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Complete Edition Photo: Paavo Blåfield
The Petite Messe solennelle is the finest work of Rossini’s late years. He composed it between 1863 and 1864 at the age of 71 as a commission for Countess Louise Pillet-Will for the consecration of her private chapel, where the work received its first performance in March 1864. Together with the Stabat mater, the mass is one of the composer’s most important sacred works.

The unusual instrumentation with two pianos and harmonium is entirely in keeping with the Neapolitan keyboard tradition of the 18th century which was cultivated in France in Rossini’s day. It forms a distinct contrast to the style of large-scale sacred compositions as written by, for example, Liszt and Bruckner. Rossini explained that he wrote the later orchestral version of the work dating from 1867 out of concern that if he did not do this, other composers might orchestrate the mass too heavily in later arrangements.

The piano reduction by Andreas Köhs is extremely idiomatic and largely preserves the charming character of the unusual instrumentation.

- Based on the Urtext of the series Works of Gioachino Rossini
- Foreword in three languages (Eng/Ital/Ger)
- With a separate harmonium part and one part for pianos I and II

### Gioachino Rossini
Petite Messe solennelle

**BA 10500**

Edited by Patricia B. Brauner and Philip Gossett

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To appear in May 2010
Rossini’s The Barber of Seville is without doubt the composer’s best-known work and one of the most frequently performed operas in the entire repertoire. This vocal score corresponds with the recently published and highly acclaimed Urtext critical edition (BA 10506) in the series Works of Gioachino Rossini and is available in two versions: Italian-English and Italian-German. The two versions of the vocal score offer revised and modernised singing translations in English and German respectively.

- Urtext edition based on the series Works of Gioachino Rossini
- All versions and transpositions included in the appendix
- Especially user-friendly due to two separate versions (Ital/Eng and Ital/Ger)
- Singing English and German translations

Gioachino Rossini
Il barbiere di Siviglia / The Barber of Seville

- Rossini’s The Barber of Seville is without doubt the composer’s best-known work and one of the most frequently performed operas in the entire repertoire. This vocal score corresponds with the recently published and highly acclaimed Urtext critical edition (BA 10506) in the series Works of Gioachino Rossini and is available in two versions: Italian-English and Italian-German. The two versions of the vocal score offer revised and modernised singing translations in English and German respectively.

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Gioachino Rossini
Il barbiere di Siviglia / The Barber of Seville
Commedia in due atti

BARENREITER URTEXT

Libretto by Cesare Sterbini after
Pierre-Augustin Caron de Beaumarchais
Piano reduction by Rasmus Baumann

English translation by Amanda Holden
BA 10506b (Ital/Eng) Vocal score* approx. €39.95 To appear in April 2010

German translation by Richard Blütschacher
BA 10506a (Ital/Ger) Vocal score approx. €39.95 To appear in April 2010

*New Issue Title

SCORE File: Project: File Date: Time: Print data:
E15-042.MUS A&O 1k 21.08.09 17:15
08-19-*9 1.00 -1.4 2.0 300 3

ROSSINI
BARENREITER URTEXT
Il barbiere di Siviglia / The Barber of Seville

All the appendices in the full score are included in the vocal score. These offer variants on individual arias, additional numbers composed for particular performances and the transposed versions of numbers 5, 6 and 11.
This study score is based on the critical edition of The Barber of Seville edited by Patricia B. Brauner and published in 2008 as part of the series Works of Gioachino Rossini. But who needs a new critical edition of The Barber of Seville? The opera has been performed in theatres throughout the world since 1816 and has never been absent from the repertoire. There are two reasons for a critical new edition: firstly, none of the early editions satisfy modern demands for a scholarly-critical edition. And secondly, there is a wealth of previously unpublished material relating to this opera, of great interest to both scholars and performers.

Thus the famous overture, which Rossini had already used in his earlier opera Aureliano in Palmira, differs noticeably from earlier editions in many places. The new edition enables performers to perform the overture either in its original scoring (as in Aureliano in Palmira), which includes two flutes, two oboes and timpani, or in the scoring for the subsequent opera The Barber of Seville (with just one flute, one oboe and no timpani).

