rinckart (see table 1).

The text of part I of the cantata displays a rather general character, without any specific reference to the actual occasion for the performance. Topics such as the praise of God, service of Christians, forgiveness, and thanksgiving to God prevail. Part II takes on a more concrete character, especially when the death of the former pastor is mentioned (in no. 11), "the man of the Lord has died, o dearest congregation" (So starb der Mann des Herrn, o teuerste Gemeinde) and "he has now gone to his sanctuary and celebrates his day" (Nun ist er in das Allerheiligste gegangen und feiert seinen Tag). In the following section (no. 12) the harm caused to the congregation by this death has been rectified, since God provides faithful teachers. Then the new clergyman about to be installed is addressed directly (no. 13): "It is you, exalted one, whom he has solemnly delivered to his orphaned congregation and it is upon your office that he has laid his Spirit in double measure before the congregation. Now let your heart soar. You vow with raised voice to be true to the solemn new union" (Du bist es, Teurer, dem er seine verwaiste Kirche festlich überträgt und seinen Geist vor der Gemeinde gedoppelt auf dein Lehramt legt. Nun schwellt dein Herz empor. Du schwörst mit lautem Munde, dem feierlichen neuen Bund getreu zu sein). After the new pastor and the congregation take their oaths, God makes his approval known by means of resounding angel choirs. Part II ends with a declaration of the holiness of God (no. 14) and general praise and thanksgiving (nos. 15 and 16).

9. See "Choral Music" preface and Enßlin/Wolf 2007, 172.

Although the title page of the libretto contains the note "neu verfertigt," Bach's compositional activity in H 821f is not as great as this remark suggests. According to our present state of knowledge, Bach composed only nos. 3, 5, 7, 11, 13, and 14, while the remaining movements were borrowed from cantatas by Anton Schweitzer and Georg Anton Benda.

No.	Composer	Original Movement
1	Schweitzer	Easter cantata, chorus no. 1; "Halleluja! Heil und Kraft"
6	Benda	L 575, aria no. 3; "Ihr Heuchler, flieht der Wahrheit Strahlen"
8	Benda	L 571, aria no. 3; "Ich will dich lieben"
10	Benda	L 528, aria no. 5; "Wenn ich mich klüglich zubereite"
12	Benda	L 580, aria no. 5; "Heil dem, der hier mit Not und Schmach"

The chorale harmonizations in nos. 4, 9, and 15 are borrowed from Wilhelm Friedemann Bach's cantata *Lasset uns ablegen*, Fk 80 (BR-WFB F 1).

Whether C.P.E. Bach composed the duet, no. 2, is still a matter of question. So far no specific *Vorlage* by another composer has been identified for this movement. Even if it is by Bach, it is probable that the movement was not originally composed for H 821f, but rather for an earlier work; several pieces of evidence point to this conclusion. First of all, in the autograph score a section from the top of the first page has been torn out, which likely contained a clue to the score's original purpose (see plate 1); as it now stands, the first indication of the present purpose for the score does not appear until no. 4, where there is a heading that reads: "P. Winck. Einf." Second, the title "Duetto" is a correction written on top of an original reading, which apparently was "Arie." Third, the duet was written out on a different type of paper and with a different staff-ruling system than the rest of the score. (See table 1 in the critical report for a full description of the autograph score.) Finally, the key relationship between nos. 1 and 2 requires an awkward shift from E-flat major to A major, which caused Bach to add a three-measure transition at the end of the borrowed opening chorus to bridge the harmonic divide. Surely he would have been able to avoid this if both nos. 1 and 2 had been expressly composed for the same occasion.

The invoice that Bach submitted to the church authorities for H 821f likewise proves that Bach's own contribution to this composition was rather slight: he was only paid 30 Marks "für die Composition u[n]d. Direction." Since

