

INTRODUCTION

During Carl Philipp Emanuel Bach's tenure almost 40 pastors were elected and installed in their new positions in Hamburg. This large number results from two historic facts: the five Hamburg main churches—St. Petri, St. Nicolai, St. Catharinen, St. Jacobi, and St. Michaelis—employed not only a main pastor, but up to four deacons; and the *Ministerium*, the highest board of the Hamburg clergy, was responsible for a large number of additional congregations in and outside the walls of the city.¹ These included the churches of St. Johannis, St. Maria Magdalena, Heilig-Geist (Holy Spirit), Heilige Dreieinigkeitskirche (Holy Trinity), St. Pauli auf dem Hamburgerberge; the churches associated with St. Hiob Hospital, the Waisenhaus (orphanage), the Zuchthaus (correctional institute), the Pesthof, the Spinnhaus-Kirche; and, as a relic of the Hanseatic League, the guard ship on the Elbe River. Furthermore the churches in Eppendorf, Hamm und Horn, Billwerder an der Bille, Moorfleet, Allermöhe, Ochsenwerder, Moorburg, Ritzebüttel, Groden, Döse, and Altenwalde were in Hamburg territory (though up to 80 miles away from the city), whereas the churches in Bergedorf, Altengamme, Neuengamme, Kirchwerder, Curslack, and Geesthacht were overseen jointly by the Hamburg and Lübeck clergy.² Finally, some German congregations abroad recruited pastors from Hamburg, most notably London and Arkhangelsk (on the Russian coast of the White Sea).³

1. The single most important source is Janssen. See also Jensen, Bruhn, and Enßlin/Wolf 2007.

2. The following congregations were supervised by the Hamburg *Ministerium*, although no new pastors were installed there between 1768 and 1788: Maria Magdalena (within the city walls), Eppendorf, Hamm und Horn, Bergedorf, and Neuengamme. No *Einführungsmusiken* are recorded for the pastors at the Zuchthaus (Janssen, 173–76) and the Spinnhaus-Kirche (ibid., 181), or for the position of Schiffs-Prediger on the Elbe guard ship (ibid., 153–56). The Hamburg and Lübeck authorities alternated in the calling of new pastors in the congregations they oversaw jointly. The vacancies in Kirchwerder, Curslack, and Geesthacht (ibid., 264–72) during Bach's tenure were filled under the supervision of the Lübeck clergy; neither Bach nor the Hamburg musicians were involved in these ceremonies. Similarly the congregation of Altenwalde had been jointly overseen by Hannover and Hamburg authorities since 1730 (ibid., 243–46).

3. The pastors Klug (in 1772), Lampe (in 1781), and apparently also Lindes (probably 1784) left from Hamburg for Arkhangelsk. See Joachim Christian Grot, *Bemerkungen über die Religions-*

Printed textbooks are known to be extant for 30 of the installations during Bach's tenure in Hamburg; one additional text (*Einführungsmusik Willerding*) survives only in a later publication.⁴ On at least three occasions after Bach's death, earlier works were reused. Of the seventeen installation cantatas listed in the catalogue of Bach's musical estate (NV 1790, 57–58 and 65–66), three lack printed librettos: Johann von Döhren (installed on 10 September 1773), Johann Martin Michaelsen (18 November 1775), and Johann Christoph Friderici (12 December 1775).⁵ Also no copies are known for the following installations for which other documentary evidence exists: Johann Georg Heidritter (installed on 10 August 1769), Benedict Gilbert Flügge (5 March 1771), Johann Otto Wichmann (18 March 1773),⁶ Johann Michael Enke (July 1785), and Christian Heinrich Ernst Müller (5 September 1786).⁷ Since in many cases only a single copy of a libretto has been preserved, it seems more likely in these other cases that all copies have been accidentally lost than that they never existed.

The printed librettos from Bach's tenure are standardized with respect to their format and layout. They invariably consist of two printed bifolios, with each individual leaf measuring approximately 24 x 20 cm, though most cop-

freyheit der Ausländer im Rußischen Reich (St. Petersburg and Leipzig: Dyk, 1797), 1:337ff. There is no evidence, however, that an installation cantata was provided for the pastors at the Dreieinigkeitskirche (Holy Trinity) in London, although they were sent there from Hamburg. See Johann Gottlieb Burkhardt, *Kirchengeschichte der Deutschen Gemeinden in London* (Tübingen, 1798).

