

INTRODUCTION

This volume contains four *Einführungsmusiken* by Carl Philipp Emanuel Bach. The *Einführungsmusik Schäffer*, H 821m (Wq 253), was performed for the installation of Johann Jacob Schäffer at St. Nicolai in August 1785; the *Einführungsmusik Gasie*, H 821l (Wq 250), was performed for the installation of Johann Anton Gasie at St. Michaelis just a few weeks later in the same month; the *Einführungsmusik Berkhan*, H 821n, was performed for the installation of Georg Heinrich Berkhan at St. Catharinen in February 1787; and the *Einführungsmusik Willerding*, H 821o, was performed for the installation of Heinrich Julius Willerding at St. Petri in September 1787. During the period from the second half of 1785 until Bach's successor took office in 1789, Bach (or his representative) performed several other *Einführungsmusiken* that contained little or no new music by him, or which are now lost: the *Einführungsmusiken* for Johann Michael Enke, Gottlieb Friedrich Goeze, Paul Lorenz Cropp, Jacob Thomas Wessel, Christian Heinrich Ernst Müller, Michael Wolters, Johann Gerhard Runge, and Johann Matthias Gabriel Stöcker. (For an overview of all *Einführungsmusiken* performed during Bach's tenure in Hamburg, and for brief biographical summaries of each of the pastors installed, see the "Choral Music" preface.)

The present volume reproduces the four *Einführungsmusiken* in chronological order of their composition and original performances. Despite the fact that the autograph scores of H 821l and H 821m are dated, there is still some confusion with regard to the first two cantatas due to the nearly simultaneous pastoral searches in early 1785 at St. Nicolai and St. Michaelis. Although the position of deacon at St. Michaelis had been vacant almost two months longer than the corresponding position at St. Nicolai, the latter was filled nearly a month earlier. Further adding to the confusion, several candidates—including Schäffer and Gasie—applied for both positions when they were simultaneously announced on 15 February 1785. Only after Schäffer was elected to the St. Nicolai position could the search at St. Michaelis proceed to the selection of the final slate of four candidates, including, of course, Gasie. Thus Bach's commission to compose a cantata for Schäffer presumably came before that for Gasie, but since the elections were held in April and May and the installation

ceremonies did not take place until August, it is possible that Bach worked on both pieces more or less at the same time. According to Bach's entries in the autograph scores, he completed the composition of the second part of *Einführungsmusik Schäffer* on 9 July 1785, and of the first part of *Einführungsmusik Gasie* only five days later. The overlap throughout the entire process may have been what led Helm to give an earlier listing for *Einführungsmusik Gasie* (H 821l) than for *Einführungsmusik Schäffer* (H 821m), or perhaps Helm was simply following Wotquenne, who also listed *Einführungsmusik Gasie* first, probably because he was unable to identify the pastor for the *Einführungsmusik Schäffer*. In any case H 821m was clearly performed before H 821l, and that is the order in which they appear here, and in which they appear in NV 1790.

Einführungsmusik Schäffer, H 821m

The installation ceremony for Johann Jacob Schäffer, who was elected second deacon at St. Nicolai on 24 April 1785, took place on 3 August of that year and included a performance of H 821m, which, according to the libretto that was printed for the occasion, was "newly composed" (*neu verfertiget*) by Bach.

Schäffer's predecessor, Gottfried Rüter, who had held the office of deacon at St. Nicolai since 1757, died on 26 January 1785. Ten candidates declared themselves for the vacant position on 15 February, including Gasie (see below). Besides Gasie and Schäffer, C. H. E. Müller and Bernhard Klefeker made it to the final round. This slate of four finalists was announced to the Hamburg clergy in a letter dated 6 April from Christian Ludewig Gerling, the *Senior* of the Hamburg *Ministerium* since 1784. The election of Schäffer then followed on 24 April.¹ After sixteen years as deacon, Schäffer became head pastor at St. Nicolai on 19 July 1801 and Franz Carl Schultze (1763–1814) was elected to replace him as deacon. Schäffer's career at St. Nicolai

1. Election information is taken from D-Ha, III-1, Senat Cl. VII Lit. H^c N. 1, vol. 10 and 511-1, Ministerium III B, Bd. 19.

eventually spanned over thirty years, before he retired on 11 December 1818.²

Schäffer was born in Hamburg on 30 December 1751 and attended the Johanneum and the Akademisches Gymnasium in his hometown. After university studies in Jena and Göttingen he became a candidate for pastoral office in Hamburg in 1774. On 31 May 1780 he was elected catechist at the Spinnhaus-Kirche, in which office he remained until his election as deacon at St. Nicolai. Schäffer married Catharina Johanna Hanker in September 1785, just weeks after his installation as deacon, and he died on 19 July 1819, following a retirement of only a few months.

