The Programme
New Publications
II/2018: July–December 2018
Dear Customer

A new choral promotion
“I love singing with Bärenreiter blue ...”

This is the motto of our new choral promotion which focuses on the instantly recognisable blue Bärenreiter vocal scores. These editions are our hallmark for singers and are musicologically sound as well as practical. Would you like to carry out a choral promotion? We will gladly support your activities with attractive promotional materials such as cotton bags, pencils, posters, catalogues and notebooks. Check out pages 34–35 for all the details. Help us to spread the word about our high-quality blue vocal scores and to increase the profile of our fine choral programme all over the world.

Choral editions to meet today’s standards

We are constantly striving to improve and develop our editions further for singers:

Last year we started to publish major choral works in updated revised vocal scores: they are fully compatible with the “older” versions and the existing performance materials but present a much improved legibility as well as revised uncluttered piano reductions.

We are now also publishing soft-cover full scores to major choral works which have so far only been available in expensive cloth-bound editions. In addition we are offering more and more choral scores.

Further editions and digital services

Alongside the choral area, we are of course continuing to produce a wide range of instrumental and vocal publications. Please browse through our brochure. We are sure you will find many editions of interest.

Did you know? This brochure is also available digitally as a PDF-file via the Bärenreiter website. Each edition is linked to the Bärenreiter shop so that you can directly download texts, sample pages and cover files for your own webshop or promotions! Just follow this symbol: ☞

Please contact us if you have any inquiries. We look forward to working together with you and to supporting your activities.

The whole international Bärenreiter team wishes you a successful autumn season!

Best regards,

Corinne Votteler
Director of Sales and Marketing International
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Please see a pdf of this brochure on our website:
Here each title has been linked to the respective edition in our webshop where you can enlarge sample pages and covers and find additional information.
Beethoven's piano sonatas

All the Beethoven piano sonatas are being published in Bärenreiter Urtext editions edited by Jonathan Del Mar, a worldwide authority and acclaimed Beethoven specialist. He has thoroughly examined every available source and evaluated various impressions of prints published in Beethoven's lifetime. The works appear with a meticulously edited musical text at the cutting edge of scholarship accompanied by a Critical Commentary covering every alternative reading and editorial decision. It goes without saying that each edition has an elegant and reader-friendly engraving as well as practical page-turns, with the emphasis always falling on an optimum presentation of the musical flow. Detailed Introductions on the genesis and significance of the works concerned are supplemented by valuable notes on questions of period performance practice such as pedalling, articulation, trills and other embellishments, dynamics and accents.
Composed in 1800 and published as a “Grande Sonate”, Beethoven’s Piano Sonata in B-flat major op. 22 marks the end of his first creative period. The only surviving handwritten source is a copyist’s manuscript that served as an engraver’s copy but which conflicts in many details with the original print. Beethoven held this sonata in especially high regard, proudly calling it “a real challenge” in a letter of 15 January 1801 to his publisher Franz Anton Hoffmeister. Indeed, it manifests the quintessence of classical formal principles: its proportions are balanced, its four-movement structure consummately designed. It poses high demands on flawless technical brilliance and lightness of execution.

- Urtext edition at the cutting edge of scholarship
- Elegant layout with practical page-turns
- Informative Introduction and valuable notes on central issues of period performance practice (Ger/Eng)
Virtuosic

Ludwig van Beethoven:
Sonata in F major for Pianoforte op. 54

Bärenreiter Urtext

Edited by Jonathan Del Mar

With an Introduction by Misha Donat and notes on performance practice by Jonathan Del Mar and Misha Donat

☞ BA 11806 · approx. € 6.95

To appear in September 2018

Beethoven’s op. 54 sonata was written in 1804-05 just after the highly virtuosic “Waldstein” Sonata and before the “Appassionata” Sonata, and has unjustly stood in their shadow ever since. Its two movements are governed by the clash between traditional form and creative abandon. While the opening movement marked “In Tempo d’un Menuetto” plays with Baroque gestures and a sharply contrasting, metrically distorted “Trio”, the toccata-like “Allegretto” fluctuates between étude and sonata form.

- Urtext edition at the cutting edge of scholarship
- Well-suited for advanced student lessons
- Informative Introduction and valuable notes on central issues of period performance practice (Ger/Eng)
Monumental

"Here’s a sonata that will challenge pianists and that one will be able to play in 50 years": thus Beethoven is said to have written to his publisher Artaria regarding his mighty “Hammerklavier” Sonata op. 106. Given its monumental scale and extreme musical and pianistic demands, the term “Grande Sonate” seems almost an understatement. Dedicated to Archduke Rudolph of Austria, this sonata is famous not least for the seemingly unplayable autograph metronome marks in the opening movement and final fugue – a matter on which the editor offers a new explanation. Nothing is uncomplicated in this pinnacle of the classical-romantic piano sonata, composed in “adverse circumstances” from 1817 to 1819. Even the sources pose supreme editorial challenges.

- Urtext edition with the latest musicological findings
- Detailed Critical Commentary and source descriptions (Eng)
- Informative Introduction and valuable notes on central issues of period performance practice (Ger/Eng)
Beethoven Piano Sonatas

Already published:

Three Sonatas in E-flat major, F minor, D major WoO 47
("Kurfürsten Sonatas")
BA 11801 · € 13.95

Three Sonatas in F minor, A major, C major op. 2
BA 10859 · € 25.95

Grande Sonate in E-flat major op. 7
BA 11802 · € 7.95

Three Sonatas in C minor, F major, D major op. 10
BA 10857 · € 17.95

Grande Sonate pathétique in C minor op. 13
BA 10851 · € 6.50

Two Sonatas in E major, G major op. 14
BA 10855 · € 9.95

Grande Sonate in A-flat major op. 26 “Funeral March”
BA 11804 · € 9.95

Sonata quasi una Fantasia in E-flat major op. 27 no. 1 / Sonata quasi una Fantasia in C-sharp minor op. 27 no. 2
“Moonlight Sonata”
BA 10853 · € 11.50

Sonata in D major op. 28 “Pastorale”
BA 11814 · € 7.95

Three Sonatas in G major, D minor “Tempest”, E-flat major op. 31
BA 11805 · € 21.95