TABLE I. THE CHORALES IN H 821F AND H 821G

No. Incipit	Text	Poet	Choral Melody (Zahn No.)
H 821f			
4. Herr Gott, dich loben wir	HG 1766, no. 548, v. 2	Johann Franck	Nun danket alle Gott (Z 5142): harmonization by WFB, Fk 80, no. 8
9. Herr Gott, wir danken dir	HG 1766, no. 548, vv. 7–8	Johann Franck	Nun danket alle Gott (Z 5142): harmonization by WFB, Fk 80, no. 8 (transposed)
15. Lob, Ehr und Preis sei Gott	HG 1766, no. 60, v. 3	Martin Rinckart	Nun danket alle Gott (Z 5142): harmonization by WFB, Fk 80, no. 8
H 821g			
9. Heilig ist unser Gott	HG 1766, no. 529, from the German Te Deum	Martin Luther	Herr Gott, dich loben wir (Z 8652)
11. Es danke Gott und lobe dich	HG 1766, no. 59, v. 3	Martin Luther	Es wolle uns Gott gnädig sein (Z 7247): harmonization by JSB, BWV 311
15. Herr, unser Hort, lass uns dies Wort	“Vom Worte Gottes”	Christian Fürchtegott Gellert	Ach Gott und Herr (Z 2051)
18. Lob, Ehr und Preis sei Gott	HG 1766, no. 60, v. 3	Martin Rinckart	Nun danket alle Gott (Z 5142)

the normal payment for directing an installation cantata was 6 Marks, this means that only 24 Marks were assigned for the work's composition.¹⁰ Bach had received the identical amount for the *Einführungsmusik Eberwein* in 1772.¹¹ Until now, however, only the total amount for H 821f was known—the file located in the Hamburg State Archive that holds the invoices between the time of G. P. Telemann and that of Schwencke no longer contains the individual invoice for the Winkler installation cantata, and the total amount was known only from the table of contents of the library file.¹² The invoice for the *Einführungsmusik Eberwein* contains the note “The invoice for Winkler is the same.” (Die Winklersche Rechnung ist dieselbe.),¹³ but no specifics were previously known. In the course of research conducted for the present edition, however, an invoice written by Bach's daughter Anna Carolina Philippina was found in materials formerly belonging to St. Catharinen:¹⁴

Des Herrn Juraten zu St. Catharinen Hochedelgeb. zahlten für die Einführungs-Musik des Herren Pastors Winkler HochEhrrwürden folgendes:

Für die Composition	
u[n]d Direction	30 M.
Für die Herrn Sänger	16 –
Für die Herrn Rathsmusicanten	12 –
Für die Herrn Expectanten	3 –
Für die Rollbrüder	4 –
Für Trompeten u[n]d Pauken	6 –
Für den Accompagnisten	2 –
Für den Instrumententräger	– 8 ß.
Für den Chorknaben	8 ß
Für die Copialien	15 – 8 –

Summa 90 M 8 ß

Hamb. d. 18. ten Januar

1773

Ueber den reichlichen Empfang
quittiert gebührend

C. P. E. Bach,
Cantor.

This invoice confirms the note found in the *Einführungsmusik Eberwein* invoice. It also provides indirect information about the size of the performing forces, when compared to other surviving installation cantata receipts, which give the monetary amounts together with the num-

10. See table 9 in Enßlin/Wolf 2007, 175–77.

11. For the issues surrounding the *Einführungsmusik Eberwein*, see Clark, 123ff. and Enßlin/Wolf 2007, 168–70.

12. “Rechnungsbuch der Kirchenmusiker” in D-Ha, 731-1, Handschriftensammlung 462. The table of contents entry for the *Einführungsmusik Winkler* reads: “[Preis] 90.8. [Marks] Winkler. 1772. den 22 November. Erw.—[Seite] 101 [i.e., fol. 101 of the “Rechnungsbuch”].”

13. See CPEB-Briefe, 1:287–88.

14. D-Ha, St. Katharinen (512–4), Sign. B (1701–1800) I a 8.

ber of performers.¹⁵ The sums that were paid correspond to performing forces of eight singers, eight town musicians, two *Expectanten* (next in line to become town musicians), four *Rollbrüder* (a brotherhood of musicians next in the hierarchy), three trumpet players, one timpanist, and one continuo player, all under the direction of C.P.E. Bach. Six of the eight singers are named by Bach on the autograph score: soprano Herr Hartmann (first names unknown), alto Hardenack Otto Conrad Zinck, tenors Johann Heinrich Michel and Carl Rudolph Wreden, and basses Friedrich Martin Illert and Johann Andreas Hoffmann.¹⁶

The *Einführungsmusik Winkler*, either in whole or in part, was later used by Bach on at least three other occasions for pastoral installation ceremonies:¹⁷

1. For the inauguration of Michael David Steen as pastor at the St. Johannis Church in Hamburg on 1 December 1781. A comparison of the libretto texts¹⁸ and a note on the cover of the now-lost Winkler parts¹⁹ reveal that H 821f was reused completely for the installation of Pastor Steen. Based on the surviving invoice,²⁰ Bach made no compositional changes, since he surely would have indicated this on the invoice had he done so.

