



The Programme
New Publications
July–December 2024



Bärenreiter
The Musicians' Choice



Petra Woodfull-Harris
Sales and Marketing
Editor

Petra Woodfull-Harris



Anette Krüger
Communications
Design and layout

Anette Krüger



Catriona Glatthaar
Sales and Marketing
Translations

Catriona Glatthaar



Johannes Mundry
Public Relations / Journal Editor
Proofreading

J. Mundry



Clemens Scheuch
Chief Executive Officer

C. Scheuch



Antje Heideloff
Director of Communications

A. Heideloff



Ivan Dorenburg
Director of Sales and
Marketing Germany,
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Corinne Votteler
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Dear music lovers!

We are delighted to present you with our new editions that are due to be published during the second half of 2024.

With a wide range of works we hope to enrich musical life all over the world.



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The Jubilee

Magazine



Bärenreiter
1923–2023

The magazine –
now available
for sale

100 Years of Bärenreiter – 100 pages full of insights ...

- ... into the publishing history
- ... into the production
- ... into the departments and their employees



The Jubilee Magazine

Bärenreiter 1923–2023

Celebrating Music

100 pages

SPA00568-01 English · € 10.00

SPA00567-01 German · € 10.00

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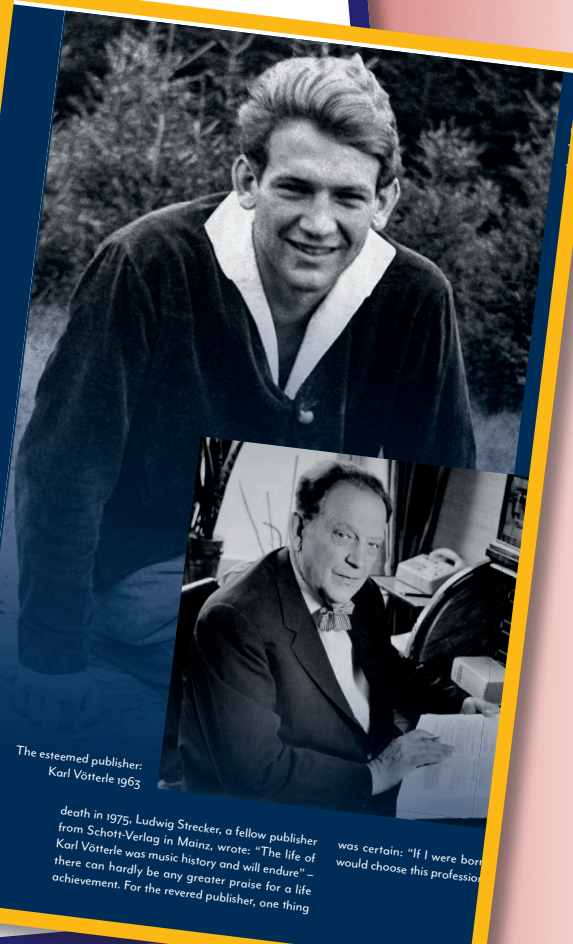
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100 YEARS OF

Highlights of the M

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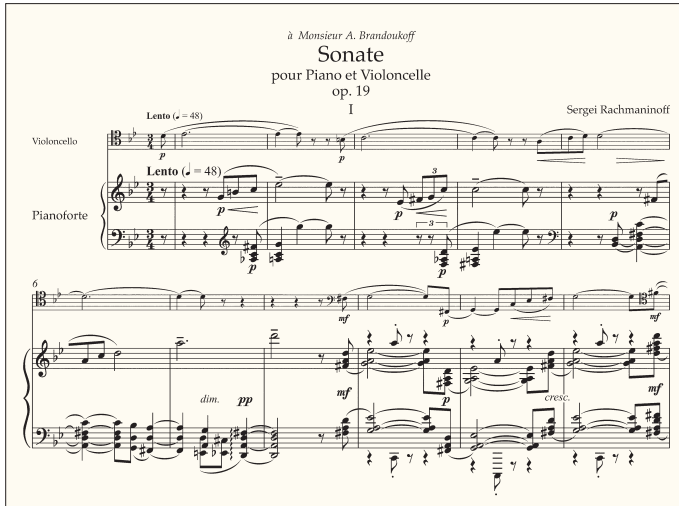
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The esteemed publisher:
Karl Vötterle 1963

death in 1975, Ludwig Strecker, a fellow publisher from Schott-Verlag in Mainz, wrote: "The life of Karl Vötterle was music history and will endure" – there can hardly be any greater praise for a life achievement. For the revered publisher, one thing was certain: "If I were born again, I would choose this profession."

From Rachmaninoff's Early Compositional Output



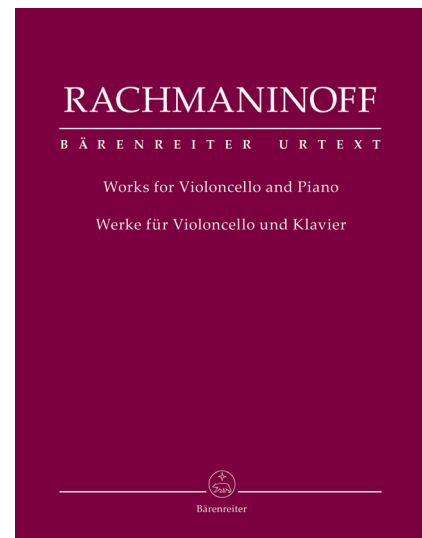
Excerpt: Sonata op. 19, page 1

Sergei Rachmaninoff's chamber music for violoncello and piano comprises three works, all of which originate from his early compositional period and whose genesis is closely linked to people in his circle at the time.