Two Sonatas in G minor, G major op. 49 “Sonates faciles”
BA 10858 · € 7.95

Grande Sonate in C major op. 53 “Waldstein”
BA 10856 · € 9.95

Sonata in F minor op. 57 “Appassionata”
BA 10852 · € 7.95

Sonata in F-sharp major op. 78
BA 11807 · € 10.95

Sonata in G major op. 79 “Sonate facile”
BA 11815 · € 6.95

Lebewohl, Abwesenheit und Wiedersehn.
Sonata in E-flat major op. 81a “Les Adieux”
BA 11808 · € 7.95

Sonata in E minor op. 90
BA 11809 · € 7.95

Sonata in A major op. 101
BA 11811 · € 7.50

Everything about the Beethoven Year 2020:
☞  www.lvb2020.com
Rhaphsodic Brahms

Brahms’s tempestuous “Rhapsodies” of 1879 (op. 79) are among his most frequently played works. Writing to Clara Schumann, he called them “pieces on which you can go on a proper rampage”. In fact, he had a hard time finding a suitable title for them, vacillating between “Piano Piece”, “Capriccio” (No. 1) and “Caprices”. His hand was forced by the dedicatee Elisabeth von Herzogenberg, who welcomed the pieces with the salutation “Ye (to me) nameless ones in the nebulous garb of rhapsodies”.

Now Brahms expert Christian Köhn is presenting these popular pieces in an up-to-date new edition that remains faithful to the sources and reflects the latest findings of Brahms scholarship. A reader-friendly engraving, fingering only where required, practical page-turns and notes on period performance practice meet all the needs of today’s performers.

- Scholarly Urtext performing edition faithful to the sources
- Reader-friendly engraving with practical page-turns and a fold-out page
- With fingering and notes on performance practice in Brahms’s day (Ger/Eng)

Johannes Brahms: Two Rhapsodies op. 79 for Piano

BÄRENREITER URTEXT

Edited by Christian Köhn
With fingering and notes on performance practice by the editor
☞ BA 9614 · approx. € 8.95

To appear in July 2018
Lesser-known piano miniatures by Janáček

Leoš Janáček: Selected Piano Works

BÄRENREITER URTEXT

Edited by Ondřej Pivoda

☞ BA 11545 · approx. € 19.95
(replaces H 6070p)

To appear in August 2018

This Urtext edition of Janáček’s works includes lesser-known piano pieces and miniatures from his late years. They complete our picture of Janáček the piano composer, best known for the cycles “On an Overgrown Path” and “In the Mists”. The late miniatures, entered in the album of Kamila Stösslová, reveal his compositional style at its most concise.

The editor Ondřej Pivoda, the curator of the Moravian State Museum in Brno, has taken the autograph manuscripts as his principal sources while consulting other accessible sources, such as historical editions and copyist’s manuscripts. This series of piano miniatures appears for the first time in a scholarly-critical edition.

- First Urtext edition of Janáček’s lesser-known piano pieces
- Several pieces published for the first time
- Foreword (Cz/Eng/Ger) and Critical Commentary (Eng) by the editor
Keyboard music from the Tudor period

William Byrd is one of the great English composers of the late 16th and early 17th centuries. Today this creative Catholic at the Anglican court of Elizabeth I is known primarily for his masses, motets and madrigals. However, in addition to vocal music he also composed an impressive number of keyboard pieces that brook comparison in quality with those of his younger contemporaries Frescobaldi and Sweelinck. This edition contains a selection of his major works for keyboard instruments, some taken from such famous collections as the “Fitzwilliam Virginal Book”, “Parthenia” and “My Ladye Nevells Booke”. In addition to five large-scale fantasias, including the monumental “Fantasia in a”, there are smaller preludes and voluntaries and three contrapuntal hexachord settings.

The Foreword offers a detailed overview and evaluation of the sources, brief descriptions of the pieces and valuable information on notation and performance practice.

- Urtext edition at the cutting edge of scholarship
- Extensive Foreword (Ger/Eng) and detailed Critical Commentary (Eng)
- Practical and user-friendly layout

William Byrd:
Keyboard Music
Fantasias and Selected Works

BÄRENREITER URTEXT

Edited by Desmond Hunter
☞ BA 10897 · approx. € 29.95

To appear in December 2018
Bärenreiter presents Book II of Couperin’s “Pièces de clavecin”, first published in 1717, in addition the eight preludes and one allemande from his treatise “L’Art de toucher le clavecin” are included in the appendix. For the first time Denis Herlin has evaluated the many later impressions of the original print, most of which he unearthed himself in international libraries.

By preserving the essential features of the original print while largely dispensing with disruptive page-turns within the pieces, the volume brings modern performers close to the special sound of this music.

Rounding off this pioneering new edition are an extensive Foreword, notes on historical performance practice, a comprehensive glossary, facsimile pages and a detailed Critical Commentary.

- Pioneering edition with the first-time evaluation of an extensive body of sources
- Includes Couperin’s original expression marks
- Contains nine original compositions from “L’Art de toucher le clavecin” (1716–17)

Also available:
Pièces de clavecin, Premier livre (1713). BA 10844 · € 46.95
Rediscovered piano concerto from the Viennese classical period

Johann Joseph Rösler (1771–1812) was a composer, conductor and pianist who was active in Prague and Vienna. Later he was in the service of Prince Franz Joseph von Lobkowitz. His Piano Concerto No. 2 in E-flat major of 1803 is a fitting companion to the piano concertos of Beethoven; indeed, his first Piano Concerto in D major was mistakenly attributed to Beethoven until 1925.

Now Rösler’s second Piano Concerto is appearing in print for the first time. This is due to editor Alena Hönigová discovering and identifying an autograph score which is the only preserved source in the Prague Conservatory archive. In this Urtext edition Hönigová takes into account the distinctive features of Rösler’s handwriting and the division of parts in the score, as befits the performance practice of his day.

- First publication of a rediscovered piano concerto
- Idiomatic piano reduction with figured bass realization for the right hand
- Foreword (Cz/Eng/Ger) and Critical Commentary (Eng) by the editor

Johann Joseph Rösler: Concerto No. 2 in E-flat major for Pianoforte and Orchestra

BÄRENREITER URTEXT
Edited by Alena Hönigová

Full score
☞ BA 11550 · approx. € 33.95

Piano reduction
☞ BA 11550-90 · approx. € 21.95

Performance material
available on hire

To appear in July 2018
Otilie Suková was the daughter of Antonín Dvořák and the wife of Josef Suk. A gifted musician, she played the piano and wrote several compositions of her own, inspired by her musical surroundings.