The author of the libretto for H 821m has not been identified, but most likely was a local poet, since all of the thus-far identified *Einführungsmusik* authors came from Hamburg or its immediate vicinity. The chorale texts for H 821m are not taken from HG 1766, rather from currently unknown sources (see table 1). Part I of the cantata text does not refer to any concrete occasion. It wanders from musings about the immutability of God (nos. 1–6) to the transience of man (nos. 7–9). The choruses nos. 1 and 4b both have texts from Psalm 90; the former sets verse 2 while the latter uses verse 4. The texts in part II turn the theme to the event of the day, the installation of a new pastor. First the deceased pastor is remembered (Gottfried Rüter's tenure at St. Nicolai lasted nearly thirty years and he was well-loved by his flock), the sorrow over his passing is justified; but now God sends a new shepherd and the congregation pledges to hear and follow his words, which come from God.

The invoice detailing the expenses incurred by the church for the performance of H 821m has not survived, but according to the table of contents of the *Rechnungsbuch* in the Staatsarchiv in Hamburg that was prepared by Christian Friedrich Gottlieb Schwencke, the performance cost 67 Marks and the invoice was created in August 1785.³ It is possible that the 67 Marks were intended to pay for the performance costs only, and any additional amount for the composition was paid to Bach directly by Schäffer. If that were not the case, then a payment of only 67 Marks would indicate that Bach composed very little new music for H 821m—an assumption for which no direct evidence has been found. Despite a few clues suggesting otherwise,

2. Biographical information on Schäffer is from Janssen, 47, 182, and 315, and from Jensen, 91. The retirement date for Schäffer is taken from Hammer/Schade. Janssen has the retirement taking place in January 1819.

3. "Rechnungsbuch der Kirchenmusiker" in D-Ha, 731-1, Handschriftensammlung 462. See also Enßlin/Wolf 2007, 149.

Bach seems not to have borrowed from other works in H 821m; at least no borrowings have yet been identified.⁴ According to dates written into the autograph score, Bach completed part I of H 821m on 6 June 1785, and part II on 9 July.

With no surviving invoice, it is not possible to know with certainty the size of the performing forces used at Schäffer's installation ceremony. If the total amount of 67 Marks is understood as for the performance alone, then the performing ensemble must have been comparable to that used a few weeks later for the Gasie installation, for which an invoice has survived that records 68 Marks for the performance with ten singers. The following singers are named specifically in the original parts for the *Einführungsmusik Schäffer*: Peter Nicolaus Friedrich Delver (alto), Johann Andreas Hoffmann (bass), Friedrich Martin Illert (bass), Johann Heinrich Michel (tenor), "Herr Rosenau" (tenor), and Johann Matthias Seidel (alto).⁵ These six singers all had solos.

The original score and original performing parts for H 821m have survived. The autograph score (source A) and the performing parts mostly in the hand of Johann Heinrich Michel (source B) are now stored together in the archives of the Sing-Akademie. Michel prepared yet another score (source D), most likely after Bach's death. Two exemplars of the printed libretto (source OT) are also known to have survived.

Bach reused three contiguous movements from H 821m in the 1785 Michaelmas cantata, *Der Frevler mag die Wahrheit schmäh'n*, Wq 246 (see CPEB: CW, V/2.4): no. 7, the recitative "Ja, zage nicht dem nahen Grab entgegen"; no. 8, the aria "Schon hör ich die Posaune schallen"; and no. 9, the chorale "Springt, ihr Grabesfesseln, springt!" For the chorale in the Michaelmas cantata, Bach used the second instead of the first verse, and left out the trumpets and timpani of H 821m. The three movements became nos. 2–4 in the Michaelmas cantata, which was first performed at Vespers on the eve of Michaelmas, 28 September 1785, only weeks after the performance of H 821m.⁶

The aria no. 5, "Wenn einst vor deinem Schelten," was used by Bach again the following year for the *Musik am Dankfeste wegen des fertigen Michaelisturms*, H 823 (see

4. See the evaluation of sources in the critical report for circumstantial evidence of possible borrowings in two of the movements.