Seventeen-year-old Rachmaninoff wrote the "Lied", which was first published posthumously, during a stay with the family of his future wife Natalia. He dedicated this to her sister Vera. "Prélude et Danse orientale" op. 2 is dedicated to his good friend, the cellist Anatoli Brandoukoff, with whom he played the "Prélude" in the first public concert consisting entirely of his own works. Also dedicated to Brandoukoff is the Sonata op. 19 which is one of the first works that Rachmaninoff wrote after the years of depression he suffered following the failure of his first symphony. Particularly in Opus 2 and the Sonata, it is evident that Rachmaninoff gave the violoncello and piano an equal standing.

For this edition, editor Daniela Macchione draws on the first editions published in collaboration with Rachmaninoff as well as the relevant autographs, which are accessible in the National Museum of Music in Moscow and the Library of Congress in Washington DC.

- **First Urtext edition of Rachmaninoff's works for violoncello**
- **With a well-presented layout and practical page turns**
- **Includes a detailed Introduction on the genesis and transmission of the works (Eng/Ger) and a Critical Commentary (Eng) with a description of the sources**



Sergei Rachmaninoff: Works for Violoncello and Piano

BÄRENREITER URTEXT

Edited by Daniela Macchione

Score with part
BA09994 · approx. € 34.95

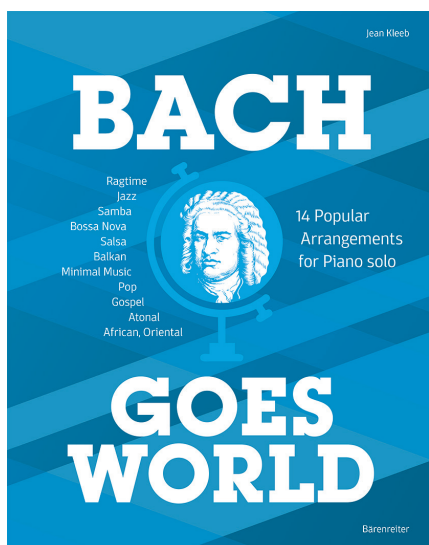
To appear in September 2024

ISMN 979-0-006-55972-5



New Issue Title

BA09994



The World in Dialogue with Bach

Jean Kleeb:
Bach goes World

14 Popular Arrangements
for Piano solo

BA10653 · € 16.95

Already published

Preludiando 1
Remembrance on Präludium 1

Moderato ca. $\text{♩} = 52$ (Das Wohltemperierte Klavier I BWV 846)
mp sempre legato Jean Kleeb

BA 10653 © 2024 by Bärenreiter-Verlag, Kassel

These world music pieces can be seen as a compositional dialogue between J. S. Bach and music from America, Africa, the Orient and the Balkans as well as contemporary music. The richness of detail, transparency and polyphonic structure of Bach’s music are significant for the pieces in this collection. Pianists should not expect jazzy variations. Rather, classical, (late) romantic music, ragtime, jazz, samba, bossa nova, salsa, Balkan, minimal music, pop, gospel, atonal techniques, African and oriental sounds are interwoven with Bach’s music, which is quoted and reinterpreted – also as encouragement to play Bach’s piano works as a “counterpoint” to the pieces arranged by Kleeb.

- Compositional dialogue between J. S. Bach and various music cultures as well as contemporary music
- Of medium level of difficulty, ideal for piano lessons and suitable for all ages
- Recording of all pieces played by the author available on YouTube



BA10653

New Issue Title

Portuguese Organ Music from Three Centuries



Portuguese Organ Music 1540–1834

Edited by Gerhard Doderer,
Miguel Bernal Ripoll

BA11265 · approx. € 42.95

To appear in October 2024

This edition, edited by Gerhard Doderer (Lisbon) and Miguel Bernal Ripoll (Madrid), offers a representative overview of the cosmos of Portuguese organ compositions spanning three hundred years. The printed collection of Gonçalo de Baena (Lisbon 1540) and the Portuguese secularisation of 1834 were chosen as the parameters within which pieces were selected. This stimulating and inspiring album of works by Portuguese organists or organists working in Portugal such as António de Carreira, Manuel Rodrigues Coelho, Pedro de Araújo and Carlos Seixas, dispenses with the adoption of historical notation and makes this music directly accessible to today's organists by orientating itself to the current practise.