Four of her piano pieces have survived; Suk wrote them down after his wife’s performance. “Lullaby”, “Humoresque” and “Joey on the Horsie” were published four years after her death as a supplement to the periodical Zlatá Praha. “To Dear Daddy” appears here for the first time in print. It is based on two manuscripts; the first is Suk’s manuscript, the second is Otilie’s clean copy of Suk’s manuscript.

- First scholarly-critical edition of the sole surviving compositions of Dvořák’s daughter Otilie
- “To Dear Daddy” published for the first time
- Pieces of moderate technical difficulty also suitable for advanced students
- Foreword (Cz/Eng/Ger) and Critical Commentary (Eng) by the editor
Organ music from Spain’s Golden Age

Joan Cabanilles was cathedral organist in Valencia and the towering figure in Spanish organ music of the late 17th century. His brilliant and diverse musical language, rooted in the traditional sounds of Spain, has not managed to reach a large audience outside the Iberian peninsula, although he is often called “a musician of European stature”.

The aim of this three-volume Urtext edition is to grant access to his most appealing works. To this end, all available sources in the libraries of Astorga, Barcelona, San Lorenzo de el Escorial, Felanitx/Mallorca, Jaca and Montserrat have been examined and newly evaluated.

If Cabanilles’s oeuvre consists primarily of tientos, organ hymns and versets, the third and final volume contains three versos, three pasacalles, two galliards, two toccatas and such special forms as Paseos de tercer tono, Diferencias de Folías and a Jácara.

- Final volume of the three-volume Urtext edition
- New selection of pieces and musical forms
- Extensive trilingual Foreword (Ger/Eng/Sp) on the works, sources and previous editions as well as notes on registration and contemporary organ building

“This is an excellent resource for organists interested in exploring this satisfying repertoire.” (Brian E. Harlow, Journal of the Association of Anglican Musicians 1, 2018)

Already published:

Joan Cabanilles
Selected Works for Organ
Volume I: BA 11228 · € 34.95
Volume II: BA 11229 · € 34.95
Girolamo Frescobaldi: Organ and Keyboard Works IV

Bärenreiter Urtext

Edited by Christopher Stembridge

☞ BA 8415 · approx. € 48.95

To appear in November 2018

Frescobaldi’s music had a formative impact on composers such as Froberger, Buxtehude, Couperin and Bach. He stands alongside Jan Pieterszoon Sweelinck as the leading keyboard composer of the early 17th century.

Bärenreiter’s Urtext edition of his organ and keyboard works takes all sources into account and presents these pieces in exemplary fashion for professional musicians, musicologists and interested amateurs.

Now Frescobaldi expert Christopher Stembridge presents the final volume with the collections “Fiori Musicali” and “Aggiunta”. Each volume in the Frescobaldi Edition is accompanied by a detailed Introduction to the works’ genesis, sources, performance practice and editorial method as well as a Critical Commentary.

• Benchmark Urtext edition in five volumes
• Informative Foreword (Ger/Eng)
• Catalogue of sources and Critical Commentary (Eng)

Reviews

“excellent urtext edition” (The American Organist, December 2010)

“More than ever, Bärenreiter have done themselves proud in producing a very scholarly edition” (John Collins, The Organ, February–April 2011)

“worth every penny” (Harpsichord 2/2010)
Girolamo Frescobaldi: Organ and Keyboard Works in 5 Volumes
BA 9200 · € 220.00

Already published:
Girolamo Frescobaldi
Organ and Keyboard Works I.1
Ricercari, et Canzoni franzese
(Rome, Zannetti, 1615, ‘1618)
BA 8411 · € 53.00

Organ and Keyboard Works I.2
Toccate e Partite d’intavolatura di cimbalo;
Libro primo (Rome, Borboni, 1615, ‘1616)
BA 8412 · € 53.00

Organ and Keyboard Works II
Il Primo Libro di Capricci fatti sopra diversi Soggetti,
et Arie (Rome, Soldi, 1624)
BA 8413 · € 53.00

Organ and Keyboard Works III
Il Secondo Libro di Toccate, Canzone, Versi d’Hinni,
Magnificat, Gagliarde, Correnti et altre Partite
(Rome, Borboni, 1627, ‘1637)
BA 8414 · € 41.50
“Toccata and Lament” was composed on commission in 2008 to inaugurate the large new organ in the Christ Church Cathedral, Rochester, NY, USA. This instrument is a detailed reconstruction of a late Baroque organ of 1776 from Vilnius in Lithuania. The point of departure – a clash of contrasting eras and musical cultures on two continents – already bodes excitement. Martin Herchenröder, a composer and professor of music theory, has incorporated these contrasts in his roughly eight-minute composition. The result is a musical idiom of rare distinction, universal in its musical resources and alternating between tonal triads and extremely dissonant clusters. The heart of the piece is a dirge which, using the Baroque doctrine of the affections, relates to Eastern European cultural history in and around Vilnius, a history marked by the predations of 20th-Century war.

- Expressive and effective contemporary organ music
- Amalgam of musical traditions from the 18th to 21st Century
- Explanatory foreword by the composer (Ger/Eng)
Flowing flute music

Following the "Carnival of the Animals" edition, Jennifer Seubel has now set her sights on the "Moldau". The major stopping points in the course of the music have been insightfully and faithfully translated for two flutes. Here advanced students will find beautiful music to play which also contains some small challenges. The arrangement follows the original work with the movements "The First and the Second Source of the Vltava", "Forest – Hunting", "Village Wedding", Moonlight – Nymph’s Dance", “The Vltava’s Broad Stream – Vyšehrad-Motiv”.

- Convincing arrangement of highlights from the “Moldau”
- Two flute parts of equal importance
- Excellent for recitals
- Ideal for advanced students

Already published:

Camille Saint-Saëns
The Carnival of the Animals for two Flutes
BA 10926 · € 14.95

Bedřich Smetana:
Moldau
for two Flutes
Arranged by
Jennifer Seubel

☞ BA 10929 · approx. € 13.95
To appear in October 2018

Photo: Jennifer Seubel

New Issue Title
Joseph Joachim’s “Fantasies on Hungarian and Irish [Scottish] Themes” was his first virtuoso music for the violin with orchestral accompaniment.

