

The Jubilee

Magazine



Bärenreiter
1923–2023

DEAR MUSIC LOVERS, DEAR FRIENDS OF THE BÄRENREITER PUBLISHING HOUSE

When Karl Vötterle set off in July 1923 to Mährisch Trübau (today's Moravská Třebová) in what was then Czechoslovakia to take part in the Finkenstein Singing Week, he could scarcely have imagined that this was the beginning of a momentous journey – and not just for himself.

He set out as a young bookseller's assistant who wanted to present his idea of a song collection for the so-called *Singbewegung* (singing movement) to the Singing Week's participants. On the way home, still overwhelmed by the enthusiastic response and support he had received, it dawned on him that he was now going to become a publisher. This trip even gave rise to the right name for his company: Bärenreiter – in reference to the star Alkor, the "little rider" twinkling above the constellation of the Great Bear.

Back in his native Augsburg, Vötterle got to work in his parents' living room, and after a mere few weeks the song sheet of the Franconian folk and hiking song "Auf, du junger Wandersmann!" launched the series *Finkensteiner Blätter* as Bärenreiter's very first publication.

For more than fifty years, my grandfather steered the publishing house's fortunes, expanded its catalogue, and with his close contacts to musicologists and the first Complete Editions laid a solid foundation for the future. After his death in 1975, my parents Barbara Scheuch-Vötterle and Leonhard Scheuch took over the management of the Bärenreiter publishing house. In the following decades, they succeeded in striking the right balance between the necessary restructuring of the company and preserving Karl Vötterle's legacy. They moved into



Clemens Scheuch, Chief Executive Officer

new markets, created the brand "Bärenreiter Urtext", expanded the company's network through their many personal contacts, and established Bärenreiter as a permanent fixture with stages and orchestras worldwide.

In 2007, I joined my parents at the helm of the publishing house. Since then, I have had the privilege of working with them to blend continuity and innovation as we steer Bärenreiter into its next century.

Today, we can look back with great gratitude and pride on this long journey of the "House Under the Star", a journey that did not only have many highlights, but also lows, and during which the small song sheet publisher became an international publishing group.

You are now holding our anniversary magazine in your hands almost exactly 100 years after Bärenreiter's first publication. We cordially invite you to leaf through it, browse its articles, learn more about our publishing house, our editions, our departments, and the people behind them, and join us in celebrating something utterly wonderful – music!

Clemens Scheuch

and everyone at the
Bärenreiter Publishing Group



TABLE OF CONTENTS



PAGE 4

An Interview with Bärenreiter's
Managing Directors



PAGE 12

The Founding
of Bärenreiter

1 | EDITORIAL

THE PUBLISHING FAMILY

- 4 | Looking Back, Taking Stock, Looking Forward.
An Interview with Bärenreiter's Managing
Directors Barbara Scheuch-Vötterle,
Leonhard Scheuch and Clemens Scheuch

PUBLISHING HISTORY 1

- 10 | From *Wandervogel* to Honorary Doctor.
Who was Karl Vötterle?
- 12 | "Without Walther Hensel, I would not have
become a publisher". The Founding of
Bärenreiter
- 15 | From Augsburg to Kassel, from Folk Song
to Schütz. Bärenreiter's Early Years
- 18 | Between Conformity and Non-Compliance.
Bärenreiter during the National Socialist Era
- 23 | Rebuilding and Expanding. Bärenreiter during
the Post-War Years

- 26 | The Bärenreiter Bear.
A Brief History of the Company Logo
- 28 | From Lead to Data File. 100 Years of
Engraving, Typesetting and Printing