5. For more information on many of the vocalists see Sanders, 148–59 and Neubacher, 214–15 and 411–64.

6. See Clemens Harasim, *Die Quartalsmusiken von Carl Philipp Emanuel Bach. Ihre Quellen, ihre Stilistik und die Bedeutung des Parodieverfahrens* (Marburg: Tectum, 2010), 203.

TABLE I. THE CHORALES IN H 821M, H 821L, H 821N, AND H 821O

No. Incipit	Text	Poet	Chorale Melody (Zahn No.)
H 821m			
6. Du bleibest ewiglich	unknown	unknown	Nun danket alle Gott (Z 5142)
9. Springt, ihr Grabesfesseln, springt	unknown	unknown	Jesus, meine Zuversicht (Z 3437)
14. Gott, der du deines Volks gedenkest	unknown	unknown	Wer nur den lieben Gott lässt walten (Z 2781)
H 821l			
10. Ich will mit deinem Willen	unknown	unknown	Nun ruhen alle Wälder (Z 2308)
14. Dir, Gott, Messias, singen wir	unknown	unknown	Lobt Gott, ihr Christen, allzugleich (Z 198)
H 821n			
8. Wohl mir, dass ich auf Jesu Weide	unknown	unknown	Wer nur den lieben Gott lässt walten (Z 2781)
14. Neig unsre Herzen immerfort	unknown	unknown	Durch Adams Fall ist ganz verderbt (Z 7549)
H 821o			
5. Dich predigt Sonnenschein und Sturm	NHG 1787, no. 35, v. 4	Christian Fürchtegott Gellert	Allein Gott in der Höh sei Ehr (Z 4457)
11. Dann werden wir uns herzlich freun	unknown	unknown	Wär Gott nicht mit uns diese Zeit (Z 4434)
12. Mit Ehrfurcht werfen wir uns nieder	unknown	unknown	Wie groß ist des Allmächt'gen Güte (Z 6025)
17. Gib deinem Diener	unknown	unknown	Gedanke, der uns Leben gibt (Z 718)

CPEB:CW, V/5.2). There the movement became no. 3 and was reworked as a tenor rather than a bass aria, and was given a new text beginning “Wenn Gott zu strafen schwöret.”

Einführungsmusik Gasie, H 821l

Johann Anton Gasie was elected deacon at St. Michaelis on 15 May 1785, and his ceremonial installation in office took place on 30 August 1785.⁷ For the occasion the *Einführungsmusik Gasie*, H 821l, was performed; according to the title page of the printed libretto, it was “newly composed” (neu verfertiget) by C. P. E. Bach.

Twelve candidates declared themselves on 15 February 1785 to succeed Daniel Conrad Heinrich Evers—who had died on 7 November 1784—for the office of deacon at St. Michaelis that Evers had filled for nearly twenty years. Among this initial group were J. J. Schäffer, who learned of his election to St. Nicolai (see above) during the deliberations for the St. Michaelis position and was

thus eliminated from consideration, and Bernhard Klefeker (1760–1825), who had been a finalist for the position won by Schäffer and who would be elected deacon at St. Jacobi in 1795. On 28 April the short list (enger Aufsatz) was made known, narrowing the field to four candidates: Barthold Jacob Klambeck, Gasie, C. H. E. Müller, and Jacob Thomas Wessel.⁸

Gasie was born on 14 September 1750 in Hamburg. From 1764 to 1766 he was a pupil at the Johanneum there before moving on to university studies in Göttingen from 1769 to 1771. He was accepted as a candidate for the office of pastor in Hamburg on 9 June 1775, but his election as deacon at St. Michaelis ten years later seems to have been his first appointment in his native city. Beginning on 30 January 1789 he held the additional post of preacher at the Hamburg Zuchthaus, a position which he voluntarily gave up in January 1793.⁹ Gasie died of a stroke on 7 March 1813

8. Election information is taken from D-Ha, 111-1, Senat Cl. VII Lit. Hc N. 1, vol. 10.

9. In the *Neues Hamburger und Altonaer Adreß-Buch auf das Jahr 1794* Gasie is listed as “zweeter Diaconus zu St. Michaelis.” At that time he lived at Pastorenstraße no. 118.