Joachim was intent on creating popular works, not least at the urging of his family, but they also bore witness to his urbanity: the young Jewish-Hungarian musician spent many summers in England and its familiar, Irish melodies held great appeal for English audiences. Performances of the “Fantasy on Hungarian Themes” in German cities met his need for self-display as the “Hungarian lad”, to use Mendelssohn’s jocular epithet. Joachim was well aware that the style hongrois was all the rage in European capitals.

- First edition
- Informative foreword (Ger/Eng)
Reconstructed violin concerto

This violin concerto in G minor has not come down to us in the form presented here. It has been reconstructed from a lost violin concerto that survives solely in Bach’s arrangement for harpsichord, namely, as the Harpsichord Concerto in F minor (BWV 1056).

The reconstruction is based on a meticulous evaluation of those autograph harpsichord concertos that also survive in an original version for violin. In particular, the autograph harpsichord parts contain changes that Bach made when preparing his arrangements, thereby revealing the manner in which he transcribed his solo violin works for the harpsichord.

The keyboard realization is presented in a transparent way allowing players the possibility to embellish and fill in the harmonies at their discretion.

- Reconstructed from the Urtext of the “New Bach Edition”
- Meticulous analysis and evaluation of the sources
- Interpretative leeway for keyboard players
Saint-Saëns string quartets ...

Ludwig van Beethoven’s overpowering legacy caused many subsequent composers to avoid writing string quartets at all. Saint-Saëns was no exception in this respect and waited until 1899 and 1918 to produce his two contributions to the genre. Couched in classicism, they relate in form and style to early 19th-century French quartets and to a titan of the genre: Joseph Haydn.

Saint-Saëns’ string quartets appear here for the first time in a scholarly-critical edition. It is also the first edition to contain the original version of the Finale to String Quartet No. 2 in score and parts. An informative Introduction is included in the study score to complete this volume of important French chamber music, based on the Urtext from “Camille Saint-Saëns – Complete Edition of the Instrumental Works”.

- First scholarly-critical edition of these French masterpieces
- Includes the original version of the Finale to String Quartet no. 2
- Based on the Urtext from “Camille Saint-Saëns – Complete Edition of the Instrumental Works”
... escaping
Beethoven’s shadow

Camille Saint-Saëns:
The String Quartets

BARENREITER URTEXT

Edited by Fabien Guilloux
Study score
☞ TP 779 · approx. € 29.95
To appear in December 2018

Already published:

Camille Saint-Saëns
Complete Edition of the Instrumental Works, Volume III/1
String Quartets Nos. 1 and 2
Linen-bound
BA 10315-01 · € 293.00
Edmund Severn: Polish Dance

Bärenreiter’s Concert Pieces

Edited by Kurt Sassmannshaus

Violin part with enclosed violin/piano score

☞ BA 10750 · approx. € 9.95

To appear in October 2018

Edmund Severn (1862–1942) was an American composer and violinist. Born in England, he studied in various cities including Berlin and composed works for unaccompanied violin, orchestra and string quartet.

“Polish Dance” is his best-known work. Written in the style of a mazurka, it is an invitation to this dance form with its distinctive local colour. Many ritardandos and rubatos add rhythmic spice; wide leaps, double stops and three-note chords ensure delightful melodic and harmonic turns. Expressive dynamics provide the necessary vim to this “Polish Dance”!

- Well-known and ingratiating original work for violin
- Full of Eastern European flavour
- Pizzicato, rubato, double stops
Henry Eccles left behind a number of smaller works most of which were written for violins or flutes. However, the most famous is this Sonata in G minor. Though often played in transcription by violinists and especially by double bass players, the sonata was originally published for cello in four movements – Prelude, Courante, Sarabande and Gigue – accompanied by a figured bass. Little is known about Henry Eccles. Neither his birth nor his death date has been firmly established, ranging respectively between 1675-85 and 1735-45. It is not even certain that he composed this sonata. He probably hailed from London and later served at the court of Louis XV in France. The editor Christoph Sassmannshaus, is the grandson of Egon Sassmannshaus, the founder of the “Early Start” series of string methods.

- Well-known and effective original piece for cello
- A “must” for young cellists
- Easy piano arrangement

To appear in October 2018
Early String Ensemble Playing

Edited by Egon Sassmannshaus and Kurt Sassmannshaus

☞ BA 10688 · approx. € 12.95 (replaces BA 9698)

To appear in August 2018

The Sassmannshaus “Early Start” string methods cultivate playing together as early as possible, initially in duets. However playing in larger mixed ensembles is also encouraged and this tried-and-trusted edition for strings provides the perfect start for this. The first songs can all be performed in canon; each piece is notated in violin, viola and bass clef so that all three string instruments can play together in any number and combination. The collection then continues with through-composed pieces by such composers as Johann Valentin Rathgeber and Johann Joseph Fuchs. Here the middle part may optionally be performed by a viola or second violin.

From the contents:
Abendstille | Frère Jacques | Viva la musica | Minuet (G. Torelli) | Rigaudon (J.C. Pez) | March (C.P.E. Bach) and many more pieces

• First steps in string ensemble playing
• For violin, viola and cello or for two violins and cello
• Includes many canons
Fun pieces for young string ensembles

In this edition George Speckert has depicted an entire menagerie of small animals in 12 movements. Framed by an overture and epilogue, ten animals/species make an appearance. These easy little character pieces can be played in any order by two violins, viola and cello, either one or more to a part. It is a fun-to-play collection especially suited for children and invites them to expand on these pieces by adding little tales, pictures or scenes.