HIGHLIGHTS 1

- 32 | From Risk to Success Story.
Complete Editions

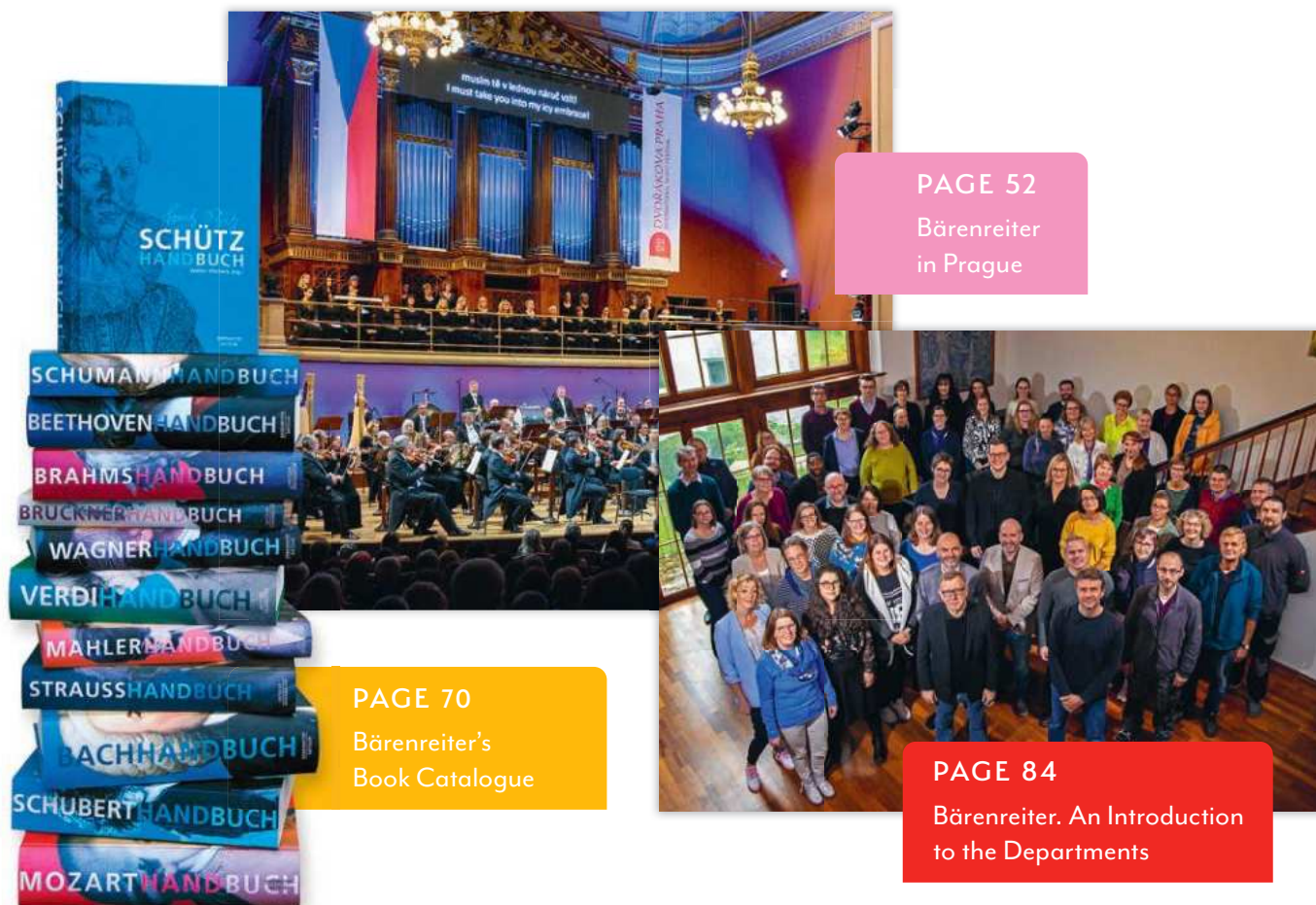
37 | PECULIAR THINGS

HIGHLIGHTS 2

- 38 | Comprehensive Music Knowledge.
"Die Musik in Geschichte und Gegenwart"

PUBLISHING HISTORY 2

- 41 | Music Across the Iron Curtain.
Bärenreiter's Relations with East Germany
and Eastern Europe
- 42 | "Music publishers are our reliable partners".
A Conversation with Michael Rosenthal,
Owner of the Music Shop M. Oelsner Leipzig



PAGE 52

Bärenreiter
in Prague

PAGE 70

Bärenreiter's
Book Catalogue

PAGE 84

Bärenreiter. An Introduction
to the Departments

BÄRENREITER INTERNATIONAL

- 45 | Kassel · Basel · London · New York · Praha.
The Publishing House as a Global Enterprise
- 52 | Ambassador of Czech Music. Bärenreiter
in Prague

100 YEARS OF BÄRENREITER

Highlights of the Music Catalogue

HIGHLIGHTS 3

- 56 | A Publishing Milestone. Beethoven at
Bärenreiter
- 58 | "Nothing is trivial where great music is
concerned". Bärenreiter Urtext: Hot on
the Composer's Trail
- 62 | For the Long Term. 100 Years of
Contemporary Music
- 66 | A Consistent Broadening of Horizons.
The Bear, the Stars and French Music
- 68 | "...and burned the rest...". The Rediscovery
of the "Messe solennelle" by Hector Berlioz
- 70 | A Space of Understanding. Bärenreiter's
Book Catalogue

100 YEARS OF BÄRENREITER

- 73 | Pinnacles of the Book Catalogue

HIGHLIGHTS 4

- 74 | A Glimpse into the Composer's Studio.
Facsimiles
- 78 | An Early Start for Strings and a Cool Sound
for Choirs. Educational Music

AT BÄRENREITER

- 80 | Agency for Stage and Orchestral Music.
Looking behind the Scenes at Alkor
- 84 | Bärenreiter. An Introduction to the
Departments

PUBLISHING HISTORY 3

- 94 | Committed to Our Legacy – Looking to Our
Future. A Quarter of a Century at Bärenreiter

100 YEARS OF BÄRENREITER

- 98 | The Bärenreiter Jubilee Ambassadors

100 | IMPRINT

LOOKING BACK, TAKING STOCK, LOOKING FORWARD

AN INTERVIEW WITH BÄRENREITER'S MANAGING DIRECTORS BARBARA SCHEUCH-VÖTTERLE, LEONHARD SCHEUCH AND CLEMENS SCHEUCH

Bärenreiter is often seen as a "family business" and you refer to it as such. How would you explain what that is to an outsider?

Barbara Scheuch-Vötterle (BSV): As the name suggests, behind this kind of company there is a family, not a CEO who has come from the outside and whose only concerns are growth and making a quick profit. We are most fortunate that our son Clemens is the third generation to steer our publishing house's fortunes, and we are delighted to see that he – just like us – holds our employees' interests in high regard. I can safely say that the majority of our workforce feels comfortable and safe in our company. That's a major advantage these days.

Ms. Scheuch-Vötterle, you worked for Bärenreiter for half of the company's one-hundred-year history. What high points do you recall – and what low points?

BSV: The lowest point for me was the painful realisation that a senior employee in whom my father had placed his complete trust for decades – and I had subsequently done so too at first – had abused this trust, and that the publishing house was now in financial difficulties as a result.

The high point of those first years for me was that my husband and I, with significant effort and privation, succeeded in steering Bärenreiter's ship back on a healthy course.

... and for you?

Leonhard Scheuch (LS): That we were able to pull this off together. I hadn't known about the situation beforehand and was glad that I became involved gradually. I was always thinking forward.

Do you remember the first time you set foot in Bärenreiter's premises?

LS: On my first visit here in Kassel, the publishing house did not come into play as yet. I had met

Karl Vötterle twice before, and he was naturally very interested in the man with whom his youngest daughter wanted to build a future.

BSV: After our first meeting in Brno in September 1974, I told my mother that I had met a Swiss man there I wanted to marry. Of course, he didn't have a clue about my plans, but after several meetings in Zurich and Leipzig, it quickly became clear to both of us that we were thinking about a future together.

Due to your father's illness, you were forced to take on responsibilities at the publishing house sooner than you wanted to. How do you see those years of decision-making today? Were you forced to give anything up at that time?