7. Biographical information on Gasie is from Jensen, 169–70; Janssen, 103, 173, and 315; and Bruhn, 251.

during a baptismal service. Following his death the fourth deacon position at St. Michaelis was vacant for fifty-one years.

For the libretto for H 821l the same situation applies as with H 821m: the poet is not known, but most likely was someone active in or around Hamburg, and the chorale texts are drawn from an unknown source (see table 1 concerning the chorales). The opening chorus is a setting of Psalm 145:8–9, a song of praise to God, which theme continues in the next movement. Mankind is thus encouraged to place its trust in God (no. 3), and not to worry about life's needs, recalling the Sermon on the Mount (nos. 4–7). The chorus (no. 8) then quotes directly from Matthew 6:33. Part II of the cantata text turns to God's sending of a new pastor, asking blessings on him, following appropriate mourning at the grave of the departed one.

According to the surviving invoice (transcribed below), which is dated September 1785, Gasie paid 75 Marks to Bach for the composition of the cantata out of his own pocket.¹⁰ This was the normal sum that Bach received for composing a completely new work. The remaining costs amounted to 68 Marks, of which an additional six went to Bach "für die Direction". According to autograph dates in the score Bach completed part I on 14 July 1785 and part II two days later.

Die Kosten von der Aufführung
der Einführungs-Musik des
Herrn Pastor Gasie betragen:

Für die Direction	6 Mk	
— 10 Sänger	20 —	
— 8 Rathsmusici	12 —	
— 2 Expektanten	3 —	
— 6 Rollmusici	6 —	
— den Accompagnisten	2 —	
— den Instrument. Träger	—	8 ß
— Tromp. u. Pauken	6 —	
— den Vorsänger	1 —	
— den Chorknaben	—	8 ß
— Copialien	11 —	
	Summa	68 Mk

10. "Rechnungsbuch der Kirchenmusiker," fol. 112; this leaf, separated from the "Rechnungsbuch" in D-Ha, resides in F-Pn, LA Bach, Karl Philipp Em. A 4. The original contents list for the "Rechnungsbuch" (D-Ha, 731-1, Handschriftensammlung 462, fol. b) contains the following entry: "[Preis] 68. Gasie. 1785. im September.—[Seite] 112." For a transcription and discussion of the document, see *CPEB-Briefe*, 2:1096–98.

Ueber die richtige Bezahlung quittirt gebührend
C.P.E. Bach.
Music Director.
Hamburg, d. [?] September 1785.

[in left margin]
H. P. Gasie zahlte für die Comp.
aus seiner Tasche 75 Mark

The invoice provides information about the number of performers: ten singers instead of the more usual eight, as well as the expected instrumentalists: eight town musicians (*Ratsmusici* or *Ratsmusikanten*), two *Expectanten* (next in line to become town musicians), six *Rollbrüder* (or *Rollmusici*, a brotherhood of musicians next in the hierarchy), three trumpeters, one timpanist, and a continuo player. Seven of the singers are mentioned by name in the original sources, indicating their solo movements: Peter Nicolaus Friedrich Delver (alto), Johann Andreas Hoffmann (bass), Friedrich Martin Illert (bass), Johann Heinrich Michel (tenor), "Herr Rosenau" (tenor), "Mr. Schumacher" (soprano), and Johann Matthias Seidel (alto).¹¹

