# Lieder & Arias

for Soprano, Violin (Flute, Oboe) and Basso Continuo EB 8752 € 13.50

In the German Arias, Handel created a compelling synthesis of his Italian opera style and the heartfelt atmosphere of the cantata texts by Barthold Heinrich Brockes. This must have been the reason why these songs were so popular among singers and church musicians. The new edition by the English Handel expert Donald Burrows reflects the high artistic value of the arias: it provides information about the historical and musical background, offers a solidly researched music text and, wherever necessary, suggestions for performance practice.

Handel
Mozart
Mendelssohn
Fanny Hensel
Clara Schumann
Sibelius
Eisler

**George Frideric** 

**Nine German Arias** 

HWV 202-210

Handel

edited by Donald Burrows



- "The editing is impeccable, with an informative preface, and end notes which include a transcription of Brockes' text with an English translation by Anthony Hicks, and a critical commentary. The arias can be performed as a song cycle or, as has often been done, in groups of three in a concert, together with other chamber music. This is easily the best of the available editions of these lovely pieces, so if you do not know them, buy it, and enjoy!"
- "We warmly recommend this edition of HWV 202–210 currently the best on the market to all musicians and scholars who want to work with the 'Nine German Arias' in the future."

Die Musikforschung



## Breitkopf Urtext

### Wolfgang Amadeus Mozart

Complete Concert Arias edited by Franz Beyer

with cadenzas and flourishes by Juliane Banse

with cadenzas and flourishes by Christoph Prégardien

with embellishments by Robert Holl

## "to create an entire World in two minutes"

• "A stroke of luck for performers: Breitkopf's new edition of all of Mozart's concert arias.

Up to now, whoever wanted to learn or familiarize oneself with specific concert arias by Mozart had to pursue arduous research and go hunting in archives. This is now over, thanks to the work of Munich editor Franz Beyer. Beyer's new fivevolume edition offers a wealth of musical delicacies both familiar and unfamiliar. Moreover, he provides detailed information on vocal performance practice in Mozart's time as well as comments on the background and contents of every aria. The Italian aria texts are presented in German and English translations. The result is an edition conceived by performers for performers. Renowned Mozart interpreters were also enlisted into this ambitious project: soprano Juliane Banse, tenor Christoph Prégardien and bass Robert Holl. They arranged the cadenzas and flourishes ('Eingänge') for their respective Fach."

neue musikzeitung

#### Arias for Soprano and Piano

Volume I
Early Arias (to K. 119)
EB 8671 € 22,—
Volume II
Arias from K. 152 to K. 416
EB 8672 € 23,—
Volume III
Arias from K. 418 to K. 583

EB 8673

#### **Arias for Tenor and Piano**

€ 23,-

Arias K. 21, 36, 209, 210, 256, 295, 420, from 430, 431, 435, 490 EB 8778 € 24,—

#### Arias for Bass and Piano

Arias K. Suppl. 245(621a), 432(421a), 433(416c), 512, 513, 539, 541, 584, 612 EB 8798 € 20,-

"Cadenza suggestions are handy for students and help guide them stylistically through this material. Cadenzas are intended to display the singer's particular abilities and qualities. Each of Mozart's arias is very different from the next. Some are coloratura arias, others are more lyrical, others lighter or more dramatic. You have to adapt the cadenza to the aria; each case has to be approached differently.

There are many arias with which Mozart's style can be practiced. You don't have to start by learning an entire part, since some of these arias last a good ten minutes. But once you've got them in your repertoire, you can use them for auditions with conductors, since they are very revealing. You learn an incredible amount of things in this concentrated space. This is the next level after the Lied, where you have to create an entire world in two minutes."

Juliane Banse, in: neue musikzeitung





## "little personal gifts, newly discovered"

Volume 1: Songs Published during the Composer's Lifetime I (1827–1836)
EB 8651 € 26,Volume 2: Songs Published during the Composer's Lifetime I (1837–1847)
EB 8652 € 26,Volume 3: Posthumous Songs
EB 8653 € 34,Pre-publication of the Leipzig

Mendelssohn Complete Edition

These three volumes cast a new light on Mendelssohn as Lieder composer. Up to now, a large part of his Lied oeuvre was unknown. The Urtext edition showcases a multi-faceted composer who devoted a great deal of time and energy to this genre throughout his life. In his preface, Christian Martin Schmidt provides a wealth of information about the incomplete and sometimes problematic reception of the songs. Volume 3 deserves our particular attention, as it contains previously unpublished and posthumously printed Lieder (and not just juvenilia!).