BSV: When my father fell ill, I broke off my studies in Göttingen to be able to spend the time we had left intensely at his side. I knew that I could only learn the crucial things from him. For me, this didn't mean giving anything up, but it was the right decision.

You grew up in a publisher's household where there was no separation between business and private matters. Was that normal for you, or did you ever think it would be nice to talk about something else for once?

BSV: The conversations around the family table naturally revolved around issues at Bärenreiter first and foremost. The lines were blurred, many composers, artists and personalities were my parents' guests, and thus I grew into the publishing business from childhood. But our private lives were not neglected either.

What was that like for you?

Clemens Scheuch (CS): When you're young, you can't really fully grasp the profession of music publishing, so I didn't understand what the deal was with the people coming and going at home. Nevertheless, for me these encounters were often exciting and

A family business: Barbara Scheuch-Vöterle,
Leonhard Scheuch and Clemens Scheuch
2023





Karl Vötterle
Bronze bust
1975

sometimes bizarre. And there were also phases when I was not always thrilled to be ... allowed ... to have to accompany my parents to concerts and performances. However, thanks to our unusual every day family life, I had a completely different access to the music and publishing sector, and so with time my understanding and enthusiasm for it grew.

After you had met your wife, at some point it was inevitable that you would have to think about your involvement or even non-involvement in the publishing house.

LS: I had never considered such a possibility. But why should I not have the courage to get involved? If I had ventured to pursue a career in theatre, that would have been risky as well.

Nor did the first two meetings with my future wife suggest my changing over to the publishing house.

BSV: After our wedding in 1975, it was a great relief for my father to know that his company's future would be in family hands. His strength was waning noticeably, and he died only two months later.

Did you find the change from the theatre to a business enterprise challenging?

LS: After my father-in-law's sudden death, the then director of the Zurich Opera House, Claus Helmut Drese, saw how important my presence in Kassel would be and released me from my contract in the middle of the season as soon as I was able to suggest a successor to him.

What did you start with at Bärenreiter?

LS: My joining the publishing house was viewed with great suspicion by some of the senior staff. One of these gentlemen told me: "A dramaturg, he's able to write, he can start by editing the journal *Musica*." This task, with Carl Dahlhaus on the one hand and the young Clemens Kühn on the other, was extremely interesting. But of course it didn't stop there. As my wife has already indicated, we had to overcome lots of hurdles together to pull off the restructuring of the publishing house. One very important and trustworthy advisor for us was the publisher Bernhard Bosse, whose publishing house we took over completely and relocated to Kassel following his retirement.

BSV: We first had to obtain an overview of the economic situation. There were no cost centre accounts, we didn't know how the technical side of the business was doing in its own right. So we decided to bring in a management consultancy to uncover the business's weak points. That was the best we could do in this situation. As a result, in 1987 we divested ourselves of our entire technical operations. For the first ten years, we were really just reorganising and figuring out how to make ends meet. We also let go of everything that didn't have to do with music: drama, amateur theatre, theology. We wanted to concentrate fully on what we knew well and what the name Bärenreiter stands for.

Was there a point at which you said, "Now we're out of the woods"?

BSV: That's hard to pin down to a particular point in time. It was more like little avalanches coming over us.

The connection with Czech music and the country it stems from is a thread running through both your lives. How do you explain this?

LS: My father-in-law's capital for his yet-to-be-founded publishing house was 75 Czech crowns, which he was given by his Wandervogel friends at a singing week in Mährisch Trübau (today's Moravská Třebová) as an advance on his planned song collection. Throughout his life, he felt close ties to Czech music and the people there. He signed sub-publishing contracts with the state publishers very soon after the War. Many friendships with composers and writers there developed.

I myself studied theatre studies in Vienna, which was where I saw Janáček's *Jenůfa* for the first time. That opera occupied me in a way I had never experienced before, so that everything drew me to Brno to learn more about this composer. I had the great good fortune to be able to live in the Štědroň family home during my stays there. The name Miloš Štědroň is very closely linked with research on Janáček's work.

My wife was able to accompany her father on many of his trips, including to Brno in 1974 for the annual Janáček Festival. It was there we met for the first time in Litomyšl, Smetana's birthplace.

After the Velvet Revolution, as the Czechs call the overturning of their socialist dictatorship, our mutual love of the country's music and its people then provided the impetus for us to participate in the

privatisation of the Supraphon publishing house and finally take it over completely.

A publishing house such as Bärenreiter lives predominantly off creations of the past. No 21st-century Mozart is in sight. Is there any future for the "contemporary music" division?

CS: In recent years, the conditions have changed due to the desire to always have world premieres. But premieres alone are not enough to make a new work sustainable. My impression is that a bubble has been created that is going to burst in the near future, or perhaps even has to burst so we can get out of this dead end. After all, this situation is hardly desirable for the composers either, because the aim is also to spread a work through subsequent performances. Fortunately, there are counterexamples, such as Dieter Ammann's piano concerto.

At some point, all the great works of music history that promise market opportunities will be available in Bärenreiter's catalogue. When that time comes, will Bärenreiter simply administer or, at best, update its past publications?

CS: "Just updating" sounds less exciting than it is. It can be thrilling when new sources and new ways of looking at a given piece emerge. Preserving and revising is an important task. We also don't know what changes will take place in the music business – rediscoveries, for example, which we can then support or, in the best case, even help to initiate, as we did with Handel. It is certain, however, that our focus will always be on older music, not contemporary music.

LS: When the major Complete Editions were concluded or their publication was nearing its end, I did sometimes wonder whether there was anything left to come. But there are still important composers whose works should appear in a Complete Edition or an edition of selected works, having been scholarly and critically researched. Many impulses came from our editors' collaborations with musicologists. Other new opportunities opened up through our Prague publishing house.

CS: There are still enough exciting fields to be discovered or rediscovered. Or other approaches can be successful, too, such as Michael Ostrzyga's completion of Mozart's *Requiem*; it is already one of our most-requested new releases of recent years. We will

Three generations:
Barbara Scheuch-Vötterle, Leonhard Scheuch
and Clemens Scheuch with his two sons
2023



have enough to do with maintaining, revising and constantly scrutinising our catalogue, so that I don't see any danger of us running out of things to do in the years and decades to come.