H 821l was reused on 12 February 1789 for the installation of Michael Wolters (1754–1803) as deacon at St. Catharinen. Wolters was elected on 30 November 1788 to succeed Johann Christoph Eberwein.¹² Two weeks later, on 14 December, C.P.E. Bach died. Thus it is possible that Bach left instructions for which music to use for Wolters' installation. A libretto for this ceremony has survived (see *CPEB:CW*, VIII/3.2, 253–60) that transmits the identical text as H 821l, leading to the assumption that identical music was also performed. The libretto, however, must have been printed after Bach's death, since it refers to him as the former director of music (wail. [= weilander] Director . . .). An undated invoice for the Wolter installation in Anna Carolina Philippina Bach's hand survives (see *CPEB-Briefe*, 2:1284–86). Suchalla suggests that the later changes in the invoice to the amounts for town musicians (from 16 to 12) and *Rollbrüder* (from 10 to 6) are in C.P.E. Bach's hand, but this is unlikely since one can assume that the invoice was written a few days after the performance, as was certainly the case with, for example, the *Einführungs-*

11. For more information on many of the vocalists see Sanders, 148–59 and Neubacher, 214–15 and 411–64. For a discussion of Bach's instrumental ensemble and the names of the musicians active at this time in their various capacities, see Sanders, 83–94.

12. Janssen, 69. According to the *Journal der Prediger* 40 (1801): 477, Wolters was elected as second deacon at St. Catharinen.

musik Berkhan. The total for the Wolter invoice, 57 Marks, precisely matches that for the Gasie minus the copying costs, since no further copying would have been necessary. The invoice contains the remark that the *Jurat Klefeker* declined to authorize the payment and that this was then assumed by Pastor Wolters himself. The refusal to pay perhaps stemmed from the charge that A.C.P. Bach included for directing the performance, since C.P.E. Bach obviously could not have conducted it; Bach's family would certainly have had to pay someone to lead the performance, perhaps Friedrich Martin Illert, who was appointed interim music director after Bach's death.¹³

Surviving sources for H 821I include an autograph score (source A) and the original performing parts (source B). In addition, five exemplars of the original printed libretto (source OT) survive.

Einführungsmusik Berkhan, H 821I

Georg Heinrich Berkhan was elected head pastor at St. Catharinen on 22 October 1786. His solemn installation took place on 8 February 1787, during which the cantata H 821I—"newly composed" by C.P.E. Bach, according to the libretto—was performed.

Berkhan's predecessor, Johann Melchior Goeze (1755–86), who had held the position of head pastor of St. Catharinen since 1755 and acted as *Senior* of the Hamburg *Ministerium* from 1760 to 1770, died on 19 May 1786. The general call for the position ("Aufsatz zum Hauptpastorat zu Catharinen für Goez") from 7 September 1786 attracted eight candidates. Besides Berkhan, the final round ("enger Aufsatz") included pastors Echte from Celle, Uhle from Hannover, and Willerding from Magdeburg; a slate that encountered no objections from the Hamburg clergy when it was circulated by Christian Ludwig Gerling on 4 October 1786. The election followed eighteen days later, for which Berkhan received twelve votes.¹⁴ Willerding received the second-most votes with five, and less than a year later was elected to fill the next vacancy in Hamburg (see below).

Berkhan was born on 30 August 1747, the son of a pastor in the village of Boffzen near Hörter in Lower Saxony.¹⁵

13. D-Hs, Bestand 311-1 I (Kämmerei I), 16 (Protocollum Praesidii Camerae), vol. 21 (1788–1789), fol. 208 (18 May 1789), shows that Illert served as the interim director.

14. Election information is taken from D-Ha, III-1, Senat Cl. VII Lit. Hc N. 1, vol. 10 and 511-1, Ministerium III B, Bd. 20.

15. Biographical information on Berkhan is from Jensen, 103, and Janssen, 62.

He first attended school in Braunschweig before further studies in Helmstedt and Göttingen. In 1775 he became pastor in Esbeck, about thirty miles outside of Braunschweig. When Christoph Christian Sturm was named pastor of St. Petri in Hamburg in 1778, Berkhan became his successor at the Heilig-Geistkirche in Magdeburg, becoming head pastor there in 1785. Just over a year later he was elected to St. Catharinen in Hamburg. Berkhan was married three times. His first wife died in 1777 after just seven months of marriage. Berkhan remarried in 1779, but was widowed again in 1792. He married again in January 1794, just under two years before his own death on 7 December 1795. His third wife survived him by thirty years. Berkhan was succeeded at St. Catharinen by Rudolf Jänisch (1750–1826).