15. See, for example, the invoice for the *Einführungsmusik Schuchmacher*, H 821c, of 1771 in *CPEB-Briefe*, 1:246–47, as well as that given below for the *Einführungsmusik Friderici*.

16. On the singers available to Bach, see Neubacher and Sanders. Concerning Zinck see Peter Wollny, “C.P.E. Bach, Georg Philipp Telemann und die Osterkantate ‘Gott hat den Herrn auferwecket’ Wq 244,” in *Er ist der Vater, wir sind die Bub’n: Essays in Honor of Christoph Wolff*, ed. Paul Corneilson and Peter Wollny (Ann Arbor, MI: Steglein Publishing, 2010), 78–94.

17. In addition to wholesale reuse of the cantata, Bach also later rearranged the Benda aria, no. 5, as no. 22 (“So riefen Israelis Helden”) of the 1782 St. Mark Passion, H 795. Bach reworked the aria in 1782 according to the same principle he had used for H 821f: he made changes to the vocal part, but left the orchestra parts unchanged. See Uwe Wolf, “Carl Philipp Emanuel Bach und der ‘Münter-Jahrgang’ von Georg Anton Benda,” *BJ* (2006): 211 and 222–24.

18. The libretto for Steen is in D-SAAmi, P VIII, 14, 18; a facsimile is published in *CPEB:CW*, VIII/3.2.

19. See Miesner, 88: “According to a note that Bach wrote himself on the cover of the voice parts (SA), it is apparent that the cantata was used again for the installations of Pastor Steen in 1781 and Pastor Emke in 1785. . . . Noted on the cover (by Bach) is the following: ‘This second part was also part II of Bracke’s *Einführungsmusik* 83 [recte: 85].’” (Aus Bachs eigenhändiger Bemerkung auf dem Umschlag des Stimmenmaterials (SAkB) geht hervor, daß die Kantate auch zur Einführung der Pastoren Steen 1781 und Emke 1785 benutzt worden ist. . . . Auf dem Umschlag ist vermerkt (von Bach): ‘Dieser 2te Teil war auch der 2. Teil zu H. Brackes Einführung 83 [recte: 85].’) There is no surviving libretto for the *Einführungsmusik Enke* (see below).

20. *CPEB-Briefe*, 2:909–10.

2. For the installation of Joachim Christoph Bracke as the new senior pastor at St. Nicolai in Hamburg on 11 May 1785. A comparison of the libretto texts²¹ and a note on the cover of the lost Winkler parts reveal that Bach used part II of H 821f (movements 10–15) as part II of the *Einführungsmusik Bracke* (movements 12–18, with no. 18 as a repetition of no. 16).

3. For the installation of August Johann Michael Enke (also spelled “Emke”) as the second deacon at St. Jacobi in Hamburg on 8 July 1785. The only evidence for this reuse is the note on the cover of the lost Winkler parts; no libretto has come down to us. The surviving invoice²² gives no indication of any possible changes to the composition. Bach only requested 6 Marks for “necessary revisions of the [pastors’] names and the resulting [new] copies” (nötige Veränderungen in Personalien und daher erstandne Copialien), and he personally received the usual 6 Marks for directing the work. However, the deletion of individual movements cannot be ruled out. It is possible that nos. 11 and 12 of H 821f were omitted (see below).