4. Heinrich Julius Willerding, *Antrittspredigt in der Hauptkirche St. Petri am 11. Sept. 1787 gehalten* (Hamburg: Nicolaus Conrad Wörmer, 1787), 31–40.

5. The original musical sources are also lost. A copy survives only for what is believed to be the installation cantata for Johann Christoph Friderici; for the logical lacunae in identifying H 821g (Wq 251) as the *Einführungsmusik Friderici* see introduction to CPEB: CW, V/3.3.

6. The copy of this libretto in the former Stadtbibliothek Hamburg was not recovered after World War II. See *Deutscher Gesamtkatalog* (Berlin: Preußische Druckerei- und Verlagsanstalt, 1936), 9:188.

7. A special case is the *Einführungsmusik Lüders*, apparently a compilation from the *Einführungsmusik Palm*, H 821a, and *Einführungsmusik Klefeker*, H 821b, documented only by autograph entries in Bach's late hand on the wrappers to the respective original sources (in D-B, SA 711 and SA 714). A certain Wilhelm Ludwig Lüders became candidate of the Hamburg *Ministerium* on Easter Sunday 1788, according to Janssen, 317. It is not known whether he was elected pastor during Bach's lifetime. Similarly, Johann Heinrich Lindes became a candidate at St. Michaelis in 1783 and followed Johann Georg Lampe as pastor in Arkhangelsk in 1784; no details have been found, besides the bill, dated 17 May 1784, for the installation of Franz Carl von Som (14 May 1784), where the name Lindes is also mentioned, suggesting that he was installed at the same ceremony.

ies were later trimmed considerably. The title pages are uniform; they indicate the name of the pastor, the position he was to assume, the church where the ceremony was held if it was not identical with the congregation he was to serve, the name of the Hamburg music director, and the printer of the libretto.⁸ Only in rare instances is additional information, such as the new pastor's former employment or the name of the poet, provided on the title page. The wording "neu verfertiget und aufgeführt" suggests a work explicitly composed for the occasion. For Bach, however, "verfertiget" did not mean that every single movement was newly composed; adaptations of pre-existing music—whether his own or another composer's invention—were common and not commented upon. On the other hand, the term "aufgeführt" leaves open the question of whether a revived cantata was originally composed by Bach or whether it was a work of his predecessor Georg Philipp Telemann. There is evidence that some pastors explicitly asked for "old music" to be performed, apparently not only to avoid remuneration for the composition.⁹

The librettos from Bach's tenure differ slightly from those of Telemann and from Bach's successor, Christian Friedrich Gottlieb Schwencke: in Bach's librettos the text for the music is divided into three sections. Telemann's librettos—at least those from the last decade of his life—consist of three parts and the "Beschluß": the placement of the sermon is not indicated, but presumably came after the first part of the cantata ("Erster Teil"); the *Veni, Sancte Spiritus* forms by itself the second part ("Zweiter Teil"); and is followed by the second part of the cantata, labeled "Dritter Teil." Bach closely follows Telemann's model: the first part is labeled "Vor der Predigt"; the second part, "Nach der Predigt," begins with the *Veni, Sancte Spiritus*; and the last section, typically a single chorus from earlier in the cantata, has the heading "Zum Beschluß" or "Schluss-Chor."

8. A notable exception is the *Einführungsmusik Häsel* of 1772, which is explicitly called a cantata on the original text print.

9. Cf. undated letter (July 1768) from CPEB to Georg Michael Telemann: "The new pastor who is being installed is requesting an old inauguration cantata. Would you be so kind and send me one of the same by your late grandfather so that I can adapt it in time." (Der einzuführende neue Pastor verlangt eine alte Introductions Musik. Wollten Sie wohl so gütig seyn, und mir eine dergleichen vom seel.[igen] Großvater comuniciren, damit ich sie bey Zeiten aptiren kann?" See *CPEB-Briefe*, 1:157; *CPEB:Letters*, 15. For quarrels regarding the use of "old music" (against the will of the cantor, then Telemann) at the installation of Georg Ehrenfried Paul Raupach on 21 May 1748, see Neubacher, 53.