A series of appendices contain music and information which have been included in no other edition of the opera to date.

- Takes into account all original sources, also including five manuscripts with Rossini's autograph ornamentation
- Takes into consideration the full extent of Rossini's personal notational characteristics
- With a detailed foreword (Eng/Ital)

The performance material to the complete opera will be available on hire.
The piano pieces opp. 116-119 were written in 1892/93 and are the last collections of pieces which Brahms wrote for the instrument. Particularly noteworthy is his use of the “small form” accompanied by a heightened increase in musical expression compared to his earlier works.

Clara Schumann, probably the secret dedicatee of the piano pieces, wrote in her diary in November 1892: “a true source of enjoyment, everything, poetry, passion, fantasy, intimacy, full of the most marvellous sound effects […] In these pieces I finally feel musical life drawn into my soul again and play once more with true devotion.”

A renewed critical evaluation of all known sources has resulted in small deviations from previous readings.
The editor

Christian Köhn teaches piano at the Musikhochschule in Detmold. One of his specialisms is the piano music of Johannes Brahms, as shown in his highly acclaimed complete recording of Brahms’s four-hand piano repertoire on CD with his duo partner Silke-Thora Matthies. For Bärenreiter he has already edited Brahms’s Serenades op. 11 and 16 for piano duet (BA 6570/BA 6571).

- Johannes Brahms’s most frequently performed piano pieces, now available in high quality Bärenreiter Urtext editions
- Evaluation of all available sources
- Reflecting the latest state of research
Ludwig van Beethoven
Concerto for Piano and Orchestra after op. 61

After attending the premiere of Beethoven’s stately concerto for violin and orchestra Muzio Clementi approached the composer and requested the work in a transcription for piano and orchestra; his wish was fulfilled in 1807 providing us with not just an alternative version of the composition but also one with authentic cadenzas which Beethoven had not written for the Violin Concerto! This version has waited a long time to be properly edited after the existing sources and the famed Beethoven scholar Jonathan Del Mar has done just that!

Working with all known sources, Del Mar finally presents us with Beethoven’s solo piano articulation and dynamics and Beethoven’s cadenzas. And, for the first time we now have clarity regarding the meaning of Beethoven’s Solo and Tutti markings.

All in all, a groundbreaking scholarly critical edition; a “must” for every pianist, every orchestra and every music library.
Jean Kleeb
Classic goes Jazz

- Classical themes in the broadest sense are the basis for Jean Kleeb's varied, jazz-orientated piano arrangements. Jean Kleeb is adept at taking the best-known baroque, classical and romantic themes and placing them in a new light so that “classical” as well as jazz pianists will derive a great deal of enjoyment from this selection.

- Classical melodies in a jazz interpretation
- Pieces of medium technical difficulty
- Fun and variety guaranteed

Already published:
Mozart goes Jazz for Piano
Arranged by Jean Kleeb
BA 8761  € 10.00

Jean Kleeb
Classic goes Jazz
BA 8760  approx. € 10.95

To appear in April 2010
Beat Furrer
*Xenos II für Ensemble und Sprechstimme*
BA 9761  Performance material available on hire

Beat Furrer
*APON für Orchester und Sprechstimme*
BA 9754  Performance material available on hire

Beat Furrer
*drei klavierstücke*
BA 9326  Available on sale

Vadim Karassikov
*above the shadow of the candle*
For flute, clarinet, violin, violoncello and piano
BA 8286  Available on sale

Philipp Maintz
*tourbillon*
Music for violin, violoncello and piano
BA 7796  Available on sale

Matthias Pintscher
*Study III for Treatise on the Veil*
For solo violin
BA 9322  Available on sale

Thomas Daniel Schlee
*Enchantement vespéral für Ensemble op. 71*
BA 9743  Performance material available on hire

Thomas Daniel Schlee
*Spes unica für großes Orchester op. 72*
BA 9752  Performance material available on hire

Ulrich Stranz
*Portrait für Viola*
(and arrangement by the composer for violin solo)

*Guter Dinge sein*
For flute and viola
BA 8587  Available on sale

Manfred Trojahn
*Sentimento del tempo*
Music for violin solo, 2 flutes and strings
BA 9748  Performance material available on hire