Bach was not the only one to reuse material from H 821f. On the basis of the chorale text versions that have survived in source B,²³ as well as the printed librettos for the later *Einführungsmusiken*, it is evident that part I was performed by Bach’s successor Schwencke as part of the *Einführungsmusik Grautoff* on 30 May 1793 and the *Einführungsmusik Ludolf* on 25 October 1793.²⁴

The extant sources for H 821f are incomplete. In the autograph score (A 2) nos. 1, 11, and 12 are missing. It is possible that Bach removed these movements from the score when he used H 821f again in 1785 for the *Einführungsmusik Enke*. For nos. 6 and 8, Bach only wrote down the vocal parts, since the orchestral parts in each case were taken over with little or no change from the Benda *Vorlagen*. Movement 10 is notated as a complete score in the hand of the copyist Johann Heinrich Michel. The opening chorus, no. 1 is transmitted as a vocal particella (vocal parts only) in the only other source (A 1) that can be directly related to Bach. In contrast to those for nos. 6 and 8, the *Vorlage* for the opening chorus by Anton Schweitzer, (see

21. The libretto for Bracke is in B-Br, 4550 B LP, Nr 9 and D-Hs, E III0:24.

22. *CPEB-Briefe*, 2:1089–90.

23. See the “Evaluation of Sources” in the critical report.

24. Extant librettos for both the Grautoff and Ludolf installation cantatas are preserved in D-SAAmi, P VIII, 14.

appendix) differs considerably in the instrumental parts. Since we have no “transitional” copy of no. 1, where the changes in the orchestral parts are documented, we can assume either that Bach had already arranged this movement for a previous use (which must only have had two trumpet parts, because Bach added a third trumpet part to source A 1 at the end of the vocal particella), or that the changes in the instrumental parts pre-date Bach’s involvement with the score, that is, they were already present in the *Vorlage* that Bach had of Schweitzer’s *Ostermusik*.

The original parts that Miesner was able to consult for his dissertation before these materials from the Sing-Akademie went missing in World War II are completely lost today.²⁵

The copy of the score by Michel (source B) contains the complete music of H 821f. This copy was probably made after Bach’s death, no doubt commissioned by Bach’s successor Schwencke, who re-used at least some of the music for later installations.²⁶ These two installation cantatas from 1793 have texts that match source B. The chorale no. 9 in source B contains the text as performed in 1793, and verses 7 and 8 from no. 548 in HG 1766, as Bach calls for in A 2. (In source A 2, Bach did not write the texts under the chorales, but instead merely noted the numbers and verses from HG 1766; see table 1.) Since the chorale text that Bach had used in 1773 was not included in the new hymnal (NHG 1787) that the congregation was using in 1793, Michel underlaid the chorale with a text that was available to it. The final chorale (no. 15) in source B also contains the textual version of NHG 1787 and not that of HG 1766.

Only a single exemplar of the printed libretto for H 821f has been found so far (source OT); a facsimile is published in CPEB: CW, VIII/3.2.

For each of the pieces by other composers that Bach used and arranged, we have sources for comparison, labelled Q 1–Q 5. In the present edition, the vocal and bass lines from these other pieces that Bach borrowed are included in the appendix. Only source Q 1, however, has so far been positively identified as coming from Bach’s estate. This source, however, does not contain any revisions by Bach.

Einführungsmusik Friderici, H 821g

So far it has not been possible to assign the *Einführungsmusik* H 821g (opening with the chorus “Der Herr lebet, und gelobet sei mein Hort”) with absolute certainty to the installation of Johann Christoph Friderici as head pastor at St. Petri in 1775. The score of this work exists in a copy made by Michel that was probably written out after Bach’s death, but that in any case does not identify the occasion for its composition. No printed libretto has survived, and there are also no other musical sources that contain an explicit inscription pointing to the work’s original purpose. The association with Friderici was made by Stephen Clark, who posited the identification through a process of elimination.²⁷ Only two of the installation cantatas mentioned in NV 1790 call for horns. One of these (*Einführungsmusik Sturm* from 1778) can be clearly assigned on the basis of the musical sources and printed libretto; and so this leaves only the “Friderici Einführungsmusik” without any definite assignation.²⁸ The documentary sources currently available to us do not allow this ambiguity to be settled definitively, but there also exists no more plausible scenario than that the cantata preserved in Michel’s hand was intended for Friderici.

There are only two other installation cantatas listed in NV 1790 for which neither librettos nor musical sources have survived, and which could be considered possible alternate candidates: those for Johann von Döhren in 1773 and Johann Martin Michaelsen in 1775 (both NV 1790, 57). Neither of these, however, requires horns, according to NV 1790; even if the horns had been inadvertently left out of the description for either of these cantatas,²⁹ this argument bears no weight, because the installation cantatas for both von Döhren and Michaelsen were recompensed with similarly high payments.³⁰ The remaining installation cantatas that are documented, but for which no music can be identified, also do not come into question because in each case such low payments were invoiced that only pre-existing music must have been reused. Thus, in the present edition, the title will be hereafter given as *Einführungsmusik Friderici*.