The poet for H 821I has not yet been identified, but can be assumed to stem from the Hamburg area, as nearly all of the identified poets for Hamburg installation cantatas came from the immediate vicinity. The chorales are not found in HG 1766, the hymnal that was in use in Hamburg until 1787, and have not yet been identified in any other hymnals (see table 1). The opening movement quotes Ezekiel 34:11–12 and 31,¹⁶ introducing the theme of God as the good shepherd. The following movements of part I portray man's search for his shepherd to lead him in life and death. Part II begins with thanks to God for watching over the congregation during their time without a pastor and continues with prayers that God bless the new pastor and give him strength in his new office. The quotation of 1 Timothy 4:16 in the chorus no. 13 is the congregation's direct advice to the new pastor to heed St. Paul's prescription for proper pastoral behavior. Unlike most other installation cantatas, H 821I does not end with a repetition of a previously heard chorus; rather the libretto shows a concluding chorus with the text of Psalm 84:1–2, for which no music is found in the existing sources (see below).

The original invoice for payment for the cantata from 12 February 1787 has not survived, but according to the table of contents of the payment record book, the total was 130 Marks (*CPEB-Briefe*, 2:1195–96). If one assumes that about half of that amount was used to cover the performance costs, then Bach received the usual sum for a completely new composition. But, as the *Einführungsmusik Winkler* shows (see *CPEB:CW*, V/3.3), indication of full payment for a new composition does not necessarily mean that every note was newly composed by Bach. For the in-

16. The libretto (source OT) erroneously gives the chapter number as 35.

strumental opening of the first movement of H 821n, for example, Bach reused the first twelve measures of no. 9 (“Symphonie. Ouverturenmäßig”) from his oratorio *Die Israeliten in der Wüste*, Wq 238 (Hamburg 1775), rewriting the original two horn parts for trumpets. Furthermore H 821n contains presumably at least one more borrowing, whose *Vorlage* has not yet been identified.

The libretto indicates that the installation ceremony ended with a chorus to the text “Wie lieblich sind deine Wohnungen” (Psalm 84:1–2), but neither the autograph score nor the original performing parts contain any music for this movement, or even an indication of which borrowed movement should be performed. In many of Bach’s *Einführungsmusiken* the opening chorus is repeated at the end (e.g., in H 821m), but always with the same text. Here, the text differs from that of the opening chorus, but it corresponds to the first movement of Georg Philipp Telemann’s *Einführungsmusik Hornbostel* from 1740, a movement that Bach had already borrowed for his *Einführungsmusiken Behrmann* (1773) and *Wessel* (1786). It is therefore conceivable that Bach reused this movement for H 821n as well, but since this is highly speculative, Telemann’s music has not been included in the present edition.

Since the original invoice has not survived, we do not know the precise number of musicians taking part in the performance. The total sum of 130 Marks for both composition and performance allows for the assumption that the ensemble was approximately the same size as that for H 821l (see above). Only four specific singers are named in the performing parts: Johann Andreas Hoffmann (bass), Friedrich Martin Illert (bass), “Herr Kirchner” (tenor), and Johann Heinrich Michel (tenor).¹⁷

The surviving musical sources for H 821n include the autograph score (source A) and the original performing parts (source B). Four surviving exemplars of the libretto (source OT) have also been located. At the end of source A Bach noted the date of completion for H 821n as 31 December 1786.

Einführungsmusik Willerding, H 821o

For the installation ceremony of the new head pastor of St. Petri in Hamburg, Heinrich Julius Willerding, on 11 September 1787, C. P. E. Bach composed the *Einführungsmusik Willerding*, H 821o. It was to be the last composition by Bach for the installation of a Hamburg clergyman.