Matthias Pintscher
*celestial object II for solo horn and ensemble*
Part two from «sonic eclipse»
BA 9759  Performance material available on hire

Manfred Trojahn
*Douze Préludes pour Piano*
Cahier 1: Nos. 1-6
BA 9329  Available on sale
Complete Editions
New publications up to November 2009

Das deutsche Kirchenlied
Series II, vol. 3
Hymns I-M (Nos. 331-536)
Edited by Max Lütolf
BA 8360

George Frideric Handel
Halle Handel Edition,
Series II, vol. 12 (Parts 1 and 2): Ottone
Edited by Fiona McLauchlan
BA 4077

George Frideric Handel
Halle Handel Edition,
Series II, vol. 33: Alcina
Edited by Siegfried Flesch
BA 4061

L’Opéra français
Adolphe Adam
“Le Toréador ou l’Accord parfait”
Opéra bouffon en deux actes
Edited by Paul Prévost
BA 8701

Franz Schubert
New Edition of the Complete Works,
Series V, vol. 7: Concert pieces
Edited by Michael Kube
BA 5560

Georg Philipp Telemann
Musical Works, vol. 46
Der misslungene Brautwechsel oder Richardus I., König von England, TVWV 22:8
Edited by Steffen Voss
BA 5866

New Complete Editions by Bärenreiter

Johann Pachelbel · The Complete Vocal Works
Felix Mendelssohn Bartholdy · Complete Letters
Works of Gioachino Rossini
Gabriel Fauré · Œuvres complètes
L’Opéra français
Over the decades Bärenreiter Complete Editions have achieved a unique reputation amongst musicians and scholars. The list of composers whose complete works have been published in editions of outstanding editorial quality is impressive. It ranges from Bach, Handel, Mozart, Schubert through to Berlioz, Berwald and Janáček.

For the first time Bärenreiter is now offering selected groups of works from the world literature of music at particularly attractive prices.
Bärenreiter Complete Edition volumes at attractive set prices

Johann Sebastian Bach
Orchestral Works
Vol. 1: Four Orchestral Suites
Vol. 2: Brandenburg Concertos
Vol. 3: Concertos for Violin, two Violins, Harpsichord, Flute and Violins
Vol. 4: Concertos for Harpsichord
Vol. 5: Concertos for two Harpsichords
Vol. 6: Concertos for three and four Harpsichords
Vol. 7: Missing Solo Concertos and Reconstructions
Price if purchased separately: € 846.00
Special Set Price: BA 5300 € 448.00

Wolfgang Amadeus Mozart
Masses and Requiem
Vols. 1-5: Masses
Vol. 6: Individual Movements and Fragmentary Works
Vol. 7: Requiem (Fragment)
Vol. 8: Requiem (Fragment with the completions by Eybler and Süßmayr)
Price if purchased separately: € 1,111.00
Special Set Price: BA 4627 € 498.00

Wolfgang Amadeus Mozart
Symphonies
Vols. 1-10: Symphonies
Price if purchased separately: € 1,047.00
Special Set Price: BA 4628 € 578.00

Franz Schubert
Symphonies
Vols. 1-4: Symphonies
Price if purchased separately: € 889.00
Special Set Price: BA 5599 € 398.00

To appear in March 2010
**Bärenreiter’s Easy Concertos** is a new series of the most popular short concertos for violinists who want to begin performing in public. The series begins with works by the composers Rieding, Seitz and Vivaldi which are clear favourites amongst the first solo concertos played. The editions include a solo violin part and a piano reduction for the accompanist.

The series is edited by **Kurt Sassmannshaus**, the internationally-renowned violin teacher and co-author of the Sassmannshaus violin school tradition. His forewords introduce these little gems and include tips to ensure successful first concerts.

These volumes form an ideal continuation of the Sassmannshaus school editions and can be used in parallel from volume three onwards: They can also be used to supplement any violin method. This series will be continued and will introduce students to more demanding repertoire with an increasing level of difficulty.