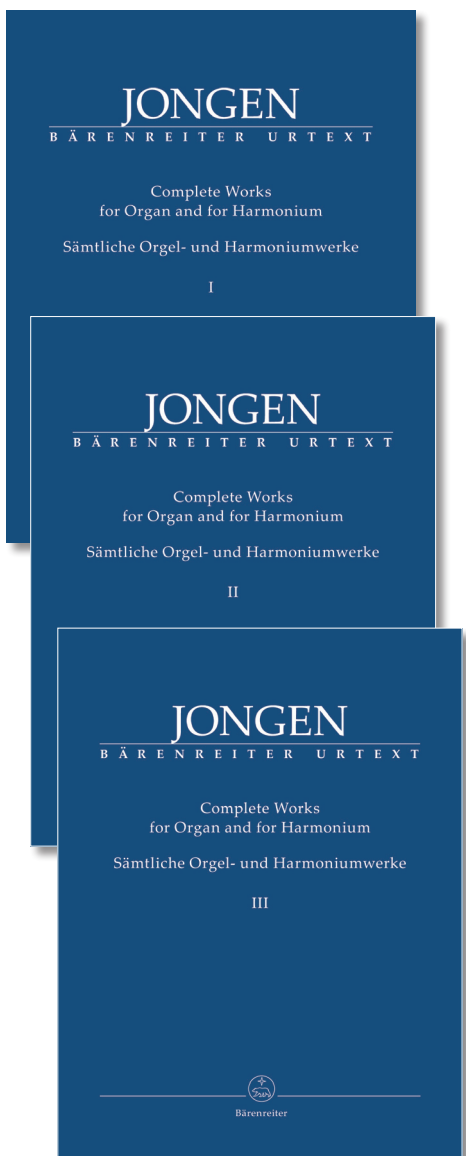
In addition to 27 organ compositions of various genres such as Verso, Tiento, Batalha or Sonata, the volume contains detailed explanations of the compositions, their liturgical function and organ building. This gives an impression of the diverse, geographically very different and, over the centuries, highly diversified Portuguese organ landscape.

- **Representative genres of Portuguese organ music from the 16th century to the beginning of the 19th century**
- **Informative Foreword (Ger/Eng) about the compositions, their liturgical function and organ building**
- **Notation suitable for modern practise**
- **For performances in church and concerts**
- **Conceived for manual playing, but pedalling can be improvised ad lib.**
- **Easy to medium level of difficulty**



New Issue Title

BA11265



Joseph Jongen: Complete Works for Organ and for Harmonium

BÄRENREITER URTEXT

Edited by John Scott Whiteley

Volume 1: BA11255 · approx. € 49.95

Volume 2: BA11256 · approx. € 49.95

Volume 3: BA11257 · approx. € 49.95

To appear in October 2024

First Urtext Edition – First Complete Edition

The “Sonata eroïca”, the organ work that was to become his compositional hallmark, was written by Joseph Jongen (1873–1953) in probably just five days between 18 and 25 September 1930. He evidently composed his opus 94 from beginning to end with precise foresight of the respective steps, as the extremely neatly written autograph indicates. Composed as a commission for the inauguration of the new Stevens organ for the Brussels Palace of Fine Arts, the “Sonata” is probably his best-known work today and is included in the third volume of this edition.

Similar to César Franck, who was also born in Liège, Jongen found a recognisable musical language in his œuvre, which is characterised, among other things, by harmonic colourfulness, references to chorale singing and Walloon folklore.

Jongen’s organ works include compositions of varying degrees of difficulty, from simpler pieces notated on two systems to virtuoso works for the professional organist.

This first Urtext edition which is also the first complete edition of Jongen’s organ and harmonium works presents the compositions in three volumes, arranged chronologically. The edition includes a Foreword (Eng/Ger) with notes on performance practice and a Critical Commentary (Eng).

- **First Urtext edition and first complete edition of the organ and harmonium works by Jongen**
- **Can also be performed on instruments with limited registration possibilities**
- **Wide range of levels of difficulty**
- **Music for the concert hall and church**
- **Each volume includes a Foreword with notes on performance practice (Eng/Ger) and a Critical Commentary (Eng)**



New Issue Title BA11255

New Issue Title BA11256

New Issue Title BA11257

Andante cantabile
Op. 5 No. 1

Joseph Jongen (1873-1953)




From: Jongen, Volume 1 · pages 21-22 · BA11255

Pièce pour Grand Orgue
W. 28

Jongens registration:
Grand Chœur. Claviers accouplés. Joseph Jongen (1873-1953)

Allegro ♩ = 126

G.O.



From: Jongen, Volume 1 · page 15 · BA11255

À Joseph Bonnet
Organiste du Gd. orgue de St-Eustache à Paris

Sonata eroïca
Op. 94

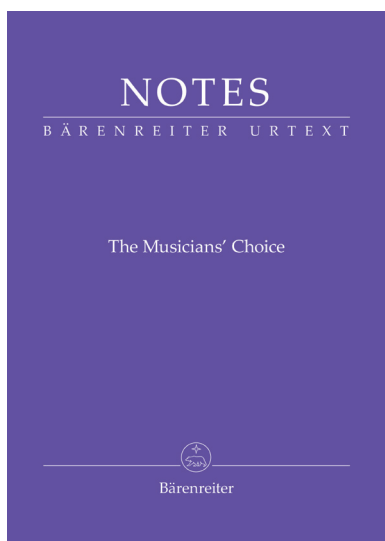
Grand chœur à tous les claviers.
Claviers et pédales accouplés. Joseph Jongen (1873-1953)

Modéré,
un peu récitè pressez un peu A tempo pressez

A tempo pressez rit. **Maestoso grandioso** ♩ = 72



From: Jongen, Volume 3 · page 24 · BA11257



Bärenreiter Notes in Fauré Purple



This little notebook is handsome as well as practical.

The cover is in Bärenreiter's attractive Fauré purple and has the same layout as the Bärenreiter Urtext editions. The pages alternate with musical staves on the left and writing lines on the right. The superior quality of paper used for the notebook matches that of our fine Urtext editions.