25. See “Lost or Missing Sources” in the critical report and Miesner, 88.

26. For further details, see “Evaluation of Sources” in the critical report.

27. See Clark, 133–36 and Enßlin/Wolf 2007, 170ff.

28. NV 1790, 57 [10]: “Herrn Pastors Friderici Einführungsmusik, 2 Th. H. 1775. Mit Trompeten, Pauken, Flöten, Hoboen und Hörnern.”

29. For four installation cantatas (Palm, Häsel, Schäffer and Gasie), the instrumentation specified in NV 1790 is incorrect. See Enßlin/Wolf 2007, 171, fn. 115. The cantatas for von Döhren and Michaelsen both call for trumpets, timpani, flutes, oboes, and bassoons.

30. See table 9 in Enßlin/Wolf 2007, 175–77.

Indeed, Bach received 75 Marks for the direction and composition of this cantata (137 Marks for the whole production), which was the standard payment for newly composed works:³¹

Die Unkosten wegen der Einführungs-
Musik des Herrn D. Friderici betragen:

Für die Composition und	
Direction	75 Mk
Für 8 Sängere	16 –
Für 8 Rathsmusikanten	12 –
Für 2 Expectanten	3 –
Für die Rollbrüder	5 –
Für den Vorsänger	1 –
Für Pauken u. Trompeten	6 –
Für 2 Waldhornisten	2 –
Für Copialien	14 – 4 ß
Für den Accompagnisten	2 –
Für den Instrumententräger u.	
Gehülffen	1
Für den Chorknaben	– 8
	Summa 137 Mk 12 ß

Hamb. d. 13ten Xbr. 1775. Ward mit Widerwillen
bezahlt
C.P.E. Bach.

Das Douceur für den Herrn Candidat
Lütke, als Poeten, ward dem Herrn Ober-
Alt. Giese HochEdelgeb. überlassen zahlte Cantor
mit 2 Dänschen ducaten aus seiner Tasche

The authorship of the work by C. P. E. Bach was also reported in the *Staats- und gelehrte Zeitung des Hamburgischen unpartheyischen Correspondenten* of 13 December 1775: “Capellmeister Bach performed before and after the sermon a cantata that he had composed for this ceremony” (Vor und nach der Predigt führte der Herr Kapellmeister Bach eine von ihm zu dieser Feyerlichkeit componirte Cantate auf).³² This is contradicted by the fact, however, that all of the arias and choral movements in this cantata were borrowed from other composers: four arias and a chorus are by Georg Anton Benda, two arias are by Gottfried August Homilius, and one chorale is by Johann Sebastian Bach (on the chorales see table 1).

31. Invoice quoted in *CPEB-Briefe*, 1:543–45.

32. Quoted in Wiermann, 396.

No.	Composer	Original Movement
1	Benda	L 548, chorus no. 1; “Der Herr lebet, und gelobet sei mein Hort”
3	Benda	L 548, aria no. 2; “Herr, du lebst und Welten leben”
5	Homilius	HoWV II.72, aria no. 5; “Werd ich den Mittler einst erblicken”
7	Benda	L 548, aria no. 4; “Bedeckt von Allmacht und von Gnade”
12	Homilius	HoWV II.78, aria no. 2; “Wo ist er, den ich liebe”
14	Benda	L 547, aria no. 1; “Die Gottheit türmte Flut auf Flut”
17	Benda	L 560, aria no. 5; “Kehrt zurück in Zions Gassen”

While the provenance of the Michel copy, source B, can be traced from Schwencke to Poelchau and finally to the former Königliche Bibliothek (the present-day Staatsbibliothek zu Berlin), it can be demonstrated that the original performing parts for H 821g were once part of the estate of Casper Siegfried Gähler.³³ According to a handwritten note on the Berlin exemplar of the auction catalogue for Gähler’s estate (D-B, Mus. Ac 352), the entire lot was acquired by a certain Herr Ruprecht. Regardless of whether Ruprecht bought the materials for himself or was acting as an agent for someone else at the auction (as the Berlin exemplar of Cat. Gähler indicates that he did) all of the sources purchased by him are now lost.