From the contents:
Overture | The Ants | The Bashful Hedgehog | The Big-Mouthed Frog | The Hobo Bee | The Swan | The Shy Squirrels | A Bummed Bear | The Wobbling Ducks | The Majestic Peacock | The Tardy Turtle | Epilogue

- Easy fun pieces on animals geared towards children
- Suitable for smaller and larger recitals
- Can be played by a variable number of string players

George A. Speckert:
Don’t Feed the Animals
12 Pieces for String Ensemble
(two violins, viola and cello or three violins and cello)

☞  BA 10648 · approx. € 13.95

To appear in September 2018
Ševčík’s op. 2 now arranged for cello

Otakar Ševčík:
School of Bowing Technique op. 2 for Violoncello

Arranged by Tomáš Jamník

- Book 1: BA 11547 · approx. € 14.50
- Book 2: BA 11548 · approx. € 14.50
- Book 3: BA 11549 · approx. € 14.50

To appear in December 2018

Otakar Ševčík’s op. 2 is a fundamental tutor for teaching the violin. It focuses on the elementary problems of right-hand technique which Ševčík practises in 4,000 variants of systematically organized exercises for all bowings. This famous tutor has remained in use to the present day and is equally valued by players of other string instruments.

The distinguished cellist Tomáš Jamník has arranged the “School of Bowing Technique” for the violoncello, taking into account its differences from the violin. He has transcribed individual exercises for the violoncello without neglecting Ševčík’s original pedagogical aims. As a result, this edition differs fundamentally from the only known cello arrangement of this opus by Louis R. Feuillard.

- New arrangement for violoncello of one of the most significant violin tutors for the right hand
- Foreword and valuable methodological notes by the arranger (Cz/Eng/Ger)
- Exercises in ascending order of difficulty: easy – moderate – difficult
- Practical three-volume edition
New publications up to May 2018

Niels W. Gade
Works, Series IV/10
Works for Male Choir and Equal Voices
Volume 1
Edited by Bjarke Moe
☞ BA 7629

New Gesualdo Edition
Madrigali a cinque voci. Quinto libro
Edited by Maria Caraci Vela
☞ BA 10385-01

George Frideric Handel
Halle Handel Edition, Series II,
Volume 18: Alessandro
Edited by Richard G. King
☞ BA 4073-01

Halle Handel Edition, Series II,
Volume 27: Sosarme, Re di Media
Part volumes 1 and 2
Edited by Michael Pacholke
☞ BA 10713-01

The Bohuslav Martinů
Complete Edition
Series IV/3, Volume 2
String Quartets Nos. 4, 5, 6 and
Concerto da Camera
(String Quartet No. 7)
Edited by Aleš Březina et al.
☞ BA 10576-01

Jean-Philippe Rameau
Opera Omnia, OOR IV.18
Naïs, RCT 49
Edited by Pascal Denécheau
☞ BA 8857

Camille Saint-Saëns
Complete Edition of the Instrumental Works
Series III, Volume 1
String Quartets and Quintets
Edited by Fabien Guilloux
☞ BA 10315-01

Georg Philipp Telemann
Musical Works, Volume 56
Harmonisches Lob Gottes
Edited by Jana Kühnrich
☞ BA 7813-01
High-quality facsimile edition: Berlioz’ Symphonie fantastique

Hector Berlioz
Symphonie fantastique op. 14

BÄRENREITER FACSIMILE

Facsimile of the autograph score held in the Bibliothèque nationale de France
With a Commentary by Hugh Macdonald
Documenta musicologica II/53
292 pp. of Facsimile and 12 pp. of Commentary
(Eng/Ger/Fr)
Half-leather binding

ISBN 978-3-7618-1601-1 · € 720.00
Love and insanity, tenderness and vulgarity bordering on the grotesque:

Hector Berlioz never avoided extremes, neither in his life nor in his œuvre. His entire “Symphonie fantastique” is pervaded by a musical “idée fixe” representing a woman he adored. The symphony brought about his breakthrough and has remained popular ever since.

The impact of his masterly approach to composition, especially in the treatment of the orchestration, could still be felt in the 20th century. Berlioz revised the work for years before it finally reached its definitive version. He entered many of these changes in the autograph score, which was also used for performances, by pasting strips of paper over the bars or parts in question.

This facsimile edition, in high-quality four-colour reproduction, presents the manuscript as it is today – with pieces of paper that can be folded out, making both versions visible.

Hugh Macdonald, General Editor of the “New Berlioz Edition”, explains the work’s genesis and presents particular passages from each movement.
Cotton Bag
Medium handle length, format 38 cm x 42 cm
Minimum order quantity: 10 bags
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Pencil
Minimum order quantity: 10 pencils
SPA 502_01 unit price: € 0.30 (net)

Poster
Format: A2
SPA 170_21 free of charge

Bärenreiter Notes
Colour: “Bärenreiter Vocal Score Blue”
Format: A6, 32 pages, binding stapled
Minimum order quantity: 10 copies
☞ BA 8100_29 unit price: € 0.75 (retail)

Choral Music Catalogue 2018/2019
Format: A5, 48 pages, English, no prices
☞ SPA 30 free of charge
I love singing with Bärenreiter blue.

Bärenreiter Urtext
Choir / Vocal Scores

First Urtext edition of the “Chandos Te Deum”

Handel composed the “Te Deum” in B-flat major HWV 281 in 1718 for the future Duke of Chandos, hence its nickname “Chandos Te Deum”. Here it is called “Te Deum for Cannons” after the Duke’s stately home named Cannons where the first performance took place.

The unusual scoring for flute, oboe, bassoon, trumpet, two violins and basso continuo plus a choir (one soprano, three tenors and a bass) probably reflects the musicians which were available at Cannons, bearing in mind that three tenors were used also in “Acis and Galatea”, the masque which was composed at almost the same time. Though in many respects this “Te Deum” is reminiscent of the “Utrecht Te Deum”, its smaller forces tend to give it more the character of chamber music. This edition is based on the Urtext from the “Halle Handel Edition” (BA 10708), which offers the first complete scholarly text of the music for the “Te Deum”.

- Urtext from the “Halle Handel Edition”
- Expansion of repertoire for choirs
- Bilingual Foreword in the full score as well as in the vocal score (Ger/Eng)
- Idiomatic uncluttered piano reduction
Vocal score – revised

What makes this new vocal score so special?

• BA 5103-90 replaces the previous vocal score. The article number remains unchanged.

• The text appears in slightly larger type size and a clearly legible font.

• The pagination has been adopted from the previous edition. This means that you can rehearse and perform this work with some singers using this new edition and some the old Bärenreiter edition.