Format: DIN A6 · 32 pages · stapled binding

With musical staves on the left and writing lines on the right

BAo8100-44 · approx. € 0.95

To appear in August 2024

Also available:

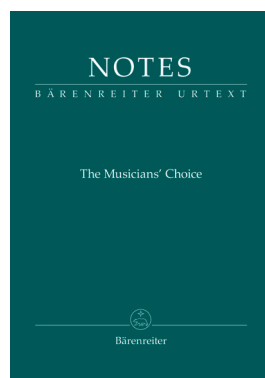
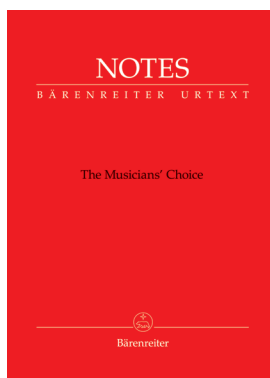
Bärenreiter Notes in Mozart red

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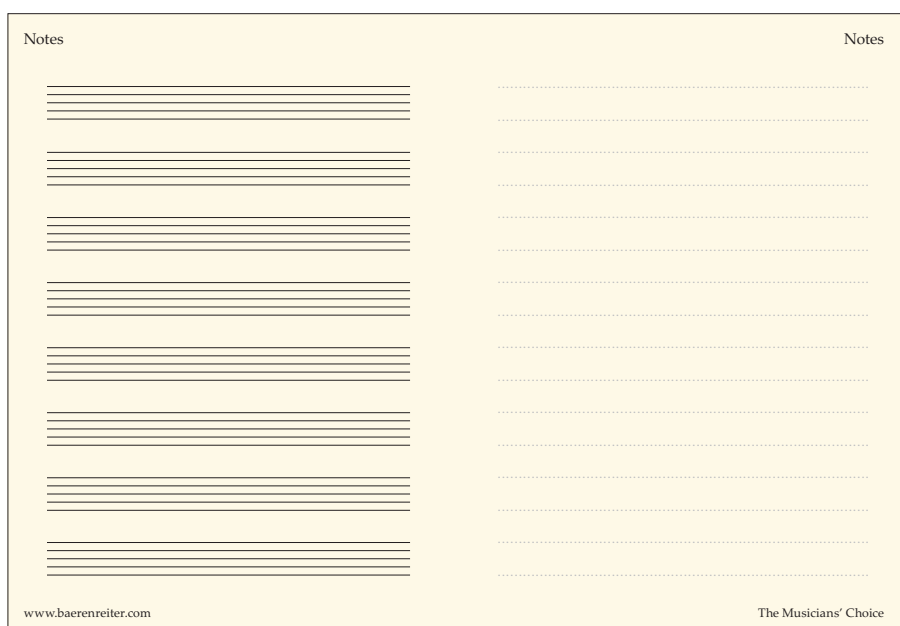
Bärenreiter Notes in Smetana green

BAo8100-42 · € 0.95

Minimum order quantity:
10 copies



- A student lesson book
- A general notebook
- A gift



BAo8100-44

New Issue Title



Bach for Two Flutes

Sonata
BWV 1034

Johann Sebastian Bach
bearbeitet von Cathrin Ambach

Adagio ma non tanto

Excerpt: Bach, Sonata BWV 1034 · BA10961

Alongside the violin, the transverse flute is one of the preferred solo instruments in Johann Sebastian Bach's chamber music, even if the circumstances surrounding the composition of the individual works are not completely known. Three of the seven flute sonatas are attributed to Bach, but cannot be verifiably proven to have been composed by him. This is reflected by the allocation of the sonatas into two volumes whereby BA10961 (BWV 1034, 1035, 1030, 1032) contains the four sonatas by Bach and BA10962 (BWV 1033, 1031, 1020) the three sonatas attributed to him.

For this edition, flautist and teacher Cathrin Ambach arranged the sonatas for two flutes so that they can be accompanied by a second flute in lessons without the need for a keyboard instrument. By retaining the original Urtext flute solo part based on the "New Bach Edition" and with the elegant arrangement of the continuo or harpsichord accompaniment, the two flutes can play together at a comparable musical level in a high-quality and Bach-like manner. This edition is compatible with the Urtext performing editions of the sonatas based on the "New Bach Edition" (BA05198 and BA05220).

- **First flute part identical with the Urtext of the "New Bach Edition"**
- **Skillful arrangement of the basso continuo/harpsichord part in the second flute part**
- **Ideal for lessons, amateur music making and concerts**



Johann Sebastian Bach: Sonatas for Flute and Basso continuo or obbligato Harpsichord

