

ANHANG

Resümees der Beiträge

(englisch, französisch, russisch, tschechisch)

Englische Resümees

Walter Blankenburg: A new source for the texts of seven cantatas by Johann Sebastian Bach and of eighteen cantatas by Johann Ludwig Bach.

The texts for J.S. Bach's cantatas BWV 17, 39, 43, 45, 88, 102, and 187, as well as the texts of J.L. Bach's cantatas performed by J.S. Bach in 1726, appear in a textbook printed in 1726 in Rudolstadt (Thuringia) without the author's name. Since this textbook is a reprint, the texts may be dated somewhat earlier; Christoph Helm, minister in Berga-Kelbra near Nordhausen from 1704 until his death in 1748, proves to be the most likely choice as author.

André Burguète: The lute compositions of Bach: a critical view based on consideration of performance practice.

An investigation of the construction of eighteenth-century lutes and eighteenth-century lute technique shows that Bach's lute compositions BWV 995–1000 were written with the technical possibilities and limitations of the instrument in mind. What is to be ruled out, however, is the extensive use of scordatura (re-tuning of both stopped and sympathetic strings). For this reason, C Minor could not have been the original key for the partita BWV 997; and the original key of the suite BWV 996 must have been D Minor. The partita in E Major BWV 1006a cannot be performed on the lute; it must be assigned to the lute harpsichord (Lautenclavicymbel).

Klaus Häfner: The provenance of two movements from the B Minor Mass.

In composing the five Masses BWV 232–236, Bach relied to a large extent on earlier works: 27 out of a total of 50 movements can be identified as parodies; others may be assumed to be parodies for various reasons, although there are no extant earlier versions to prove this assumption. In this category belong both the duet "Domine Deus" BWV 232^{II}/8 and the chorus "Et Resurrexit" BWV 232^{II}/6. The duet BWV 193a/5 and the chorus BWV Anh. 9/1, both of them movements from cantatas for which the music is lost, could be designated as possible models for these two works, since their extant texts so precisely fit the pieces from the B Minor Mass that a parody connection may be conjectured.

Andreas Glöckner: Johann Sebastian Bach's performances of Passion settings by contemporaries.

This investigation is concerned with the extant manuscripts of the Saint Mathew Passion by Reinhard Keiser, of the Saint Luke Passion by an unknown composer (BWV 246), of Handel's Passion setting based on a text by B.H. Brockes, of a pasticcio using music