• This vocal score is fully compatible with all existing performance material (BA 5103)

• The new vocal score includes a revised piano reduction. It is based on the reliable Eduard Müller piano reduction but has been revised and re-engraved, making it far easier to read and play.

• A more exact spacing of underlaid words has been included in the vocal parts.

• Apart from the revised piano reduction, the musical text remains unchanged.

• The recommended retail price of € 8.00 remains unchanged.

Already published in a revised vocal score:
Wolfgang Amadeus Mozart
Requiem K. 626
BA 4538-90 · € 8.95

To appear in August 2018:
Johann Sebastian Bach
St. Matthew Passion BWV 244
BA 5038-90 · € 16.95

Johann Sebastian Bach:
Magnificat in D major
BWV 243

BÄRENREITER URTEXT

Edited by Alfred Dürr

Piano reduction by Eduard Müller
(Reviewed and revised by Andreas Köhs)

Vocal score (Lat)
☞ BA 5103-90 · approx. € 8.00

To appear in September 2018
Joseph Haydn:
Missa in B-flat major
“Theresa Mass”
Hob. XXII:12

BARENREITER URTEXT

Edited by Günter Thomas

Full score (Lat)
☞ BA 4661-02 · approx. € 49.00

To appear in September 2018

Haydn’s Mass in B-flat major of 1799, nicknamed the “Theresa Mass”, is one of the six great Mass settings which, along with “The Creation” and “The Seasons”, form the crowning glory of his vocal music. The linen-bound full score of the G. Henle Complete Edition of the “Works of Joseph Haydn” is now supplemented by a soft-cover full score.

- Based on the G. Henle Complete Edition of the “Works of Joseph Haydn”
- Soft-cover full score
- Includes a Foreword (Ger/Eng)

Fully compatible with all existing performance material:

Mass in B-flat major “Theresa Mass” Hob. XXII:12
BA 4661-90 Piano reduction € 18.95
TP 99 Study score € 20.50
Choral scores for Haydn’s oratorios

These choral scores for Haydn’s two great oratorios supplement the existing performance material. They are based on the G. Henle Complete edition of the “Works of Joseph Haydn”.

The choral scores are fully compatible with all existing performance material:
- The Creation Hob. XXI:2
  - BA 4648 Full score € 73.00
  - BA 4648-90 Vocal score € 13.95

- The Seasons Hob. XXI:3
  - BA 4647 Full score € 94.00
  - BA 4647-90 Vocal score € 13.95

Joseph Haydn: The Seasons
Hob. XXI:3
Edited by Armin Raab
Choral score
☞ BA 4647-91 · approx. € 9.50
Minimum order quantity 10 copies
To appear in November 2018

The Creation
Hob. XXI:2
Edited by Annette Oppermann
Choral score
☞ BA 4648-91 · approx. € 7.95
Minimum order quantity 10 copies
To appear in October 2018
Sacred Choral Works by Mårten Jansson

Mårten Jansson: 
Tonight I Dance Alone
(Eng) 
(SATB SATB) 
Text: Charles Anthony Silvestri
☞ BA 8525 · € 5.95

Already published, not announced in previous New Publications Bulletins

“Tonight I Dance Alone” for double choir a cappella consists of three poignant episodes from the life of an old man. We encounter him before his wedding, before celebrating his wedding anniversary and now as an elderly widower who says to his grandson:

“Soon we will dance in the God-light, My love and I. Soon will the moon be ours again, And the endless shining stars In the halls of heaven. Soon, my love, very soon; But tonight, one last time, Tonight I dance alone.”

The libretto and the descriptive music are deeply moving and constitute an ideal partnership. This is Mårten Jansson’s first collaboration with the well-known librettist Charles Anthony Silvestri. The piece provides a well-worth challenge for ambitious choirs.

This composition was world-premiered by the Saint Louis Chamber Chorus under the baton of Philip Barnes on 1 October 2017 in Saint Louis, MO (USA)

☞ With video material to listen to YouTube
Major Rameau repertoire

The main body of the new edition of “Les Indes galantes” published in “Opera Omnia Rameau” (OOR IV/2, 7), restores the version authorised by Rameau in 1736. This basic editorial decision has made it possible to present a fully coherent and authenticated reading of the work (after the adjustments from the earliest performances). All other versions before and after 1736 are gathered together in 19 appendices.

Sylvie Bouissou’s new edition differs markedly from previous modern editions and all existing recordings. With its appendices she does justice to the performer’s need for Rameau’s various revisions while finally making accessible a version actually authorised by Rameau. For the first time it is presented in its complete stylistic and dramatic context.

- Practical vocal score with an accompaniment for keyboard by François Saint-Yves
- Based on a reassessment of all sources and versions
- Destined to have a clear impact on the performance practice of this major work by Rameau
The work appears here for the first time in a vocal score with a keyboard reduction by François Saint-Yves on the basis of the new critical edition by Pascal Denêcheau which is part of “Opera Omnia Rameau” edited by Sylvie Bouissou.

This edition is the result of a meticulous comparison of all known musical sources. In the main section, it presents the version that Rameau approved for the performances of 1749. The appendix contains those passages that the composer cut during the rehearsals in 1749 and all changes that he undertook for the 1764 revival.

- Baroque opera in honour of the conciliation of Europe on the occasion of the Treaty of Aachen
- First performance-orientated edition with a keyboard reduction
- Based on the complete edition “Opera Omnia Rameau” (OOR)
“To the Moon ...”

The Czech composer Zdeněk Fibich (1850–1900) had a keen interest in classical German literature. It therefore comes as no surprise that he had already set songs to texts by Johann Wolfgang von Goethe while still a student at the Leipzig Conservatory.

Between 1865 and 1871 he composed 16 songs on texts by this famous German author for voice and piano. Ten of them have survived: the song “An den Mond”, dating from 1869, and nine further songs from Goethe’s novel “Wilhelm Meisters Lehrjahre” were composed immediately after Fibich’s return to Prague in 1871. All ten now appear here in a single-volume Urtext edition edited by Barbora Kubečková.