Arranged for two flutes
by Cathrin Ambach

Performance scores

Four Sonatas
BWV 1034, 1035, 1030, 1032

BA10961 · approx. € 22.95

Three Sonatas
BWV 1033, 1031, 1020

BA10962 · approx. € 14.95

To appear in October 2024

ISMN 979-0-006-57709-5



9 790006 577095

BA10961

New Issue Title

ISMN 979-0-006-57842-9



9 790006 578429

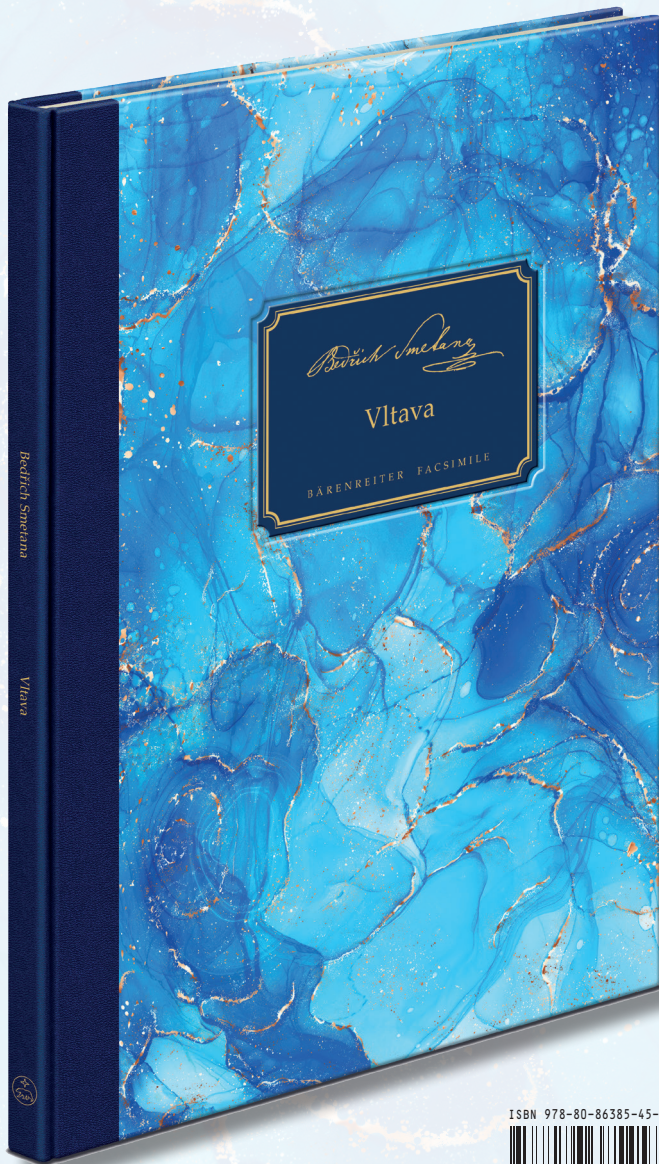
BA10962

New Issue Title

Bedřich Smetana Vltava · The Moldau

BÄRENREITER FACSIMILE

Bedřich Smetana



Bedřich Smetana

Vltava · The Moldau

Symphonic poem from the cycle
“Má vlast” / “My Fatherland”

BÄRENREITER FACSIMILE

Documenta musicologica II,59

Facsimile of the autograph score in the
National Museum – Bedřich Smetana
Museum Prague

With a Commentary (Eng/Cz/Ger)

by Hugh Macdonald and Olga Mojžíšová
64 pages facsimile + approx. 24 pages text;
half-leather binding with gold embossing

ISBN: 978-80-86385-45-7

BVKo4013 · approx € 195.00

To appear in November 2024

“Vltava” (The Moldau), the second part of the symphonic poem “Má vlast” (My Fatherland), is considered an icon of Czech music worldwide. 50-year-old Smetana who was in a state of complete deafness, composed it in just 19 days and completed it on 8 December 1874; he was never able to hear this or any other part of the “My Fatherland” cycle.

