

ANHANG

Englische Resümees

Ulrich Siegele: Bach's Position in Leipzig Cultural Politics During His Time. When the position of cantor at the Thomasschule was filled after the death of Johann Kuhnau, the Leipzig town council aligned itself into two parties, the Cantor's faction and the Capellmeister's faction. The proceedings, which took place in five stages, are discussed here on the basis of available documents. In the end Bach, as candidate of the Capellmeister party, was elected.

Gerd Wachowski: The Four-Part Chorales of Johann Sebastian Bach: Investigations Concerning the Printed Editions from 1765 to 1932, as well as Questions of Authenticity.

The nine most significant editions of Bach's four-part chorales are given a bibliographic description and are evaluated with regard to their intended purposes and the state of knowledge concerning them. A number of chorales were revised by an unknown hand before their first publication in the late eighteenth century, as can be shown by peculiarities of compositional technique.

Hans-Joachim Schulze: "150 Pieces from the Bach Estate": On the Transmission of the Four-Part Chorales of Johann Sebastian Bach.

The manuscript R 18 in the Leipzig Musikbibliothek is more important for the transmission of Bach's four-part chorales than has hitherto been recognized. It was compiled during Bach's lifetime and in his immediate surroundings. Nevertheless many questions remain unanswered: they concern above all the commissioner and the function of the collection, but also the authenticity of certain chorale settings.

Felix Friedrich: Johann Sebastian Bach and the Trost Organ at Altenburg: Observations on Problems Concerning the "Bach-Organ".

Heinrich Gottfried Trost, a significant Thuringian organmaker of Bach's time plays with respect to Bach's "organ-ideal" a not inconsiderable role. The organ in the castle church of Altenburg, built in 1739 by Trost and known to have been played by Bach, documents in a remarkable way since its restoration a few years ago the transformation of the "sound-ideal" in the late Baroque.

William H. Scheide: Clarity and Ambiguity in Picander's Cantata-Cycle Preface and in the Works List in Johann Sebastian Bach's Necrology.

That Christian Friedrich Henrici compiled at Bach's wishes his cycle of sacred cantata texts published in 1728 seems to be selfevident, but this supposition has nothing to confirm it. A critical evaluation of relevant documents leaves other answers as well in the realm of the possible.