

ANHANG

Resümees der Beiträge (englisch, französisch, russisch, tschechisch)

Englische Resümees

Hartwig Eichberg: Spurious Pieces Among J. S. Bach's Clavier Works

A series of pieces Among Bach's sporadic capriccios, variations, sonatas and suites, which should have been included in NBA V/10 may be excluded as not authentic from Bach's *œuvre* and thus from publication in the NBA. All of these spurious pieces have come down without authentication and reveal stylistic features not in keeping with Bach's authorship: BWV 834, 835 (J. P. Kirnberger), 838 (C. Graupner), 839, 844/844a (BWV 844a presumably a composition by W. F. Bach; BWV 844 a later version, probably from the circle of J. C. Kittel), 845, 964, 968 (BWV 964 and 968 unauthentic transcriptions from the solo violin sonatas of J. S. Bach, presumably by W. F. Bach), 969 and 990. In addition, three more compositions, that fit into the pattern of other NBA volumes, are shown to have been falsely ascribed to Bach: BWV 945, 960 and 923a (a spurious version of BWV 923, probably from the circle of Kittel). In an appendix the authenticity of the B^b-Major suite (BWV 821) is discussed, whose authorship is still in doubt, and which will therefore be published in a supplementary volume of the NBA.

Emil Platen: On the Authenticity of Some of Bach's Chorales

The chorale „Du Lebensfürst“ (BWV 43,11) comes from the cantor Christoph Peter in Guben (from „*Andachtszymbeln*“, 1655). Bach probably took it from the „*Neu Leipziger Gesangbuch*“ (1682) by G. Vopelius. The chorales „In allen meinen Taten“ (BWV 367) and „Wer Gott vertraut“ (BWV 433) are presumably also adaptations from Vopelius, yet in both cases Bach has made changes in the part writing. Thus considerable significance can be attached to Vopelius' hymnbook as a source of Bach's work, contrary to previous thinking. The process of revising other compositions also pertains to Bach's simple chorale settings to a greater extent than previously thought. The possibility of future findings identifying revisions of earlier models should not be excluded.

Alfred Dürr: On the Origin of the Brandenburg Concerto Nr. 5

The early version of the 5th Brandenburg Concerto is incomplete as presented in NBA VII/2. Therefore material for the critical commentary (Krit. Bericht) has been added and a first edition of this version planned as an insert in the