With the exception of nos. 11 and 17 (source Q 4), manuscripts for all of the movements with borrowed material from other compositions can be shown to have existed in Bach’s library (sources A 1, Q 1–Q 3). Only source A 1, however, contains any markings by Bach, but none of those markings pertain to the movements used by Bach in H 821g. Concerning source Q 1, it cannot be determined whether or not certain added strokes are in Bach’s hand; otherwise no entries by Bach are evident.

The size of the performing forces for H 821g can be deduced from the invoice cited above. In contrast to H 821f, an additional *Rollbruder*, as well as two horn players, took part. The distribution of the voice parts is not given in the invoice, but it was probably the same, especially for the tenors and basses, as in H 821f. Movement 6 specifies alto I and alto II as soloists, but the singers are not named.

33. Cat. Gähler, item no. 934: “[C. Ph. E. Bach.] 2 Einführungs-Musiken, der Pastoren Friederici und v. Döhren. 2 Jubel-Musiken des Syndicus Klefeker und Dr. Hoeck. In Stimmen. geschriebenes Convolut”. See “Lost or Missing Sources” in the critical report.

With the chorale “Herr, unser Hort, lass uns dies Wort” from Gellert’s *Geistliche Oden und Lieder*, a chorale text was chosen that was not found in HG 1766 (see table 1). Because of the incomplete source situation, however, it cannot be determined whether Bach’s treatment of the chorales is the same as in H 821f (see above).

On Friday, 12 December 1775, Johann Christoph Friderici was installed in an official ceremony at the church of St. Petri in Hamburg as the successor of the late senior pastor there, Ernst Friedrich Mylius, who had died on 15 December 1774. The Hamburg newspapers reported this ceremony in comparatively great detail.³⁴

Of eight initial candidates (first listed on 20 June 1775),³⁵ four remained in the next round (chosen on 1 August 1775): Johann Christoph Friderici from Clausthal, Johann Friedrich Rehkopf from Helmstedt, Chr. Friedrich Raschig from Dresden (Friedrichsstadt), and Friedrich Immanuel Schwartz from Zeitz. Already in this preliminary election, the most votes were cast for Friderici (twelve), followed by Rehkopf with six, Raschig with three, and Schwartz with none. On 4 August, Hamburg’s incumbent pastors were informed in a circular letter of the final round as established by the *Juraten* of St. Petri, and they presented no opposition to this list.³⁶ In the final election on 20 August, Friderici was chosen by a majority of votes cast by the large church collegium; of the twenty-three members allowed to cast a vote, twenty-two were present.

Friderici was born on 25 June 1730 in Tempelburg in Pomerania.³⁷ After studies in Halle, he worked first as a teacher at the *Pädagogium regium* there and then, beginning in 1756, as an educator in Berlin. In 1758 he became a military preacher for the Cavalry Regiment of the Prince of Prussia, and then in 1760 he became preacher at St. Nicolai in Magdeburg. From 1768 to 1770 he served as superintendent and pastor at St. Jakobi in Göttingen, and in 1770 he attained the position of general superintendent in the principality of Grubenhagen and head preacher in Clausthal. After only two years in office as the head pastor of Hamburg’s oldest church, St. Petri, Friderici died on 12 August 1777 of bilious fever allegedly caused by his vexation with the head pastor at St. Catharinen, Johann Melchior Goeze, who doubted the sincerity of Friderici’s beliefs. Friderici was married twice: first to Johanna Elisa-

beth Ubbelohden from Magdeburg; and, after her death, to Katharina Juliane to der Horst, née Rönkendorff, from Braunschweig.

Friderici’s successor in the position as head pastor at St. Petri was Christoph Christian Sturm. He was elected on 26 April 1778 and installed in a festive ceremony on 1 September with the *Einführungsmusik Sturm*, H 821i.