• "The appearance of the music text in this edition is clean and easy on the eyes. Moreover, the edition is supplemented by the editor's lengthy and highly informative preface. The three volumes should not be missing from any library, since one discovers totally unknown sides of the composer, precisely in the previously unpublished songs."

Vox humana

"Newly discovered songs by Felix Mendelssohn Bartholdy. These are works that the composer did not want to publish. They did not satisfy his standards and were intended as small personal gifts. In the end, they were published after all and given a 'new' first performance at Leipzig's Gewandhaus by Ruth Ziesak and the pianist Gerold Huber. There were previously 73 songs; nearly half that amount has now joined this stock, with texts by Goethe, Heine, Hölty, Matthisson and Eichendorff. Some of the songs are short and diverting and reach their final chord after only one stanza; others are larger, broader, and radiate profound romantic pathos. There are simple strophic songs and through-composed Lieder in which the piano is no longer a mere accompanying instrument. We welcome this expansion of Mendelssohn's Lieder output."

Frankfurter Rundschau



Ruth Ziesak and her pianist Gerold
Huber presented Mendelssohn's
"little personal gifts" in August 2009 during the "Leipziger
Mendelssohn-Tage" for the first time in concert.



### songs by women composers: easy, simple, delicate and sentimental?

Volume 1: Songs from op. 1, op. 7, op. 9,

op. 10

€ 21,-

EB 8595 Volume 2: Unpublished Songs EB 8596 € 18.50

"Written under the influence of Carl Zelter's teachings, the early songs, with their simple strophic structure and even accompanying figures, are entirely in the tradition of the Berliner Liederschule. We find increasingly individual traits in the later songs. Her often wide-ranging melodies and harmonies require a well-trained voice with a secure intonation; however, the piano accompaniments also presuppose solid pianistic skills. The meticulously edited volume fortunately features a particularly detailed and informative preface."

Animato

• "It was her father's wish that music was always to remain solely an 'adornment' and 'never a fundament' in Fanny's life. But Felix's sister, who was four years his elder, did not let herself be intimidated by such regulations and social prejudices. After all, her compositions were so good that her brother shone with them in his Gesänge opp. 8 and 9, in which he smuggled three of her songs into each opus. Fanny Hensel emerges as a knowledgeable woman well-versed in literature, as well as a proficient composer. Her oeuvre, however, has only become the object of serious evaluation since the 1980s. Particularly revealing is, for example, a look at 'Die Mainacht,' which may be catchier in the versions of Schubert and Brahms, but does great honor to Fanny Hensel."

Fono Forum

Volume 1: Songs op. 12, op. 13, op. 23

EB 8558 € 21,-Volume 2: Unpublished Songs EB 8559 € 21,-

"There are more than a few surprises to discover here. For example, a setting of Goethe's 'Veilchen' that proceeds almost literally from Mozart's work but soon finds a new, romantic direction that slips into parlando. To be sure, one can find models for practically every song, but one never has the impression that something is merely eclectic. Robert Schumann knew exactly why he liked so many of his wife's songs, and he kept encouraging her to set poetry to music. Markedly energetic, independent, virtuoso piano accompaniments betray the presence of the pianist who was always entreated to perform her own arrangements of opera highlights in her recitals."

Opernwelt

"Of Clara Schumann's small oeuvre. the songs are certainly among the most interesting and original. There is a common - but incorrect - perception that women write light, simple, tender, sentimental songs. In terms of Clara Schumann's lieder nothing could be further from the truth."

Notes

## Breitkopf Urtext

#### Jean Sibelius

**Complete Edition** "Jean Sibelius Works"

"The songs of Jean Sibelius have given me and my pianist partner Bengt Forsberg the greatest of pleasure for many years. They are highly personal in style and feel so genuine! We have a real love affair with them; the music obviously but also the stories they tell."

Anne-Sofie von Otter

## "a real love affair with the music, but also the stories they tell"

#### Series VIII: Works for Voice

Volume 1: Solo Songs with Orchestra € 189,-SON 605

Volume 2: Solo Songs with Piano I

Songs op. 1, op. 13, op. 17, op. 35–38, op. 50

€ 148.-SON 601

Volume 3: Solo Songs with Piano II

Songs op. 57, op. 61, op. 72, op. 86, op. 88,

op. 90

**SON 603** € 148.-

Volume 4: Solo Songs with Piano III Songs without Opus Number

**SON 606** € 158.-

 "Editorial standards are high throughout, and maintain a careful balance between the competing demands of practical exigency and the need to provide as much scholarly evidence of variants as possible. The critical commentaries provide concise descriptions of the sources and, where appropriate, information on compositional genesis and historical context. The introduction to each volume provide useful background information on historical reception."