ISBN 978-80-86385-45-7

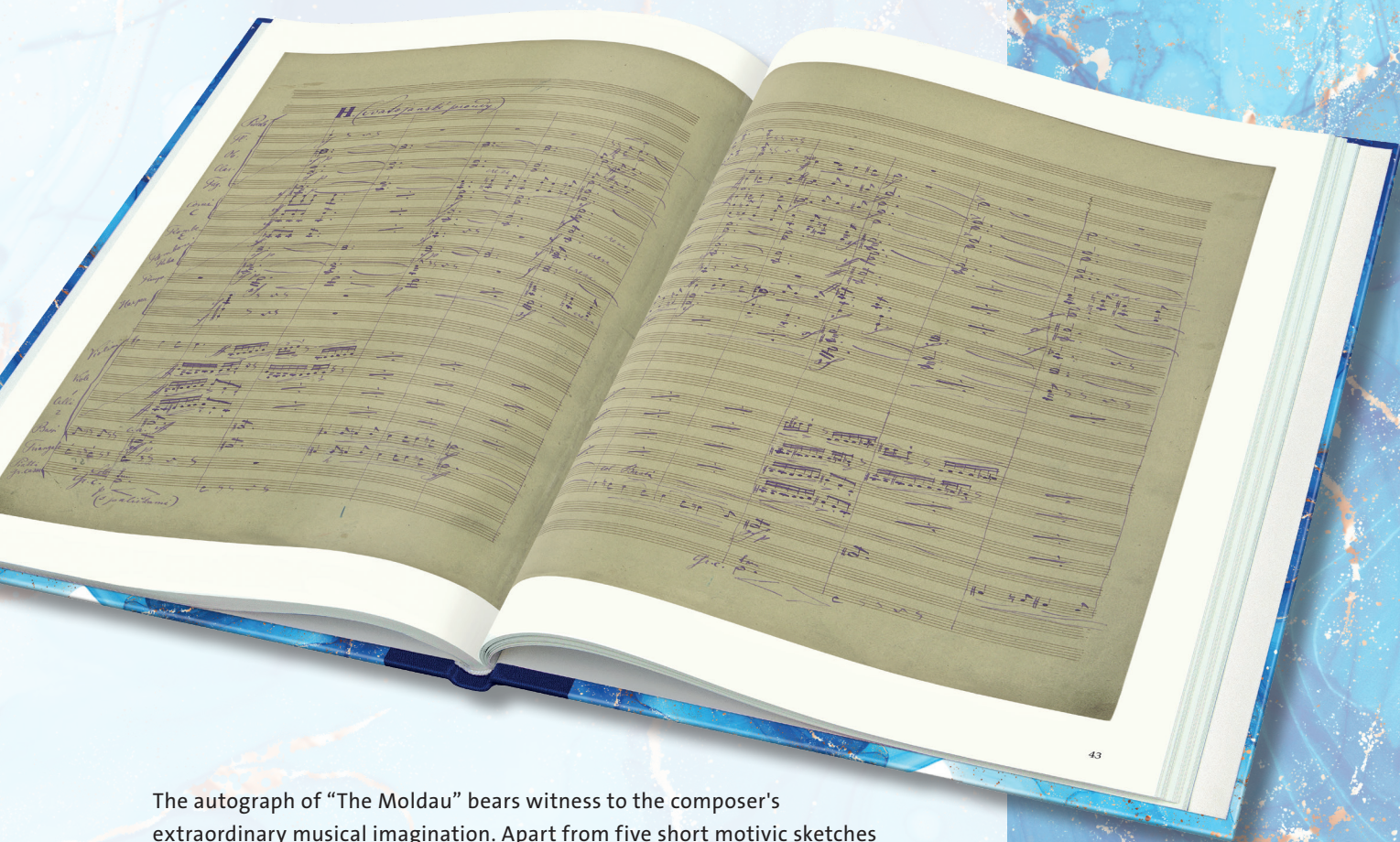


9 788086 385457

BVKo4013

“My highly esteemed friend, even in the tribulations of your physical suffering, may you retain that noble, inner sense of satisfaction from having performed great artistic work to the honour of the Czech lands. The name of Bedřich Smetana will remain forever written in your homeland. Your works have ensured it irreversibly.”

(Franz Liszt in a letter dated 5 May 1880 to Bedřich Smetana)



The autograph of “The Moldau” bears witness to the composer’s extraordinary musical imagination. Apart from five short motivic sketches on a single sheet, no other sketches have survived. It is highly probable that Smetana wrote “The Moldau” directly into the score. He was most concerned that his notation should be error-free and unambiguous. Thus in the autograph, which was meticulously written in violet ink, there are no traces of a creative struggle for the final form of the work; there are no deletions or conspicuous corrections. If the composer subsequently saw the need for a change, he erased the original version so thoroughly that misinterpretations of the notation could be ruled out. The unusually large number of dynamic and performance markings as well as verbal comments also testify to Smetana’s endeavour to write down his musical ideas in every detail in an unmistakable manner – a remarkable autograph, not least in this respect.

- **First publication of the complete autograph score**
- **Facsimile in high-resolution four-colour reproduction**
- **Scholarly commentary**
- **Lavish design and high-quality binding**

BÄRENREITER
FACSIMILE
Highest Authenticity



Improved Orchestral Reduction

Wolfgang Amadeus Mozart: Missa in C major K. 317 "Coronation Mass"

BÄRENREITER URTEXT

Edited by Monika Holl

Piano reduction by Andreas Köhs

Vocal score (Lat)

BA11971-90 · approx. € 10.50
(replaces BA04880-90)

To appear in August 2024

ISBN 979-0-006-57879-5



9 790006 578795

BA11971-90

New Issue Title

Missa in C
„Krönungs-Messe“
KV 317

Wolfgang Amadeus Mozart
Klavierauszug von / Vocal score by Andreas Köhs

Kyrie
Andante maestoso

BA 11971-90 © 2024 by Bärenreiter-Verlag, Kassel

The richly orchestrated Missa in C minor K. 317 was probably one of the first church music works that Mozart composed at the beginning of 1779 as the newly appointed Salzburg court organist. With a large orchestra, choir and four soloists, the composer impressively demonstrates his skills. The nickname "Coronation Mass" has a long tradition and is already mentioned in the first edition of the Köchel catalogue; however, it does not go back to the premiere, which took place on one of the Easter holidays in April 1779. In all probability, the mass was performed in 1791 at the coronation celebrations in Prague for Leopold II and – after his unexpected death – in 1792 for Franz I under Antonio Salieri.

For this vocal score, Andreas Köhs has provided an improved orchestral reduction which optimally transfers the instrumental parts to the piano while ensuring playability. The vocal parts are based on the Urtext of the "New Mozart Edition".