- First scholarly-critical edition of Fibich’s Goethe songs
- Text translations of the original German poems (Cz/Eng)
- Foreword (Cz/Eng/Ger) and Critical Commentary (Eng) by the editor

Zdeněk Fibich:
Songs on Texts by Johann Wolfgang von Goethe

Edited by Barbora Kubečková

Song texts: (Ger)
☞ BA 11558 · approx. € 17.95

To appear in November 2018
Volume 9 of the new Urtext edition of Schubert’s lieder contains lieder composed during the spring and summer of 1816, some of which follow upon series started in 1815. They are available in separate books for high, medium and low voice. The volume was completed by the eminent Schubert scholar Walter Dürr who passed away at the beginning of 2018.

It was in 1816 that Schubert completed his settings of Ossian’s songs and added lieder on texts by Johann Georg Jacobi, Johann Peter Uz and Matthias Claudius. Also included are the lieder from the Grob family songbook. In summer 1816 Schubert produced his first settings of poems by Christian Friedrich Daniel Schubart (“Grablied auf einen Soldaten” and “An mein Klavier”), the author of the words to one of his most famous songs “Die Forelle”/ “The Trout” (see Volume 2).

- Based on the Urtext of the “New Schubert Edition”
- Clear and uncluttered engraving
- Foreword by Walther Dürr on the genesis and history of the work as well as an explanation of the sources for each individual lied (Ger/Eng)
- Includes English translations of the lieder texts by Richard Wigmore
Performance material now available

Along with Symphonies Nos. 79 and 81, Haydn’s D-minor Symphony Hob. I:80 belongs to a set of symphonies that he completed in late 1784. He wrote them for his employer Prince Nikolaus Esterházy, his task being to entertain the prince with new music. The symphonies had to be suitable for the twenty-five to thirty musicians who were in the prince’s orchestra.

Continuing the cooperation between Bärenreiter and the G. Henle publishing company regarding Haydn’s large choral works, operas and symphonies, this edition is based on the G. Henle Complete Edition of the "Works of Joseph Haydn". Bärenreiter has already published the complete performance material for several "Sturm und Drang" symphonies and all the London and Paris symphonies.

- Based on the G. Henle Complete Edition of the “Works of Joseph Haydn”
- Orchestral parts in a large format (25.5 × 32.5 cm)

Joseph Haydn:
Symphony in D minor
Hob. I:80

URTEXT
Edited by Sonja Gerlach and Sterling E. Murray

Full score
☞ BA 10982 · approx. € 34.95

Wind set
BA 10982-65 · approx. € 46.95

Violin I BA 10982-74 · approx. € 9.50
Violin II BA 10982-75 · approx. € 9.50
Viola BA 10982-79 · approx. € 9.50
Violoncello BA 10982-82 · approx. € 9.50
Double bass BA 10982-85 · approx. € 9.50

To appear in July 2018
Trilogy now completed in Bärenreiter Urtext

Antonín Dvořák: Slavonic Rhapsody in A-flat major op. 45/3

BÄRENREITER URTEXT

Edited by Robert Simon

Full score
☞ BA 10403 · approx. € 34.95

Wind set
BA 10403-65 · approx. € 55.00

Violin I BA 10403-74 · approx. € 3.50
Violin II BA 10403-75 · approx. € 3.50
Viola BA 10403-79 · approx. € 3.50
Violoncello BA 10403-82 · approx. € 3.50
Double bass BA 10403-85 · approx. € 3.50

To appear in October 2018

Dvořák composed his "Slavonic Rhapsodies" op. 45 in 1878, initiating his so-called "Slavonic period". They were issued by the publisher Simrock the following year as three independent orchestral pieces (in D major, G minor and A-flat major) appearing under the same opus number.

Now the "Slavonic Rhapsodies" are being issued separately in scholarly-critical editions. The editor Robert Simon has taken Dvořák's authorised first edition as his principal source.

• A work that initiated Dvořák's so-called "Slavonic period"
• New Urtext edition incorporating every known source
• Foreword (Eng/Cz/Ger) and Critical Commentary (Eng) by the editor

Already published with performance material on sale:

Slavonic Rhapsody in G minor op. 45/2
BA 10402 · € 34.95
Slavonic Rhapsody in D major op. 45/1
BA 10401 · € 34.95
FELIX MENDELSSOHN BARTHOLDY

COMPLETE LETTERS IN 12 VOLUMES

Felix Mendelssohn Bartholdy was one of the most important correspondents of the 19th century. His letters are of high literary quality and seminal importance for understanding the culture of his era. This scholarly-critical complete edition is the first to include all 5,855 of his known letters. It presents versions of the letter texts compiled from a scholarly-critical analysis of the sources, discusses their historical context and comments on all details requiring explanation.

The CD-ROM forms a valuable complement to the printed volumes: it offers the printed edition in the form of pdf files, thereby making the roughly 9,500 pages of the printed edition digitally accessible and enabling the letters and the corresponding commentary to be read in parallel.

All terms can be located quickly and conveniently via a full-text search.

Edited by Helmut Loos and Wilhelm Seidel:
Felix Mendelssohn Bartholdy Complete Letters in 12 Volumes (German Text)

12 volumes, 9,651 pp., linen-bound
+ CD-ROM with pdf files of the printed edition and a complete index

€ 2,450.00  valid until 31 July 2018
€ 1,500.00  valid from 1 August 2018

The edition is now complete and can only be purchased as a complete set.

Errors excepted, price changes and delivery terms subject to change without notice.
Contemporary Music
New publications up to May 2018

Works available on sale:

Beat Furrer
“Spazio Immergente I” for soprano and trombone
☞ BA 11074
“canti della tenebra.” Five songs for mezzo-soprano and piano, texts by Dino Campana
☞ BA 11022

Rudolf Kelterborn
“Quartett” for 8 wind instruments
☞ BA 11088 Four playing scores in a slipcover

Philipp Maintz
“in nomine”: coronæ. Music for organ solo
☞ BA 11018

Matthias Pintscher
“whirling tissue of light” for piano solo
☞ BA 11050
“beyond” (a system of passing) for flute solo
☞ BA 11049
“Now I” for piano (part I of the cycle “Profiles of Light”)
☞ BA 11073
“Now II” for violoncello solo (part II of the cycle “Profiles of Light”)
☞ BA 11071