"Digitalisation" is now a major buzzword everywhere. How far can a music publisher go without cutting the ground from under its own feet?

CS: In terms of work processes, digitalisation has made things far easier and simpler. Digitalisation in distribution channels poses risks, although these are not new, because there has always been the danger of editions we have published circulating without us being able to profit from them. Unauthorised copying is easier today, but it is also easier to counter and to educate clients about it.

We will have to keep a close eye on which forms of use become established. I don't think that the paper-based business will disappear anytime soon, but rather that today the digital use of sheet music is another way for musicians and musicologists to find the right tool for their given situation. Even among younger musicians, we can observe that they often use printed music for serious study and performances. We cannot yet fully predict what will happen when digitalisation spreads to creative endeavours. But here, too, I see technology more as a tool, because even the most sophisticated digital technology or artificial intelligence is unable to do anything more than analyse and recombine things that already exist. Nothing original is produced of its own. What I believe is the crucial input of creative work, the emotional level, is not something that artificial intelligence can add.

In 2048 Bärenreiter will – hopefully! – celebrate its 125th anniversary. If you extrapolate its development from the time you have been active at the publishing house: what might Bärenreiter look like then?

CS: I don't think the publishing house will differ too much from today in terms of content. The ways this

content is used will certainly be different, and in the next 25 years additional things will appear that we can't even imagine now – more individualised offerings, for example.

It is also likely that Germany's broad – state-supported – cultural range will no longer exist in the same way. Current developments in the United Kingdom can certainly be seen as a harbinger of what is to come here. But at its core, the business will be the same. The focus will be on preparing and editing the works that composers have left behind in such a way that musicians are given the best possible foundation for their interpretation.

Classical music must never be allowed to become something elitist just for the older generations and the well-off, something that young people no longer want to engage with because they have not been able to access it. The crucial question is how to introduce young people to music and culture. The earlier their interest is aroused, the greater it can grow. For me, the best moments are when I succeed in inspiring a passion for music in people. If the basic conditions are met, I have no doubts that classical music has a future.

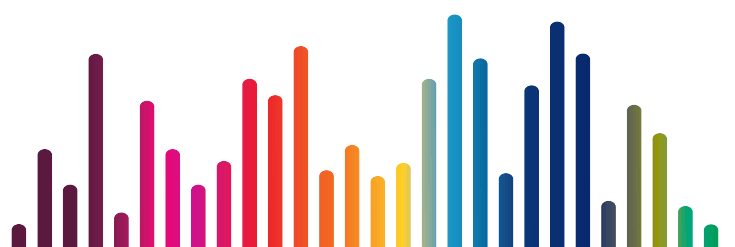
You're alone on the proverbial desert island, but with a stereo. You're allowed to take a recording of the complete works of a single composer. Who would you choose?

LS: No question: Leoš Janáček!

BSV: Tricky ... There are moments when I listen to Mozart or Schubert. But if there can only be one, then George Frideric Handel.

CS: If I had to choose just one, it would probably be Beethoven.

The interview was conducted
by **Johannes Mundry**
on 3 April 2023.



FROM WANDERVOGEL TO HONORARY DOCTOR

WHO WAS KARL VÖTTERLE?

1923: Germany is teetering on the brink. Foreign troops are occupying the Ruhr area, large swathes of the population are being cast into poverty by inflation. Separatists and extremists are threatening the already fragile stability of the young Weimar Republic. In July, a certain Adolf Hitler speaks in Augsburg and elsewhere, voicing his ambition to become Germany's leader. In the same city, a young man, not yet of age, has simple song sheets printed and founds a publishing house that he names after a star.

Who was this man? A teacher wrote in his report card: "Vötterle doesn't like to engage in challenging activities"! Much later, long after Vötterle had become well-known and indeed famous in musical and musicological circles, he did not poke fun at his Augsburg teacher, but agreed with him after a fashion: "I'm more a man of spontaneous ideas than of thorough work."

With this kind of external feedback and this view of oneself, with a chequered school career and an aborted apprenticeship in the book trade, is it possible to turn a backroom business into one of the world's largest music publishers? Apparently it is – for Karl Vötterle did so.

"Rarely has a publisher started out as naively and cluelessly as I did", Vötterle writes in his memoir *Haus unterm Stern*, adding: "I went into publishing as an outsider, if you will, as a kind of natural, unencumbered by any professional tradition." If the term "dilettante" were not negatively connoted because of today's imperative that everything be perfect, it would be an ideal description of Vötterle, for the Italian "dilettare" means "to please someone (or oneself)", also "to enjoy oneself". Without pleasure, without joy in one's business, no one would be able to found a publishing house with up to 350 employees and run it for fifty years.

The nonchalance with which Vötterle already published works by great masters in Bärenreiter's early years met with disdain in academia and among established publishers. The Munich professor Adolf Sandberger called Bärenreiter's first Lechner editions an "impertinence" – in the

presence of the young publisher, who was seeking to expand his musical knowledge at the university. "With that, my musicological education was cut short ... Why shouldn't I be my own apprentice?"

How surprised this professor would have been to see Vötterle later become the recipient of numerous honours and even the publisher of one of the world's largest music encyclopaedias, the (initially ridiculed) *Musik in Geschichte und Gegenwart*. Vötterle was particularly proud to be awarded honorary doctorates in musicology and theology from the universities of Kiel and Leipzig in 1953.

Karl Vötterle was born in Augsburg in April 1903. His father was a bricklayer and later became a municipal construction supervisor, while his mother kept the house. She was left on her own on Sundays, for her husband loved fishing, and her son Karl at the tender age of nine already joined the *Wandervögel*, a movement contrary to the spirit of the times that was dedicated to the simple life outside the cities.

Vötterle's acquaintance with Maria Zeiß, who was to become his first wife, led to his decision to move to Kassel in 1927. The city's central location seemed advantageous, and the help of Kassel's city administration and his father-in-law made the decision all the easier.