17. For more information on many of the vocalists see Sanders, 148–59 and Neubacher, 214–15 and 411–64.

An original slate of eight candidates declared themselves for the office vacated by the death of Christoph Christian Sturm on 20 August 1786, according to the “Aufsatz zum Hauptpastorenamt zu Petri für Sturm” from 20 March 1787 (see CPEB: CW, V/3.4 for the *Einführungsmusik* that Bach composed for Sturm). Four of these made it through to the final round: Willerding, Johann Benjamin Koppe from Gotha, Josias Friedrich Christian Löffler from Frankfurt an der Oder, and Carl Samuel Protzen from Züllichau. The election of Willerding took place on 17 June 1787, and was reported in the *Hamburgische unpartheyische Correspondent*: “Hamburg, 18 June. Yesterday Herr Heinrich Julius Willerding, pastor at St. Ulrich and Levin in Magdeburg, was selected by an honorable collegium of St. Petri to the post of head pastor to replace the deceased Herr Sturm.”¹⁸ Willerding received fifteen votes.¹⁹ The “Leichnams Rechnungsbuch” of the church records other aspects of the process, including the total costs associated with filling the vacancy.²⁰ Willerding’s tenure at St. Petri lasted more than forty-six years.

Willerding was born on 21 October 1748 in Hildesheim as the son of the minting official Johann Heinrich Willerding.²¹ He began university studies in Göttingen in 1768 and became pastor in Salzdorf near Hildesheim in 1772. The following year Willerding married Margarethe Juliane Riese (1751–1835) from Gifhorn. In 1774 he became pastor at St. Andreas in his native city, before moving on to his position at St. Ulrich and Levin in Magdeburg four years later. In 1787 he was elected to St. Petri in Hamburg where he remained until his death on 12 January 1834. The Ham-

18. “Hamburg, den 18 Junii. Gestern ist von einem hochlöblichen Kirchen Collegium der Hauptkirche St. Petri Herr Heinrich Julius Willerdings, Pastor an St. Ulrich und Levin, in Magdeburg, an die Stelle des sel. Herrn Sturm, wieder zum Hauptpastor erwählt worden.” *HUC*, no. 97, 19 June 1787; *CPEB-Briefe*, 2:1214.

19. Election information is taken from D-Ha, III-1, Senat Cl. VII Lit. Hc N. 1, vol. 10 and 511-1, Ministerium III B, Bd. 21.

20. D-Ha, St. Petri (512-2), A IV a 1. Under the heading “What was observed in the year 1787 at the election of pastor Willerding as head pastor at the St. Petri church” (Was A. 1787 bey der Wahl des Pastor Willerding, zum HauptPrediger an der St. Petrikirche beobachtet wurde) a note describes the process by which Willerding was notified: a church functionary (Kirchenknecht) left Hamburg with the official call on 19 June and returned from Magdeburg with Willerding’s acceptance on 30 June. Willerding arrived in Hamburg on 21 August and was received by a delegation of three head pastors of other churches. The entire process cost 5,296 Marks and 9 Groschen, which included salaries for the vacancy pastors, travel and moving costs for Willerding, and payment for the *Einführungsmusik*, among other items.

21. Biographical information on Willerding is from Jensen, 52, and Janssen, 35 and 118.

burg *Ministerium* elected Willerding Senior (superintendent of the five principal churches in the city) on 26 August 1818. In the same year he received an honorary doctorate in theology from the university in Halle. In honor of his fifty-year anniversary as pastor the *Ministerium* commissioned a commemorative medal. His successor at St. Petri was Johann Karl Wilhelm Alt (1797–1869).

No copy of the printed libretto from Willerding's installation ceremony is known to survive. But shortly after the ceremony the Willerding's inaugural sermon was printed in which the text of the cantata was included. The title page of the publication identifies the author of that text: Johann Heinrich Röding (1732–1800). From a notice in the *Zeitung Neuer gelehrter Mercurius* from 4 October 1787 we know furthermore that he received 30 Marks for his work.²² Röding, a local poet and a teacher at the St. Jacobi school, had also provided the text for the now-lost *Einführungsmusik Rambach*, H 821j, in 1780 at St. Michaelis, as well as texts for various Passion settings.²³ He also published several volumes of poetry in Hamburg. Bach set four poems by Röding as independent songs; these settings would appear in print only after Bach's death, in the collection *Neue Lieder-Melodien*, Wq 200 (see CPEB: CW, VI/3).