Charlotte Seither
“Dir, mir zu” for voice and piano
☞ BA 8276

Manfred Trojahn
“ucelli e ucelletti”. A piece for bassoon solo
☞ BA 11055

Manfred Trojahn
“Leise Gondeln” for pianoforte
☞ BA 11033
“Sie ist jetzt nicht mehr da!”
Scene for baritone and piano, text by Johann Wolfgang von Goethe / Martin Walser
☞ BA 11042
“Dann kam die Nacht”. Six songs on texts by Else Lasker-Schüler for high voice and piano
☞ BA 11037
“Abendröte”. Eleven songs on texts by Friedrich Schlegel
☞ BA 11091 for baritone and piano
☞ BA 11081 for high voice and piano
“An die Entferne”. Seven songs after poems by Johann Wolfgang von Goethe for high voice and piano
☞ BA 11020

Works available on hire:

Jean Barraqué
“Musique de scène” for ensemble.
Edited by Laurent Feneyrou
BA 11161-72

Beat Furrer
“nero su nero” for orchestra
BA 11164-72

Rudolf Kelterborn
“Musik” for 5 trios for ensemble
BA 11159-72

Philipp Maintz
“para descubrir”. Five pieces for large orchestra
BA 11162-72
Beat Furrer: Awarded with the Ernst von Siemens Music Prize 2018

An artist of supreme integrity, music of compelling force and great rigour: thus the words of praise directed towards the Swiss composer Beat Furrer by the Board of Trustees of the Ernst von Siemens Music Foundation. As a conductor, as the founder of influential institutions such as Klangforum Wien and Impuls Akademie Graz, as a professor of composition or as a much sought-after teacher, Beat Furrer has shaped musical modernity to a high degree for many years. Since 1997 his works have been published exclusively by Bärenreiter.

STAGE WORKS

Begehren
Music theatre after Cesare Pavese, Günter Eich, Ovid and Vergil
BA 7721-72

FAMA
Acoustic theatre in eight scenes for large ensemble, eight voices and actress after Ovid and Arthur Schnitzler
BA 7770-72

Invocation
Opera after Marguerite Duras, Ovid, Cesare Pavese
BA 7741-72

la bianca notte/die helle nacht
Opera after texts by Dino Campana and documentary material
BA 11131-72

WÜSTENBUCH
Music theatre after texts by Händl Klaus, Ingeborg Bachmann, Antonio Machado and Lukrez as well as Papyrus Berlin 3024
BA 9746-72

Performance material available on hire

Music example from: Furrer, la bianca notte/die helle nacht · BA 11131-72
A percussionist’s compendium

The acclaimed percussionist Christian Dierstein has joined forces with a research group at the Basel Academy of Music to examine the techniques of percussion playing from an innovative perspective. The main focus falls less on the instruments than on their sound producers: beaters, mallets, sticks, bows, specific manual techniques up to and including electronic pulse generators. This book describes all of them in detail and illustrates their range of application in carefully selected and annotated examples from the repertoire.

Many essays by guest authors such as Nicolaus A. Huber, Steven Schick, Fritz Hauser and Bernhard Wulff relate the performance descriptions to ongoing aesthetic debates. They reveal that sound production and interaction with sound-generating objects have moved centre stage in contemporary composition and its expanded concepts of material and performance. The result is a comprehensive reference book for composers and performers that will also serve as a source of inspiration for future innovative approaches in percussion playing.

- Systematic description of sound generation, mallet types and their potential applications
- 15 original essays by knowledgeable experts
- Many charts, illustrations and annotated examples from the repertoire
- Instructive videos with technical explanations, practical tips and sound samples can be downloaded from the Bärenreiter website.

The authors

Christian Dierstein completed his musical studies with Bernhard Wulff (Freiburg), Gaston Sylvestre (Paris) and Wassilios Papadopulus (Mannheim). A multiple prize-winner at music competitions, he has played percussion with "Ensemble Recherche" since 1988 and "Trio Accanto" since 1994 together with Nic Hodges and Marcus Weiss. In addition he has been professor of percussion and contemporary chamber music at the Basel Academy of Music since 2001.

Michel Roth is professor of composition and music theatre at the Basel Academy of Music and a member of its research department. As a composer he is a regular guest at music festivals, recently with a focus on music theatre. In 2017 Bärenreiter published his "Techniques of Trombone Playing" co-written with Mike Svoboda.
This was awarded the “Best Edition” prize by the German Music Publishers Association in 2018.

**Jens Ruland** studied percussion with Carlos Tarcha at the Cologne University of Music (2007-12) where he completed his performance and teaching degree with distinction. Since 2012 he has consolidated his studies with Christian Dierstein in Basel. He is a founding member of “hand werk” (Cologne), “232 percussion” (Cologne), “Ensemble New4Art” (Switzerland) and the music theatre duo “Akt-tkA” (Spain and Switzerland).

Already published:

- Carin Levine, Christina Mitropoulos-Bott  
  *The Techniques of Flute Playing*  
  ISBN 978-3-7618-1595-3 · € 48.50

- Carin Levine, Christina Mitropoulos-Bott  
  *The Techniques of Flute Playing II: Piccolo, Alto and Bass Flute*  
  ISBN 978-3-7618-1788-9 · € 48.50

- Peter Veale, Claus-Steffen Mahnkopf  
  *The Techniques of Oboe Playing*  
  ISBN 978-3-7618-1210-5 · € 58.00

- Pascal Gallois  
  *The Techniques of Bassoon Playing*  
  ISBN 978-3-7618-1860-2 · € 56.00

- Irvine Arditti, Robert HP Platz  
  *The Techniques of Violin Playing*  
  ISBN 978-3-7618-2267-8 · € 52.00

- Seth F. Josel, Ming Tsao  
  *The Techniques of Guitar Playing*  
  ISBN 978-3-7618-2243-2 · € 52.00

- Mike Svoboda, Michel Roth  
  *The Techniques of Trombone Playing*  
  ISBN 978-3-7618-2367-5 · € 54.00

- Marcus Weiss, Giorgio Netti  
  *The Techniques of Saxophone Playing*  
  ISBN 978-3-7618-2114-5 · € 53.00

- Bettina Buchmann  
  *The Techniques of Accordion Playing*  
  ISBN 978-3-7618-1930-2 · € 63.00

- Nicholas Isherwood  
  *The Techniques of Singing*  
  ISBN 978-3-7618-1861-9 · € 56.00
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