**Oskar Rieding**

**Concerto in B minor op. 35**

*Bärenreiter’s Easy Concertos*

Violin part and enclosed piano reduction

BA 8971 approx. € 8.00

To appear in February 2010
Strings

**Friedrich Seitz** (1848–1918)
Concerto No. 2 in G major
op. 13

**Antonio Vivaldi** (1678–1741)
Concerto in A minor
op. 3/6

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**Friedrich Seitz**
Student Concerto No. 2 in G major op. 13
Bärenreiter’s Easy Concertos
Violin part and enclosed piano reduction
BA 8972 approx. € 8.50

To appear in February 2010

**Antonio Vivaldi**
Concerto in A minor op. 3/6
Bärenreiter’s Easy Concertos
Violin part and enclosed piano reduction
BA 8974 approx. € 10.00

To appear in February 2010
For more than three decades the Sassmannshaus Tradition has been the household name for excellence in beginner string methods in German-speaking countries. More than half a million students have successfully learned to play string instruments using this publication.

The publication of the four violin books in 2008 in a fully adapted English version has been a big success. On the back of this success story Bärenreiter published the four books for cello in 2009 and now presents the four books for viola in a newly adapted version for today’s English speaking children.

The new English viola method for children 4 years and older

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BA 9686 · Viola Book 1 · 64 pages
BA 9687 · Viola Book 2 · 64 pages
BA 9688 · Viola Book 3 · 72 pages
BA 9689 · Viola Book 4 · 72 pages

Introductory price valid until 30 June 2011 € 10.00 each
Price as of 1 July 2011 € 12.95 each

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Songs and scales in different positions are easily mastered within the first year of playing to ensure that children are not confined to first position playing.

Advanced viola techniques such as varied bow strokes and shifting are introduced in a basic form.

“The early emphasis on ensemble playing and the many duos in this method are so much fun for the kids. They pick up important chamber music skills right from the beginning!”

Peter Winograd and Laurie Carney, American String Quartet
Camille Saint-Saëns
Allegro appassionato in B minor op. 43
for Violoncello and Piano

Since its premiere in 1873 this work has held an important place in the violoncello repertoire. It is on the one hand a short charming composition; on the other hand, equally important, is its use in instruction during the first few years of playing. Central here are the articulation of the opening theme and its various repetitions juxtaposed with lyrical passages calling for legato playing.

Christine Baur’s new scholarly-critical edition is based on a thorough examination of all the sources, including Saint-Saëns’ later orchestral version. The edition incorporates many articulation alternatives for the soloist, which are marked “ossia” above the solo cello line in this version for cello and piano.

This important new publication offers cellists not only an Urtext part, but also one with bowing and fingering; both parts have a fold-out page so that no page turns are necessary.

- The first Urtext edition of this important work
- Fold-out page in the solo cello part, so no page turns are needed
- Includes articulation alternatives as “ossias”
Leoš Janáček’s 2nd String Quartet, *Intimate Letters*, is regarded as a highlight of the modern string quartet literature. It was written during the composer’s last year of life, between 9 January and 9 February 1928, inspired by the ageing Janáček’s exceptional love for Kamila Stösslová. The Moravian Quartet devoted themselves to this impressive work; Janáček attended a total of three of their rehearsals in May and June 1928. This had several consequences, including his abandoning his original idea of using a viola d’amore.

After Janáček’s unexpected death (12 August 1928) the uncertain genesis of the work became the greatest problem of the *Intimate Letters*: the surviving copies were not definitively authorised. The editors of this new edition have reverted to Janáček’s autograph sketches as the main, most reliable source and using these as a basis, have reconstructed the work as it stood at the point of Janáček’s death. The musical text, taken from the *Critical Complete Edition of the Works of Leoš Janáček* (Vol. E/4), therefore contains clear differences in comparison with older editions.

- Urtext based on the *Critical Complete Edition of the Works of Leoš Janáček*
- With a foreword by Miloš Štědroň (Cz/Eng/Ger)
- Autograph sketches used as the primary source
Claude Debussy
**Quatuor à cordes**

Debussy’s only string quartet composed in 1893 was his first masterwork. Together with two further works from this creative period, Prélude à l’après-midi d’un faune and Pelléas et Mélisande, the quartet established the composer’s position as the rising star of the French music scene.