As Telemann did, Bach indicated the provenance of biblical dicta and chorale stanzas, the latter in accordance with the numbers in the *Hamburgisches Gesangbuch*.¹⁰ Schwencke omitted such information in his librettos entirely and did not include the *Veni, Sancte Spiritus* at all.

Unlike with C.P.E. Bach's Passions, there was no monopoly of the *Ratsbuchdrucker* for the printing of the librettos for the installation cantatas. Rather, Bach entrusted the printing to Heinrich Christian Grund (until the spring of 1772), to Johann Philipp Christian Reuß (from June 1772 until the end of 1785) and finally to Peter Nicolaus Bruns (from 1786 on), with whom also his successor Schwencke chose to cooperate. The uniformity of the librettos under a specific music director, together with the diversity of printers, suggests that it was the cantor's responsibility to produce the text prints. Interestingly, Bach immediately doubled the price at the beginning of his tenure from 1 to 2 Schillings without modifying the format or quality of the printing.

No records survive regarding the printing process or the distribution of the printed copies. As with the Passion librettos, typically two print runs can be distinguished: the sales copies bear a price—invariably 2 Schillings—in the lower right corner of the title page and consist of newsprint, whereas the special copies are printed on better paper and lack any price indication. The order in which the two print runs were made has not been established, because no stop-press corrections have been observed besides adding or more likely removing the price indication, although printing errors are occasionally found. It remains unclear whether Bach had to provide the special copies (which were apparently not meant for sale) at his own expense, and whether any revenue was distributed between the cantor, the printer, or (less likely) the pastor.¹¹

We also lack any information about the print run. For most pastors and deacons at the main churches, multiple copies of the librettos survive; the typography and décor of the librettos suggest that they were not typical ephemera but rather meant to be kept to commemorate a special day. It is indicative that two collections of installation cantata librettos were apparently compiled only in the late eighteenth century: Johann Jacob Heinrich Westphal in Schwerin

10. HG 1766 and NHG 1787, respectively. If the poet chose chorale stanzas that were not included in the hymnal the melody to which they were sung is given instead.

11. For the Passion librettos exactly 258 premium copies had to be delivered; see CPEB:CW, VIII/3.I, xvii. The number of premium copies requested for installation cantatas is unknown.

gathered nineteen different prints of installation cantatas, some in two or even three copies, but at the same time failed to collect more than two Passion librettos. The unknown compiler, probably a Hamburg clergyman, of a collection now preserved in D-SAAMI included twelve installation cantatas and two *Jubelmusiken* relating to Bach; his large collection of installation cantatas almost evenly covers the period from 1758 to 1795. It is likely that in the case of the installation cantatas a larger percentage of the original print run has been preserved, whereas for the passion music every Passion was succeeded by a different setting the following year.

Several of the pastors published their installation sermons shortly after the ceremony (sometimes together with the farewell sermon at their previous position). Some of these prints also contain the text of the installation cantata (as indicated below), showing the importance of this event.

Christian Arnold Palm, *Das Bild eines treuen Lehrers nach dem Bilde des Apostels Pauli, in einer . . . Antritts-Predigt* (Hamburg: Heinrich Christian Grund, [1769])

Otto Christian Schuchmacher, *Das wichtige Geschäfte eines evangelischen Lehrers in einer . . . Antritts-Predigt* (Hamburg: Johann Ludewig Schwarz, [1771]) (includes text of H 821c, pp. 21–28)

Johann Christian Fulda, *Drey Predigten, in Hamburg und Hildesheim gehalten* (Hamburg: Nicolaus Conrad Wörmer, 1775) (includes text of *Einführungsmusik Fulda*, pp. 41–48)

Christian Ludwig Gerling, *Predigt bey dem Antritt des Hauptpastorats an der St. Jacobi Kirche den 28. November 1777. gehalten* (Hamburg: Nicolaus Conrad Wörmer, 1777) (includes text of H 821h, pp. 53–62)

Christoph Christian Sturm, *Antrittspredigt in der Hauptkirche zu St. Petri den 1sten Septemb. 1778. gehalten* (Hamburg: Nicolaus Conrad Wörmer, 1778) (includes text of H 821i, pp. 55–64)