With Vötterle's move to the banks of the river Fulda at the latest, his biography and the history of the publishing house become identical. Vötterle was a publisher with all his heart and soul, and refused to let even great misfortune divert him from his path. After the War had ended and the publishing house had been rebuilt, Vötterle became an esteemed personality, accepted, in demand, courted from many sides: in musicology and theology, and also in his new hometown of Kassel, where he championed the memory of Heinrich Schütz and the Brothers Grimm. Indeed, there was no way around him. Quick decisions based on his publishing acumen avoided lengthy decision-making processes and made the seemingly impossible possible. No longer was any "impertinence" seen on his part. After Vötterle's



Wandervogel:
The young Karl Vötterle
1923



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 a hundred times – I would choose this profession again and again."

Johannes Mundry

“WITHOUT WALTHER HENSEL,
I WOULD NOT HAVE BECOME A PUBLISHER”

THE FOUNDING OF BÄRENREITER

When Karl Vötterle took his first steps into the world of publishing in September 1923 with the first issue of the *Finkensteiner Blätter*, an eight-page booklet of folk songs, one thing was certainly not on his agenda: to claim a place alongside the long-established publishers of Leipzig and Mainz by founding a world-class music publishing house. The circumstances alone spoke against such ventures: the First World War had brought Germany to its knees; eye-watering reparation payments and hyperinflation were placing an unprecedented burden on the country; Germany's young democracy was under attack from both the right and the left; politics and society were teetering on the brink of the abyss. Taking a major economic gamble in such a situation would have been utterly foolhardy. But Karl Vötterle was concerned with something else in any case: the founding of his publishing house was motivated by the insight that “we all share equally in the hardships of our time and desire to do equally constructive work”, as he wrote in 1924, looking back on his first year of publishing.¹ There was a need both to overcome the trauma of the Great War and the humiliation associated with it as well as to confront bourgeois musical culture, which was seen as decadent, split between sensationalist entertainment and intellectual appropriation – ulti-

mately, there was a need to find the “source” of the “renewal of trust in ourselves”.²

The “we” Vötterle refers to were the followers of the *Singbewegung* (singing movement) around the charismatic Sudeten German folk song collector and singer Walther Hensel. Vötterle had organized two song recitals for Hensel in Augsburg in the spring of 1923 and had immediately fallen under the spell of his voice. “We” also included the participants of the first singing week led by Hensel in Finkenstein near Mährisch Trübau (today's Moravská Třebová) in Czechoslovakia in July 1923, of whom Karl Vötterle was one. Like Hans Klein, they looked back on this time spent in “holy tranquillity far from the world” as an experience of awakening: “In Finkenstein, music revealed itself to us as a life force that is able to overcome all pettiness, to unleash completely new forces in man, to raise him above himself. And we will never cease to proclaim this experience of music...”³ Klein's memoir *Die Finkensteiner Singwoche* (“The Singing Week at Finkenstein”) was one of the first publications of the fledgling Bärenreiter publishing house, which set out to provide institutional structures for this “proclamation”. Unlike Hensel, Karl Vötterle

The first publication: “Auf, du junger Wandersmann!”, in: *Finkensteiner Blätter*, issue 1, 1923

Making music in Finkenstein. Walther Hensel with guitar, behind him on the right Karl Vötterle



July 1923

The first advertisement of the publisher, *Börsenblatt für den deutschen Buchhandel*, 18 September 1923, p. 6649

September 1923

September 1923



possessed both drive and a talent for organization and, as a bookseller's assistant and not least as the son of a bricklayer, was skilled at getting things done and turning ideas into reality. Even before the singing week, a lack of good songbooks had led him to copy out individual songs for his small Augsburg workers' choir, hectograph them in his parents' living room and, since he could imagine what the "sheets would look like after a fortnight in the hands of a locksmith's apprentice",⁴ punch them and tie them together in a homemade folder with a piece of cord. The anthology soon attracted the interest of befriended youth groups, and Vötterle had a bold idea: could the song sheets perhaps be printed? However, his ambitions went beyond simply reprinting something that had already been published. His aim was to publish a new song magazine, with Walther Hensel as its editor.

The singing week provided Vötterle with fresh impetus and inspiration. In Finkenstein, he came to see that for Hensel, “both because of his origins in the borderlands and because of his deepest, most personal convictions, music was not a prime concern”; it was (merely) the “main awakener of the forces slumbering within us”,⁵ which Hensel considered necessary to strengthen one’s cultural identity in an all-encompassing manner. Accordingly, the publishing house that Vötterle envisaged would need to do more than just print folk songs. The singing week also provided the start-up funding for Vötterle’s venture, as participants ordered and paid for their songbook copies in advance. On top of this, Vötterle had the presence of mind not to exchange his Czech crowns back into German currency, which protected

a large proportion of the fifty thousand Reichsmark he had been given by his father from the galloping devaluation of money. And an important decision was made: when Vötterle and his newfound friend Walther Sturm were resting on the roof of a parked railway carriage on their journey home, looking up at the starry sky, Vötterle told Sturm about the significance that the little star Alkor in the Great Bear constellation had held for him since his time as a member of the *Wandervogel* movement: "When dusk has fallen and the stars become visible, then the eyes of those dear to one another search for the little rider and the friends remember each other."⁶ It was this night that the publishing house was given its name: Bärenreiter (bear rider).

Once back home, things moved quickly: Walther Hensel had compiled the songs for the first issue of the *Finkensteiner Blätter*, the Augsburg printing company Mühlberger, which Vötterle knew had experience with sheet music, provided the typesetting and printing, and on 1 September the very first work by Bärenreiter was published. In terms of its layout, it continued to follow the concept Vötterle had developed for his privately produced song sheets. Further issues followed on a monthly basis, supplemented by poetry, fairy tales, and other ideological and religious texts, some of which – particularly from today’s perspective – are suspiciously German National in tone. Bärenreiter’s catalogue expanded to include a series of vocal music, *Musikalisch Hausgärtlein*, and the magazine *Die Singgemeinde*. When Karl Vötterle came of age on 12 April 1924, he had his publishing house listed with the Publishers and Booksellers Association in Leipzig and registered it as a business in Augsburg. The first steps had been successfully taken.