The text for the chorale no. 5 was taken from the fourth verse of the poem "Preis des Schöpfer" by Christian Fürchtegott Gellert, a poem that was also included in NHG 1787.²⁴ None of the other chorale texts included in H 8210 are to be found in either HG 1766 or NHG 1787 (see table 1). The opening movement of the cantata, an *accompagnement*, sets the text of Jeremiah 9:24 exhorting the congregation to boast only in the Lord, a theme that runs throughout part I of the cantata. The biblical text in part II alludes to pastoral authority; Luke 10:16 is sung in the arioso no. 13a, declaring "He who hears you hears me, and he who rejects you rejects me." The congregation then recalls the fondness they had for their previous shepherd and expresses their grief at his early demise (Sturm was only 46 when he died) before welcoming their new pastor.

The undated invoice for the *Einführungsmusik Willerding* totals 127 Marks, of which Bach received 59 Marks

"for the composition" (CPEB-Briefe, 2:1213–15). This is less than the 75 Marks that Bach received for composing the *Einführungsmusik Gasie*, H 821l (see above), and is an indication that the cantata for Willerding was not entirely new. Indeed, at least one of the movements is definitely not by Bach: the chorus no. 2 is borrowed from Georg Anton Benda's cantata *Danket dem Herrn Zebaoth*, L 546, with a new text. Bach is known to have had Benda's cantata in his music library.²⁵ Benda's original chorus is given in appendix B of the present volume. On the other hand, two of the chorale texts are set to chorale melodies recently composed by Bach himself, rather than to traditional chorale melodies. Bach composed these chorale melodies at around the same time as the *Einführungsmusik Willerding* for inclusion in the forthcoming new hymnal for Hamburg, NHG 1787. Bach's contributions to the hymnal were published separately by Johann Heinrich Herold as the *Neue Melodien zu einigen Liedern des neuen Hamburgischen Gesangbuchs*, Wq 203. For the chorale no. 12 Bach used his melody to "Wie groß ist des Allmächtigen Güte," Wq 203/1, and for no. 17 he used the melody to "Gedanke, der uns Leben gibt," Wq 203/3, but in both cases with a different text than that which eventually appeared in NHG 1787. According to a note in Bach's hand at the end of the score for part II of H 8210, Bach completed work on the cantata on 27 July 1787, six weeks after Willerding's election.

Since the surviving invoice indicates the same total amount as for the *Einführungsmusik Gasie*, the missing list of performers can be assumed to be the same as for H 821l: ten singers, eight town musicians, two *Expektanten*, six *Rollbrüder*, one accompanist, three trumpet players, one timpanist, one *Vorsänger*, and one *Chorknabe*. According to account books in St. Petri, the musicians "Krohn" and "Buckhöver" each received 6 Marks for playing solos.²⁶ Caspar Daniel Krohn (1736–1801), who was also a trumpet player and composer, was at the time organist at St. Petri. Johann Adolph Matthias Anton Buckhoffer (1723–88) was director of the *Ratsmusikanten* from 1757 to 1788. Since H 8210 contains no violin solos, the invoice probably refers to an organ-accompanied violin solo played during communion, for which the *Ratsmusikdirektor* and organist traditionally received extra payment.²⁷ Six solo singers are mentioned by name in the original sources: Peter Nikolaus Friedrich Delver (alto), Johann Andreas Hoffmann (bass),

22. See Wiermann, 417.

23. See Enßlin/Wolf 2007, 172 and CPEB-Briefe, 1:857–59 and 2:1274–76.

24. Gellert's poem was published in his *Geistliche Oden und Lieder* (Leipzig: Weidmann, 1757) and was set by Bach as a solo song in *Herrn Professor Gellerts Geistliche Oden und Liedern mit Melodien von Carl Philipp Emanuel Bach* (Berlin: Winter, 1758). See CPEB: CW, VI/1, 38.

25. See Wolf 2006, 219.

26. D-Ha St. Petri (512-2), A IV a 1.

27. See Neubacher, 74 and 151.

Friedrich Martin Illert (bass), “Herr Kirchner” (tenor), Johann Heinrich Michel (tenor), and Johann Matthias Seidel (alto).²⁸

The autograph score (source **A**) and the original performing parts (source **B**) for H 8210 have survived. Although no original libretto has survived, when Willerding’s installation sermon was printed a short time later the text to the cantata was included, and an exemplar of that publication has survived (source **T**).

28. For more information on many of the vocalists see Sanders, 148–59 and Neubacher, 214–15 and 411–64.

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