Johann Jacob Rambach, *Antrittspredigt in der Hauptkirche St. Michaelis zu Hamburg am 3ten October 1780 gehalten* (Hamburg: Gottlieb Friedrich Schniebes, 1780) (includes text of H 821j, pp. 37–40)

Georg Heinrich Berkhan, *Antrittspredigt gehalten am Tage der Einführung den 8ten Februar 1787* (Hamburg: Nicolaus Conrad Wörmer, 1787)

Heinrich Julius Willerding, *Antrittspredigt in der Hauptkirche St. Petri am 11. Sept. 1787 gehalten* (Hamburg: Nicolaus Conrad Wörmer, 1787) (includes text of H 821o, pp. 31–40)

Only rarely were the texts for installation cantatas reprinted in collections of occasional poetry by Hamburg authors. Currently the following two prints are known:

Christian Wilhelm Alers, *Gedichte der Religion, Liebe und Freundschaft*, vol. 2 (Hamburg: Eckermann, 1787), 40–46 (includes text of H 821b)

Heinrich Würzer, *Versuch in Gedichten* (Göttingen: Barmeiersche Universitätsbuchdruckerei, 1774), 57–68 and 69–76 (includes text of H 821e and *Einführungsmusik Eberwein*, respectively).¹²

These contemporary editions have not been included in the present volume except in the case of Heinrich Julius Willerding, where the *Antrittspredigt* is the unique text source for the installation cantata, H 821o.

Like Telemann's works Bach's installation cantatas continued to be used in Hamburg after the composer's death. In 1789 compositions of the deceased cantor Bach ("weiland des Musik-Chors Director") were performed on three occasions. Schwencke, who was elected as Bach's successor on 1 October 1789, is known to have acquired a copy (now in D-B, Mus. ms. Bach P 347) of three installation cantatas—the *Einführungsmusiken Winkler, Friderici, and Gasie*—from Bach's widow. So far only nine librettos from Schwencke's tenure, dating from 15 December 1789 to 22 January 1796, are known to survive.¹³ None of them serves as documentation for a mere revival of a work by Bach as could be surmised, but the cantatas for Georg Bernhard Grautoff (installed on 30 May 1793) and Johann Heinrich Ludolf (25 October 1793) are pasticcios based on Bach's *Einführungsmusiken* for Pastors Winkler and Friderici. The catalogue of Schwencke's estate lists, along with the three cantatas composed by Bach, only four works by Schwencke himself.¹⁴ It is significant that a text print survives that only specifies "Text zur Musik, | bey der | Einführung eines Predigers; |

12. For details see the introductions to CPEB: CW, V/3.1 and V/3.2.

13. Eight prints are contained in the aforementioned volume in D-SAAmi (see details below under "Sources"), and one further libretto for Hermann Rentzel (22 January 1796) has been preserved in D-Hnekb, Mi 5069.

14. Cat. Schwencke, nos. 91–94. The pamphlet *Chronologisches Verzeichniß seiner sämtlichen Singkompositionen* (unique copy in D-B, Ds 580) lists two *Einführungsmusiken*, one from 1789 (*Einführungsmusik Georg Heinrich Häsel*), and one from 1792 (*Einführungsmusik Peter Amsinck*, apparently no. 92 in Cat. Schwencke).

verfertigt und aufgeführt | von | C. F. G. Schwenke.”¹⁵ This indicates that the same music and the printed libretto itself were reused in the second half of the 1790s for several occasions. It remains unknown when exactly the practice of installing a new pastor to his new position with *Einführungsmusik* was finally abandoned in Hamburg. Since the musical sources for the installation cantatas by Telemann from Bach’s library are no longer extant, and the sources for Bach’s own works have only partially survived, the librettos form an important source in understanding Bach’s activities as a music director of the free imperial city of Hamburg.