Entry in the trade register of 25 April 2024;
Stadtarchiv Augsburg, GK 1, Vötterle Karl



The Bärenreiter Yearbook 1924



Gudula Schütz

Title quote taken from: Karl Vötterle, *Haus unterm Stern*, Kassel ⁴1969, p. 93.

- 1 Karl Vötterle, *Das erste Jahr Bärenreiter-Verlag*, Augsburg [1924], p. [3].
- 2 Karl Vötterle, *Zur Darstellung der Gründerzeit*, typescript dated 27 May 1971, p. 1 (Vötterle estate).
- 3 Hans Klein, *Die Finkensteiner Singwoche*, Augsburg 1924, p. 5.
- 4 Karl Vötterle, *Haus unterm Stern*, Kassel ⁴1969, p. 50.
- 5 Karl Vötterle, *Fünfzig Jahre Finkensteiner Singwoche*, typescript dated March 1974, p. 5 (Vötterle estate).
- 6 As in note 1.

FROM AUGSBURG TO KASSEL, FROM FOLK SONG TO SCHÜTZ

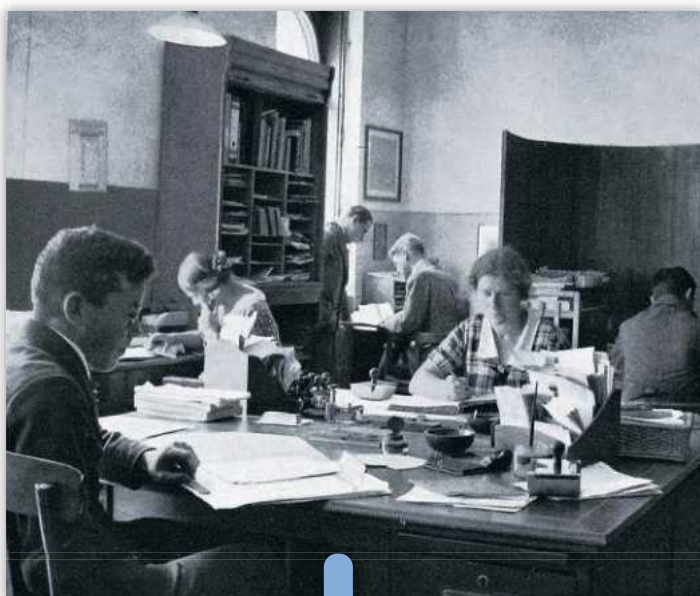
BÄRENREITER'S EARLY YEARS

22 March 1926 was a date of far-reaching significance for the young publishing house, which had already moved into its own premises in 1925: Richard Baum, who had just received his doctorate from the University of Munich, joined Gertraud Hahn, who had been Karl Vötterle's right hand since 1924, as an editor – little did he know that he would stay at Bärenreiter for more than fifty years! Vötterle later joked that this was the meeting of a musicologist with no idea of publishing and a young publisher with no idea of musicology,¹ and at first it did indeed seem like the collision of two different worlds: Baum was relieved when, on his first day at work, his boss “came to meet him wearing long trousers and a tie, rather than his hiking gear, customary for those in the *Wandervogel* movement”.² However, the two fields were not actually as alien as it might seem: as early as 1923, Vötterle had been able to get Hans-Joachim Moser, a young professor from Halle, to be a judge at a singing convention in Fürstentfeldbruck, and he had met Konrad Ameln, who was studying with Joseph Müller-Blattau in Königsberg (today's Kaliningrad), at

a singing week. The 1925 catalogue already reflects this “overlap”. The *Locheimer Liederbuch* edited by Ameln and Müller-Blattau's edition of Forkel's Bach biography were two weighty new publications. Besides these – in addition to Walther Hensel's folk songbooks, which were published monthly, and numerous theological writings – the catalogue contained performing editions of selected works by Johann Sebastian Bach, John Dowland, Hans Leo Haßler, and Leonhard Lechner, which had been produced by experienced musicians such as the lute specialist Heinz Bischoff and the music educator Walther Pudelko. The field had thus already been tilled, and Richard Baum's work could begin.

In the early years, Bärenreiter's catalogue primarily contained vocal music by old masters, but after 1926, more and more instrumental works were added. This did not clash with the premises of the *Singbewegung*, but was essentially a consistent development: chorales and sacred songs had already been performed in Finkenstein, and chamber music had been an integral part of the evening

The publisher in Augsburg. In the foreground Gertraud Hahn, in the back Karl Vötterle and Richard Baum



Leonhard Lechner, *Das Leiden unsers Herren Jesu Christi*, edited by Konrad Ameln, cover design by Hermann Wilhelm



1926

1926

entertainment there. A further dynamic was set in motion by the 1927 Freiburg Organ Conference, which provided the initial impetus for church music and the German organ movement in much the same way that Finkenstein had for the *Singbewegung*. Karl Vötterle – who was an active member of the Berneuchen Circle, which advocated a sacramental renewal of the church and thus pursued ideas similar to those of the *Singbewegung* in the field of music – published the conference proceedings; new editors such as Hermann Keller and Karl Matthaei brought out standard-setting editions of organ music, some of which are still in Bärenreiter's catalogue today. The title of the journal *Musik und Kirche*, which first appeared in 1929 and was edited by Christhard Mahrenholz, showed where the company was heading: Bärenreiter was increasingly establishing a profile as a music publisher with a decidedly theological bent – a development that placed the company's very existence at risk during the National Socialist era, but received public recognition in 1953, when Karl Vötterle was awarded honorary doctorates in musicology (University of Kiel) and Protestant theology (University of Leipzig).

In the late 1920s, Bärenreiter's early music editions started to attract the attention of musicologists.