According to the invoice for H 821g, the text was written by “candidate Lütke”. His full name was Johann Heinrich Lütkens, and he had been an aspirant to the office of pastor in Hamburg since 1772. In 1778 he became a preacher at the military post in Ratzeburg, and on 29 January 1783 he was installed in office as pastor at St. Nicolai in Moorfleet (Lütkens’s installation ceremony for the Moorfleet pastorate took place at St. Nicolai in Hamburg, where Bach also directed the *Einführungsmusik*; for most of it, he reused the *Einführungsmusik Gerling*, H 821h, whose text had likewise been written by Lütkens).

The text of no. 1 of H 821g is taken from Psalm 18:47. The chorale texts are by Luther, Gellert, and Rinckart (see table 1).

The overall text follows a clear dramaturgical format with regard to the musical occasion, namely, the installation and consecration of the new pastor. After universal praise to God (no. 1) and the public dissemination of news about God’s wonder and the proclamation of His glory (no. 2), the focus in no. 3 is directed at the city of Hamburg: “blessed (beglücktes) Hamburg.” In no. 5 there follows a reference to the congregation, which is built on “solid rock” (Felsengrund). Then (in no. 6) the attention focuses first in general terms on the pastor—he is described as the teacher of God’s laws—and then also in concrete terms on the recently deceased teacher, whose death is being mourned. Movement 7 is dedicated to the late pastor: “Rest quietly, transfigured teacher” (Ruhe sanft, verklärter Lehrer). But after this grief there follows praise for the eternal and sacred God (nos. 8 and 9), and this turns into thanksgiving for the new teacher who is blessed with many talents (no. 10). Part I ends with gratitude and a benediction (no. 11).

In part II, the Word of God at first stands in the foreground (nos. 12–16), followed by a prayer of assistance for the new pastor, to strengthen him in his new tasks, that they may bear rich fruit (no. 16). Then the new pastor is called to the altar and congratulated (no. 17). Part II closes with universal praise.

It was normal practice in Bach’s *Einführungsmusiken* to repeat the opening chorus at the end of the ceremony, usually after the final blessing. These repetitions are rarely

34. See Wiermann, 396.

35. The discussion of the election again follows D-Ha, Senat Cl. VII Lit. H⁵ N. 1 vol. 10.

36. D-Ha, 511-1 Ministerium, III B, Bd. 9.

37. See Janssen, 35 and Jensen, 51 for details on Friderici’s biography.

indicated in the musical sources, rather they are explicitly indicated in the published librettos. Since no libretto for H 821g has survived, and the only complete musical source (source B) does not call for it, the present edition does not call for the repetition. That a repeat of the opening chorus likely did take place, however, is suggested by the surviving libretto of the *Einführungsmusik Som*, part II of which was taken from part II of H 821g (see below). There, following the final chorale, is indicated “Zum Beschluß. | Chor.”

Unlike with H 821f, there is currently no documentation of a complete revival of H 821g. However, Bach reused part II (nos. 12–18) as part II of the installation cantata for Franz Carl von Som as the new deacon at St. Abundus in Groden (in the district of Ritzebüttel), the ceremony for which took place at St. Jacobi in Hamburg on 4 May 1784 (see CPEB:CW, V/3.5 for further information about the *Einführungsmusik Som*). Otherwise, the *Vorlagen* for movements 5, 7, 12, and 14 were reused in the St. Luke Passions of 1779 (no. 5 as no. 11, “Du hast von Anfang die Erde gegründet,” and no. 7 as no. 7, “Fließet sanfte Tränen”) and 1783 (no. 4 as no. 19, “Der Staub zur Würde des Menschen erhoben”), as well as in the *Ostermusik*, Wq 242 of 1778

(no. 12 as no. 5, “Nun freu ich mich zu meinem Grabe”). None of these dates contradicts the assumption that the cantata had originally been conceived for Friderici’s installation in 1775.

Acknowledgments

The editor wishes particularly to thank the Sing-Akademie zu Berlin and the Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv. Both institutions, as well as their staffs, generously allowed access to the sources and granted permission for the publication of the edition and the reproduction of facsimile plates. The editorial office—particularly Mark W. Knoll and Paul Corneilson—was always supportive and helpful in dealing with questions and problems, as was Ulrich Leisinger. Additionally, my Leipzig colleagues Christine Blanken, Uwe Wolf (now in Stuttgart), and Peter Wollny provided constant assistance and served as a sounding board during the day-to-day work on the edition.

Wolfram Enßlin