- Vocal score based on the "New Mozart Edition"
- With an easy-to-play piano part and spacious layout
- Compatible with the full score (BA04880) and performance material

New Evaluation of all the Sources

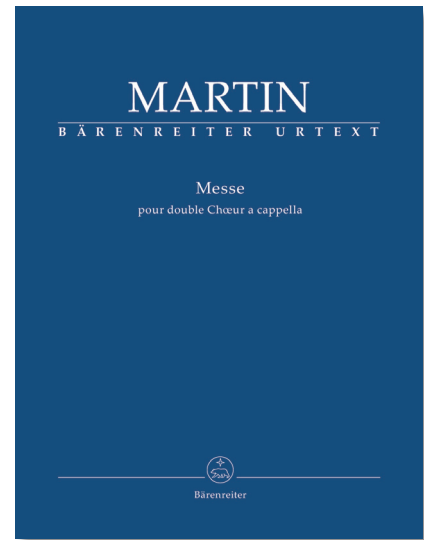


Excerpt: Kyrie, page 1

This edition of Frank Martin's mass is a scholarly-critical as well as a performing edition that takes all sources into account. As a matter of fact, it was only during the research for this edition that a previously unknown source was discovered and evaluated – a radio recording of the mass, which was produced in 1970 by the Dutch NCRV Vocaal Ensemble with the participation of the composer. The project also included the first public performance of the work, which took place shortly afterwards in the presence of the composer and may have inspired him to make later changes.

Martin's manuscripts from the 1920s, as he repeatedly emphasised, were never intended for publication and were laid aside for 40 years. After the 1970 production, Martin was also involved in the preparation of the 1972 first edition, with which he was very satisfied. On the basis of extensive research into the genesis and performance history of the mass, all sources were re-evaluated in order to present a musical text that corresponds as closely as possible to Martin's intentions whilst meeting all the requirements of the performers.

- Taking into account a radio recording from 1970 in which the composer was involved
- Detailed Foreword on the genesis of the work and its reception (Ger/Eng) as well as a Critical Commentary (Eng)
- Various additional material available on the Bärenreiter website



Frank Martin: Mass for Double Choir a cappella

BÄRENREITER URTEXT

Edited by Michael Ostrzyga

Score

BA11315 · approx. € 13.95
(replaces BA07594)

To appear in September 2024



New Issue Title

BA11315



CELEBRATI GABRIEL

18

Faure

À Madame la Comtesse Greffulhe
Pavane
op. 50

*Allegro moderato** (♩ = 84) *dolce legato*

Andante moderato (♩ = 58)

p dolce
In pa - ra - di -

Andante moderato (♩ = 58)
sourdines
p
sourdines
p
sourdines

Violons I
Violons II
Altos I

Harpes
Soprano
Alto
Ténor
Basse

dolce

moderato « Epc : « Allegretto moderato »

NG THE LIFE OF EL FAURÉ

1845–1924



4 November marks the 100th anniversary of Gabriel Fauré's death.

When Bärenreiter launched the first two volumes of the "Gabriel Fauré. Œuvres complètes" (OCGF) in 2010, the start of a Fauré Complete Edition was not as self-evident as it may seem to us today. Even though Fauré was undoubtedly regarded as a central composer in Paris at the beginning of the 20th century and, as professor of the composition class at the Conservatoire in Paris, had a great influence on the generation of Ravel and Enesco, only part of his compositional work had established itself in the repertoire: in addition to his "Mélodies", it was mainly chamber music works, the "Pavane" and, of course, the "Requiem". Many works for piano, orchestra and choir were overshadowed by sometimes unfortunate circumstances. Around half of his œuvre is now available in critical editions within the OCGF, many of which are first critical editions that have led to first recordings.

"For me, art, and music in particular, is about raising ourselves as far as possible above what is"

URTEXT EDITIONS

Piano

BA10842	Barcarolles	€ 25.95
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Chamber Music

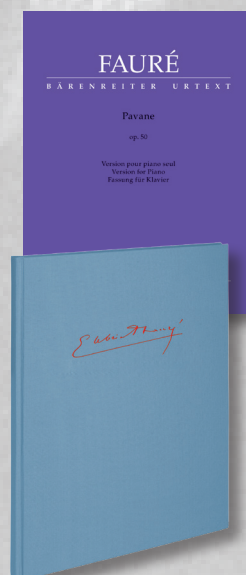
BA07902	Trio op. 120 N 194	€ 24.95
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BA07903	Piano Quartet op. 15 N 48	€ 46.50
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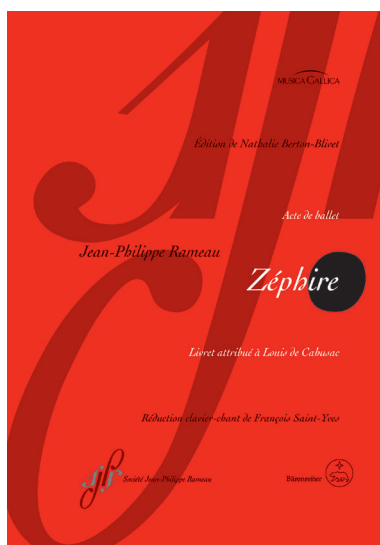
Orchestra

BA07894	Masques et Bergamasques op. 112 N 185b	€ 28.50
BA07887	Pavane op. 50 N 100a	€ 15.95
BA07895	Pelléas et Mélisande op. 80 N 142b	€ 28.50

COMPLETE EDITION

Gabriel Fauré. Œuvres complètes





Rameau's Mastery in One Act

Jean-Philippe Rameau: Zéphire RCT 61

Acte de ballet

Libretto attributed to Louis de Cahusac

Edited by Nathalie Berton-Blivet

Vocal score (Fr) with a keyboard reduction by François Saint-Yves
BAo8872-90 · € 20.50

Already published

ZÉPHIRE

13 Deuxième passepied pour les Nymphes de Diane et les Zéphirs

406 Vif

doux

412

fort

418

doux

On reprend le Premier passepied.