Alfred Einstein, who saw the publisher's catalogue as evoking “a kind of new musical Nazarenism”, gave it his vote of confidence: “Music research is watching this endeavour with silent pleasure, and – whatever may arise from these beginnings and doings –: the objective knowledge of the past will profit from it.”³ One name in particular came into focus more and more: Heinrich Schütz. The *Historia der Auferstehung Jesu Christi*, the *Musikalische Exequien* and the first volumes of the *Geistliche Chormusik 1648* were among Bärenreiter's first new editions (as was Einstein's biography), published from 1929 onwards. In 1930, Vötterle became one of the founders of the Neue Schütz-Gesellschaft, at whose music festivals the composer's works were performed and which, after the War, commissioned Bärenreiter to produce a new Complete Edition of Schütz. Fifty years after joining the publishing house, Richard Baum admitted that in retrospect, this concentration on the old masters was surprising and also raised some doubts: “I have often asked myself whether I was partly to blame for the fact that, at the time Schoenberg was writing his ‘Moses and Aaron’, Stravinsky his ‘Symphony of Psalms’, and Alban Berg his Violin Concerto, we passed this chapter of European music by and, in grand one-sidedness, published old masters. But

The publishing house moves to Kassel. Announcement of the relocation in *Finkensteiner Blätter*, 5th year, issue 1/2



Karl Vötterle and his wife Maria, née Zeiß



1927

1927

I console myself that in this way a very important chapter in the history of European music was opened up, a chapter that subsequently and to this day has helped countless people to both broaden and deepen their music-making.”⁴

Finally, an important event: in 1927, Karl Vötterle met Maria Zeiß, who came from Kassel, at a singing week. It was Maria’s father who lured the publisher to northern Hesse when Vötterle decided to expand his premises and was unable to find the right conditions for doing so in Augsburg. Thanks to a plot of land on the Wilhelmshöhe and a loan brokered without the usual red tape by Lord Mayor Herbert Stadler,

several goods wagons laden with Bärenreiter stock already rolled north that very summer. Six of fourteen employees moved to Kassel along with Vötterle; new staff joined. On 10 September 1927, the young couple were married in Kassel’s Martinskirche by Hermann Schafft, and Karl Vötterle had found something he had long desired: a city that was not just a place of work, but also offered the opportunity to become involved in and influence its cultural life. “These were years of awakening and reflection, exhilarating years in which we – surrendered to the new vista opening up before us – stood apart from political life and failed to see what was coming.”⁵

Gudula Schütz

Bärenreiter Complete Catalogue 1926



- 1 *Das Bärenreiter-Werk* 21, 1972, p. 8.
- 2 *Ibid.* 15, 1966, p. 12.
- 3 A[lfred] E[instein], *Bücherschau*, in: *Zeitschrift für Musikwissenschaft* 5, 1927, p. 310.
- 4 *Das Bärenreiter-Werk* 25, 1976, p. 38f.
- 5 Karl Vötterle, *Haus unterm Stern*, Kassel 1969, p. 92.

Heinrich Schütz, *Geistliche Chormusik* 1648



The publishing house in Kassel-Wilhelmshöhe before the War

1928

1930 et seq.

BETWEEN CONFORMITY AND NON-COMPLIANCE

BÄRENREITER DURING THE NATIONAL SOCIALIST ERA

"I do not flatter myself that I was always immune to the incredibly powerful mass suggestion of Nazi propaganda. It disgusts me that today, everyone is pretending already to have seen through National Socialism in the early years or even before 1933."¹ Karl Vötterle's emotional 1947 statement on the "Third Reich" and his position during this period obliges us, as a later generation, and particularly those of us who have not themselves experienced the living and working conditions in a totalitarian state, to take a reflective, considered approach to the events taking place between 1933 and 1945. It is obvious that post-war sources such as Vötterle's book *Haus unterm Stern* offer a different interpretation than documents from the Nazi period, but this should not automatically be judged as a retrospective attempt on Vötterle's part to conceal that he was in fact a Nazi follower or hanger-on. Vötterle bore responsibility for himself, his family, his company and not least for around one hundred employees – it would be presumptuous to criticize him for not abandoning everything and emigrating or even joining the open resistance. In

their ambivalence, his actions are like those of many other people during that time.²

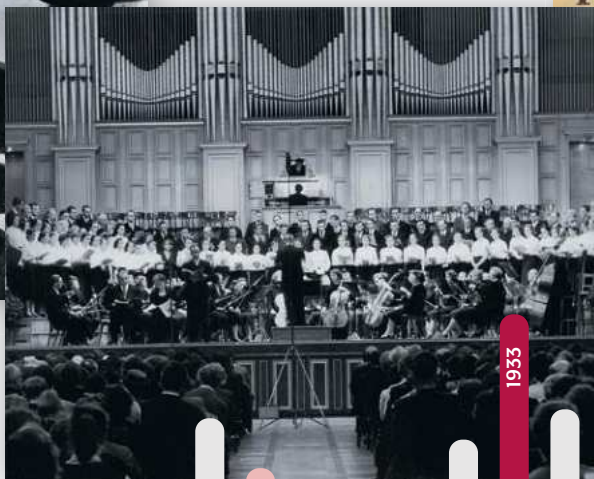
Despite the rapid *Gleichschaltung* – forcible coordination – of all public life after Hitler seized power in 1933, Bärenreiter was initially able to continue its operations without too much trouble; only the Finkensteiner Bund which had emerged from the *Singbewegung* around Walther Hensel, was forcibly dissolved, which also put an end to the journal *Die Singgemeinde*. However, Vötterle skilfully and cool-headedly diverted these activities to the Arbeitskreis für Hausmusik ("Working group for domestic music"), which was founded specifically for this purpose. Under this innocuous name, the group presented itself as "harmless" and performed both early and modern church music at the newly initiated Kasseler Musiktage unperturbed. In 1934, a year of economic recovery, the publishing house celebrated its tenth anniversary, and 1936 saw the publication of its one thousandth product. Bärenreiter clearly profited from the fact that from the very beginning, "the national cause in music"³ had been