Discrepancies existed from the initial publication in 1894 between the score, corrected and seen into print by the composer and the parts, not corrected by him. At a later point, Debussy made a large number of corrections and alterations in a copy of the first edition; these alterations have been incorporated in this Bärenreiter Urtext edition.

This scholarly-critical edition utilises all sources including the composer’s letters, which offer a valuable insight into the genesis of the composition.

- Indispensable edition for all string quartets
- High quality Bärenreiter Urtext edition
- With a foreword (Ger/Fr/Eng) and facsimiles

---

**Claude Debussy**
**Quatuor à cordes**

**BARENREITER URTEXT**

Edited by Douglas Woodfull-Harris
Parts in slipcover*  
BA 9414  approx. € 28.95
Study score*  
TP 414  approx. € 14.95

TP 414

To appear in April 2010

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*New Issue Title*
César Franck
Quatuor à cordes

César Franck's string quartet was completed and premiered in 1890 shortly before the composer's death; he did not live to see the work published. Now Bärenreiter, together with the "Association Internationale César Franck", presents the string quartet in a scholarly-critical edition for the first time. This publication draws on the first edition, the engraver's copy used for the first edition and the sketches with their many crossed out attempts which contain an earlier version of the first movement as well as a copy of the autograph. Franck's letters and a set of hand-written parts which he produced for Eugene Ysaïe's string quartet have also been taken into account.

In her foreword, the editor Christine Strucken-Paland portrays the significance of the string quartet for Parisian musical life at the end of the 19th century and places it in the context of the composer's other late chamber music works. She also describes the work's development, its publication and reception and discusses aspects of performance practice. The facsimiles show Franck's struggles with the opening movement and the critical commentary lists variant readings found in the sources.

First Urtext edition of Franck's masterwork
Informative foreword (Ger/Fr/Eng)
Facsimiles and a critical commentary (Eng)
The Concerto for Alto Saxophone and Orchestra is Alexander Glazunov’s last work; since its first performance in 1934 it has become part of the standard saxophone repertoire. The sole surviving autograph manuscript is the hand-written dedication score given by Glazunov to Sigurd Raschèr (Raschèr was the founder and leader of the well-known and innovative Raschèr Saxophone Quartet). This score contains the original version of the work without the alterations which were made in the proofs to the orchestral score as well as the full version of the composer’s cadenza which was later shortened. The autograph manuscript also contains some performance markings by Raschèr.

The correspondence between Raschèr and Glazunov documents the composer’s thoughts on the work and his recommendations about the size of the accompanying string orchestra. Evidence from this correspondence has been integrated into this edition.

This first scholarly-critical edition of a work by Glazunov contains an informative introduction with commentaries about the history of its composition, facsimiles and a critical commentary. The solo part includes both the complete and the shortened version of the cadenza as well as a cadenza by Raschèr which the composer authorised.

- Includes the original and new solo cadenzas
- With helpful performance tips by Carina Raschèr, the daughter of Sigurd Raschèr
- With an Urtext solo saxophone part and a second part prepared by Carina Raschèr
- Informative foreword (Ger/Eng)
Leoš Janáček

Mládí. Dechový sextet
Youth. Wind sextet

Leoš Janáček, almost seventy years old, characterised the wind sextet he had just finished as “a kind of memory of youth” in a letter to Kamila Stösslová. The suite Youth was written in the summer of 1924, prompted by the composer’s need to take stock on the occasion of his 70th birthday. Janáček also heard the Parisian ensemble Société moderne des instruments à vent several times in Salzburg and Brno. He expanded the classic quintet scoring by the addition of a bass clarinet.

Janáček referred to an earlier part of his life in this work not only by quoting a theme from March of the Blue Boys, but particularly through his general freshness of expression, astute humour and use of form which adhered to the classical style.