14 Air

424

Zéphire

Que crai-gnez-vous d'un dieu que l'u-ni-vers a - do - re ?

à demi

427

Zéphire

Je dois la nais-sance à l'Au - ro - re,

SJPR-OOR IV.31r

Rameau's ballet opera "Zéphire" is based on the legend of Zephire and Flora, as immortalized by Ovid in the fifth book of his "Fasti". Zéphire, the god of the west wind, loves Chloris, a forest nymph of the goddess Diana. Despite the brevity of the dramatic action, the nymphs and zephyrs, the ballet and the chorus are given great importance in the dances and choruses. In the end, the lovers win the favour of the feared goddess, and Zéphire transforms Chloris into Flora, the goddess of spring.

Similar to "Pygmalion", this Acte de ballet also offers the popular ingredients of Rameau's operas in a compressed form: a fragrant, light orchestral texture alongside delicate, expressive melodies, in addition instrumental numbers of various colours, sometimes floating, then again with rhythmic drive. Interestingly, Zéphire is not cast as a haute-contre in this Acte de ballet, but as a soprano.

This new critical edition is based on the autograph, which contains several layers of composition. Five appendices also reproduce the original versions in the vocal score, insofar as these could be restored.



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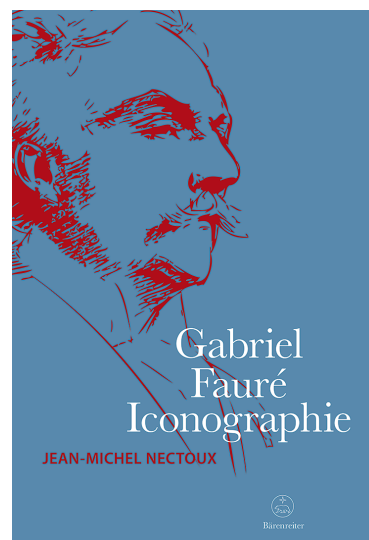
Gabriel Fauré in Pictures

By means of pictures and photos this volume illuminates various aspects of Gabriel Fauré's personality (1845–1924): the man among relatives and friends, the musician with colleagues and in the context of the time and the places where he worked.

Fauré was an attractive man with a distinct charm and strong appeal. His physiognomy inspired many painters such as Eugène Baugnies, Paul Mathey, Antonio Argnani, Théo Van Rysselberghe, Ernest Laurent and Jacques-Émile Blanche; the most famous is certainly the oil painting by his British friend John Singer Sargent. The number of photographs in which Fauré is depicted is also enormous due to the public positions he held: initially an organist at the Madeleine, he became a composition teacher at the Paris Conservatoire, then director of this institution and finally a member of the Institut de France.

In addition, the iconography contains a selection of documents: manuscripts, posters, costumes, production photos of his stage works as well as illustrated covers of original editions. And lastly, photos taken by Fauré himself are also included.

Collected, edited and annotated by Jean-Michel Nectoux, who has made Fauré the focus of his research work over a period of more than 50 years, this illustrated volume is a treasure trove for anyone fascinated by French music of the time. The volume is published as a supplement to the Complete Critical Edition of Fauré's Works.



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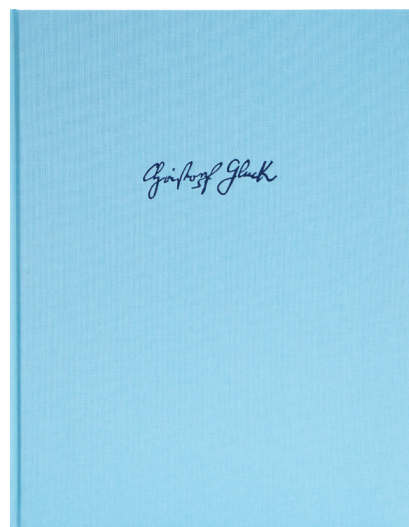


Artistic Ambassador of Vienna

Christoph Willibald Gluck's work as an opera composer on a European scale was accompanied by a lively correspondence, where the composer cultivated his artistic network and maintained contact with the decision-makers of the aristocracy. Gluck was active in Italy, England, Denmark, Bohemia, Saxony, the Habsburg heartland of Austria and France. Due to the dynastic relationships forged by Empress Maria Theresa's marriage policy, he became Vienna's artistic ambassador in the royal capitals of Paris, Parma and Naples. Furthermore, in the course of the national theatre aspirations of the German-speaking regions, intellectuals, literary figures and theatre people approached Gluck to interest him in relevant music theatre projects or to enter into intellectual exchanges. In addition to this business and artistic correspondence, the composer is also known to have cultivated letter-writing with his family.

Unfortunately, only a fraction of the presumably once extensive corpus of letters addressed to Gluck and written by him has survived. His written legacy, consisting of his music, correspondence and documents (certificates, contracts, etc.) relating to his life and work, fell victim to the Napoleonic Wars after his death. Only officially archived documents found in public hands or in the private possession of third parties were able to survive the times.

In this volume, all letters and selected documents on Gluck's life and work known to scholars, whether in the original or as copies, are reproduced for the first time in their original language (German, French or Italian), annotated in detail and thus made available to a wide readership.



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