Nineteenth-Century Music Review

Sibelius secured his international reputation as a "20th-century classic" with his orchestral works. However, his vocal works, including the songs for voice and orchestra, are just as important and innovative. They combine Sibelius's masterful command of the orchestral apparatus with a uniquely sensitive feeling for the textual sources. They range in Volume 1 from the dramatic ballad Koskenlaskijan morsiamet Op. 33 to the boldly orchestrated vision Luonnotar Op. 70.

Sibelius overall composed more than 100 solo songs for voice and piano. Volume 2 contains highlights such as Opp. 13, 17 and 35-38. It also features the only collection with original German language texts, Op. 50.

Volume 3 contains collections written after 1900, when Sibelius was conceiving his songs in a more cohesive context without, however, grouping them into cycles. As could already be seen before, Sibelius also shows a preference here for poems in Swedish. Indeed, the composer's vocal oeuvre is stamped by poets such as Ernst Josephson, Johan Ludvig Runeberg and Karl August Tawaststjerna.

Volume 4 mostly contains first editions, also arrangements for voice and piano. The arrangements were not made for the purpose of producing rehearsal scores, but rather as genuine concert pieces to be used in recitals. Rarely are such arrangements simply reductions of the orchestral score, as rehearsal scores tend to be. Instead, Sibelius gave the piano parts of his arrangements the same dedication and seriousness as he gave his solo songs.



**Solo Songs with Orchestra Urtext from the Complete Edition** "Jean Sibelius Works" (JSW) Performance material available on hire

Kullervon valitus from "Kullervo" op. 7 Varen flyktar hastigt op. 13/4 Demanten pa marssnön op. 36/6 Höstkväll - Herbstabend op. 38/1 I natten - In der Nacht op. 38/3 Luonnotar op. 70

## technically multi-faceted and humorous

#### **Hanns Eisler**

Hollywood
Song Book
for Voice and Piano
edited by
Manfred Grabs
revised and with annotations
by Oliver Dahin and Peter Deeg
DV 9070 € 24,-

"Precisely the Hollywood Song Book is anything but typical Eisler. These are not songs of class struggle, but of intimate, personal things."

Matthias Goerne



- "Eisler's Lieder are a treasure chest for singers who do not want to pursue exclusively well-trodden paths. The songs also boast top-of-the-line compositional values and a certain humor, and make an undeniable impact on listeners. They also demand a multi-faceted vocal technique. The new edition is also stunning for its very interesting preface and comments to the songs."

  Vox humana
- "... a study book, a first-class method, great music in small dimensions."

Tonkunst

"Ändere die Welt, sie braucht es"
20 Songs on Texts by Bertolt Brecht for Voice and Piano edited by Peter Deeg and Johannes C. Gall
DV 9066 € 18,50

The book offers 20 songs and arrangements of songs which have long been unavailable or found at best as used copies. Among the songs that have long been out of print are classics such as the children's hymn Anmut sparet nicht noch Mühe and period pieces such as the Lied vom Anstreicher Hitler. There are also first editions, such as Eisler's setting of the Ballade von den Seeräubern and the Lidicelied which Brecht, in his turn, wrote to an existing Eisler melody. The title of the book refers to the song for Die Massnahme.

• "At the same time, Deeg and Gall have also given some thought to performancepractical problems. A classical vocal training is not required for any of the pieces presented here; there is, however, a certain range of levels of technical difficulty in the piano accompaniment."

Dreigroschenheft

Songs for Voice and Piano 1917—1921 edited by Julia Rittig-Becker and Christian Martin Schmidt Hanns Eisler Complete Edition (HEGA), Series III, Volume 1 SON 504 € 144,—

Breitkopf Urtext

Performers and scholars alike will welcome the publication of the more than 40 songs that Eisler wrote bin his youth, since many of these are being published for the first time. The young composer was a "seeker," which clearly emerges from the very different styles of piano writing he used. Sometimes it sounds orchestral and even contains instrumentation markings, even though Eisler would never have undertaken an orchestration. The textual sources also widely vary, and what makes them so distinctive is Eisler's fine sense of literary value. Among the preferred authors are Rabindranath Tagore, Georg Trakl and Christian Morgenstern, whose Galgenlieder – presented in this volume – constitute Eisler's only multipartite cycle.

Printed in Germany 3/10 Phooto Credits: Juliane Banse (Goldmann PR), Matthias Goerne (harmonia mundi/Marco Borggreve), Anne-Sofie von Otter (Deutsche Grammophon/Denise Grünstein), Ruth Ziesak (edel classics/Steve Haberland)

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