The piece was enthusiastically received by both critics and the public and appeared in print as early as 1925 issued by the Prague publisher Hudební matice.
Gabriel Fauré
Œuvres Complètes (OCGF)

General Editor
Jean-Michel Nectoux

Editorial Board

Editorial Staff
Nicolas Southon

In collaboration with
Musica Gallica, Fondation Singer Polignac, Palazzetto Bru Zane, Bibliothèque national de France

THE SUBSCRIPTION OFFER

Bärenreiter proudly presents the start of the publication of the complete compositional œuvre of Gabriel Fauré, a key figure of the end of the 19th and the beginning of the 20th century, in high-quality scholarly critical editions. Based on longstanding preparatory work by Jean-Michel Nectoux as well as on research by internationally acclaimed musicologists, the Complete Edition of the Works of Gabriel Fauré (1845-1924) will be published by Bärenreiter from 2010 onwards.

The volumes can be purchased individually or complete at specially reduced subscription prices. Each volume includes a preface (Fr/Eng/Ger) and a critical commentary (Fr or Eng), format 25.5 x 32.5 cm, cloth-bound. On the basis of this Critical Edition, Bärenreiter will be publishing performance material.
# The Publication Schedule

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At the time when Jean-Philippe Rameau was interested in the form of the cantata, the French form of the genre tended to concentrate on mythological, pastoral or allegorical themes. As a highly popular genre, the cantatas were performed by amateurs and professional musicians in concerts, private performances and on special occasions.

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BA 8946 (Vol. 1) and BA 8948 (Vol. 2) are based on the volume published as part of the Opera Omnia Rameau, série III, volume I, Cantates, Canons, Airs (BA 8855) and contain the following work numbers: RCT 22-28 (Cantatas), RCT 17-20⁹ (Canons) and RCT 21¹-21⁴ (Airs). They are published in a folder each containing score and parts.
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Switzerland · France · Belgium · Luxembourg · Italy
Sales and Marketing
Dr. Christiane Loskant
Tel. ++49 (0) 561 3105-112
loskant@baerenreiter.com

Customer Services
Martin Wagner
Tel. ++49 (0) 561 3105-325
Fax ++49 (0) 561 31806-56
wagner@baerenreiter.com

Customer Services
Ursula Münich
Tel. ++49 (0) 561 3105-326
Fax ++49 (0) 561 31806-64
muenich@baerenreiter.com

Scandinavia · Netherlands · Spain · Portugal
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Sales and Marketing
Catriona Glatthaar
Tel. ++49 (0) 561 3105-179
glatthaar@baerenreiter.com

Customer Services
Margot Schmidl
Tel. ++49 (0) 561 3105-322
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USA · Canada · Greece
Sales and Marketing
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Customer Services
Britta Hoppe
Tel. ++49 (0) 561 3105-327
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Asia
Sales and Marketing
Corinne Votteler
Tel. ++49 (0) 561 3105-175
votteler@baerenreiter.com

Customer Services
Britta Hoppe
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Fax ++49 (0) 561 31806-52
hoppe@baerenreiter.com

UK · British Commonwealth
Bärenreiter Ltd.
Christopher J. Jackson
Patrick J. Abrams
Burnt Mill, Elizabeth Way
Harlow, Essex CM20 2HX, GB
Tel. ++44 (0) 1279 828931
Fax ++44 (0) 1279 828931
baerenreiter@dial.pipex.com

Central and Eastern Europe
Editio Bärenreiter Praha, spol. s.r.o.
Bechovická 26
CZ-100 00 Praha 10
Sales and Marketing
Maxim Belchikov
Tel. ++420 274 001 932
Fax ++420 274 001 920
belchikov@ebp.cz

Customer Services
Jaroslav Kostecký
Tel. ++420 274 001 933
Fax ++420 274 001 927
cservice@ebp.cz

Sales and Marketing Germany · Austria
Director of Sales and Marketing
Ivan Maric
Tel. ++49 (0) 561 3105-162
maric@baerenreiter.com
Sales and Marketing
Gerlinde Neurath
Tel. ++49 (0) 561 3105-188
neurath@baerenreiter.com
Franziska Watzl
Tel. ++49 (0) 561 3105-170
watzl@baerenreiter.com

Public Relations
Johannes Mundry
Tel. ++49 (0) 561 3105-154
Fax ++49 (0) 561 3105-310
mundry@baerenreiter.com

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