A handful of other occasional vocal compositions can be related to Bach’s installation cantatas. These include two *Jubelmusiken* and three cantatas for the Hamburg Johanneum. Only once during Bach’s tenure a pastor celebrated his fiftieth anniversary in office: Heinrich Hoeck (1700–1779), ordained in 1725 as pastor in Sülfeld (halfway between Hamburg and Lübeck), then pastor at the Heilige Dreieinigkeits-Kirche in Allermöhe in 1729 and, from 1741 on, pastor at the St. Hiob Hospital. On 24 June 1775 Bach performed the now-lost cantata *Herr, ich will dir danken*, as the *Jubelmusik Hoeck*, H 824c. Works for jubilees and installations of pastors were fundamentally interchangeable: part I of the *Jubelmusik Hoeck* later served as part I of the *Einführungsmusik* for Franz Carl von Som, a work not listed in NV 1790.

Although likewise called a *Jubelmusik* in NV 1790, 59, the cantata *Halleluja! Gelobet sei des Herrn Name*, H 824d, written in honor of Johann Klefeker (1698–1775) and performed on 6 July 1775 belongs to a different genre. The cantata is only in one part and was performed during an invited lunch in honor of Klefeker, who as protosyndic functioned as a leader in the political administration of Hamburg.¹⁶

Bach also supplied music (now lost) for installations of three headmasters (*Rektoren*) and/or assistant headmasters (*Konrektoren*) of the Johanneum, the principal Latin school in Hamburg: for Johann Martin Müller (headmaster)

15. The music is the same as for the cantata for Nicolaus Guiliam Evers, who was installed on 7 February 1794.

16. For details of the performance see the “Vorbericht” to *Sammlung der Jubelschriften, welche bey der funfzigjährigen Amts-Jubelfeyer Sr. Magnificenz des Herrn Johann Klefeker . . . gewiedmet worden sind* (Hamburg: Christian Simon Schröder’s widow, [1775]). This publication also contains a reprint of the text of the *Jubelmusik Klefeker*, H 824d on pp. 43–47.

and Johann Andreas Gottfried Schetelig (assistant headmaster) on 7 December 1773; for Anton August Heinrich Lichtenstein (assistant headmaster) on 9 December 1777; and for Lichtenstein (headmaster) and Lorenz Andreas Noodt (assistant headmaster) on 22 October 1782.¹⁷ It appears that Bach used the same piece with minor adaptations at all three occasions. The cantata *Freuet euch, ihr Kinder Zion* is in six movements only, and the music framed several speeches that formed the center of the ceremony. Like the *Jubelmusik Klefeker* these cantatas did not contain any chorales and the festivity was not held at church but at a secular venue.

The present volume contains all original text prints for installations of Hamburg pastors from Easter 1768 until the end of the interim period after Bach's death in late 1789, regardless of whether Bach was the actual composer or only the conductor. The *Jubelmusiken* and installation cantatas for the Hamburg Johanneum follow the installation cantatas for the Hamburg pastors. For sake of uniformity with other volumes in CPEB:CW, in particular Bach's *Versuch* (CPEB:CW, VII/1–3) and the facsimile edition of the librettos for the Hamburg Passions (CPEB:CW, VIII/3.1), the reproductions have been reduced by about 30 percent. The original size of the copies (typically c. 20 x 17 cm) can be derived from the source descriptions. With few exceptions, all extant copies were examined in situ. Movement numberings have been added in the margin for easier reference; the music sometimes suggests a different distribution of text than the layout of the libretto. The setting of the *Veni, Sancte Spiritus* at the beginning of the part "Nach der Predigt" (after the sermon) of each cantata has not been numbered, since none of the musical sources contains a setting of this hymn.¹⁸ For those works for which music survives, the movement numbers correspond to CPEB:CW, V/3.1–5 and thus, by and large, to the numbering system of the thematic catalogue currently in preparation by Wolfram Enßlin (Bach-Archiv Leipzig) for the Bach-Repertorium an der Sächsischen Akademie der Wissenschaften zu Leipzig.

17. The *Einführungsmusik Müller/Schetelig* is listed in NV 1790, 58, and possibly AK 1805 (lot 38); see Wiermann, 384–86 and Enßlin/Wolf 2007, 140, n. 7. No copy of the *Einführungsmusik Lichtenstein/Noodt* libretto is known to be extant.

18. This, together with Telemann's practice of treating the *Veni, Sancte Spiritus* as a section of its own, strongly suggests that the *Veni*, though an integral part of the ceremony, did not belong to the installation cantata.

Acknowledgments

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