A theological confession:
the journal *Musik und Kirche*

Hugo Distler at the organ



Concert during the
Kasseler Musiktage



1932

1933

1929 et seq.



part of its own profile; Nazi ideology could hardly find fault with this, and conversely, Vötterle and the followers of the *Singbewegung* initially saw some of their key objectives supported by National Socialism, although admittedly they had never pursued any political goals. The tightrope walk this entailed, however, is illustrated by a dispute that ignited in 1952, long after the end of the War, over a statement by Karl Vötterle: “Whatever one’s attitude to Adolf Hitler’s totalitarian state, whatever one’s individual experiences with it may have been, the decisive thing is that at that time, young people were successfully won over to join in common activities, to organize their leisure time creatively.”⁴ In response, Theodor W. Adorno levelled grave and sweeping accusations at Vötterle, denouncing him as a direct precursor of the Hitler Youth and denying that any relativization of the Nazi regime’s atrocities was possible.⁵ Vötterle in turn saw these accusations – which Adorno was not the first to make – as a violation of his personal integrity: “There are people who [...] reject all and any work done in the last 12 years, no matter how good, and claim that it gives off the bloody stench of Nazi rule.”⁶ He claimed to have offered the “most effective resistance” through his “preservation of the good” – by which he meant Christian values as well as early and new (church) music, for example.⁷

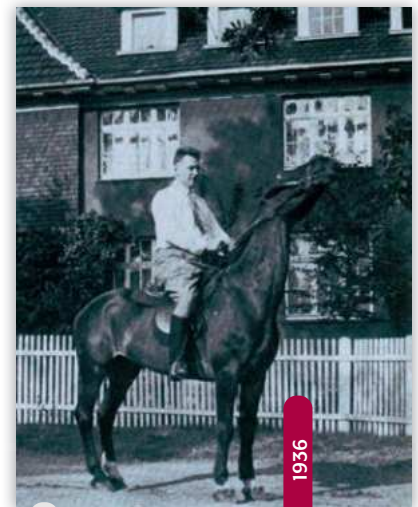
That Bärenreiter was not above ingratiating itself with the National Socialists is evident, for example, in the fact that its 1936 complete catalogue included a portrait of Hitler (which was also available as a

postcard), as well as in the publication of several songbooks that were produced in cooperation with state institutions and toed the party line. But although this undoubtedly contributed to stabilizing the system, we cannot infer that it indicated unconditional allegiance. Vötterle was accused of being a member of the Reiter-SA (1936–1938) and of the NSDAP (from 1937 onwards), and not only in the post-war denazification proceedings. However, in these proceedings he was able to convince the court that neither membership had been due to his ideological convictions or political will, but that he would not have been able to fulfil his simple desire to go riding any other way because Germany’s clubs and associations had all been co-opted by the Nazis, and that he had never suspected how this would be construed later on. His joining the Reiter-SA was soon followed by a call to “voluntarily” join the Party. Caution is required when interpreting the portrait of Hitler, too. We can ask whether the inclusion of the Führer in a postcard series otherwise dedicated exclusively to composers and scenes of music-making should not in fact be seen as a tactical concession made in the face of an immediate threat, for shortly beforehand the very existence of Bärenreiter had been at stake. As undifferentiated and naive as Vötterle’s later argument with regard to the goals of the *Singbewegung* was, the regime’s cruelty had already become apparent to him and his staff in 1935, for on 18 August his magazine *Der Sonntagsbrief* (“The Sunday Letter”) took a more or less open

The first volume of the series
Das Erbe deutscher Musik



Equestrian delights:
Karl Vötterle on horseback



The new building



1936

1936

stand against the National Socialists' euthanasia programme. Vötterle's publication of sacred works by Hugo Distler and other contemporary composers and of theological writings had already aroused the suspicion of the local NSDAP cadres and led to harassment, and in December 1935 he and Paul Gümbel, as the magazine's editors, were expelled from the Reich Press Chamber. This would have destroyed both their careers and probably the entire publishing house as well. It was only thanks to the mediation of high-ranking officials of the Reich Chamber of Music and the Ministry of Propaganda that the decision was reversed in early 1936 – at the price of the formal dismantling of the Bärenreiter company: Vötterle sold Neuwerk Verlag "not including publications, but including church leaflets and annual newsletters" to the long-time manager of his printing facilities, Eduard Kurbjuhn, and Johannes Stauda Verlag together with the theological division of Bärenreiter to his employee Paul Gümbel, in order to ensure "the proper continuation" of the work he had begun.⁸ Only *Der Sonntagsbrief* had to be passed into foreign hands; it was discontinued at the turn of the year 1936/37.

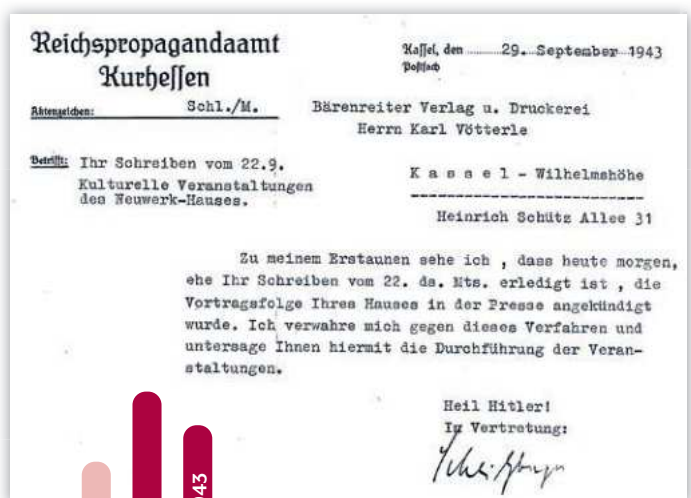
Room for manoeuvre repeatedly opened up for Vötterle – a leeway he was able to exploit to his own tactical advantage. This was due both to the contradictions within the Party's cultural policy, most of which were caused by rivalries, and not least to Vötterle's many useful contacts. Despite ongoing repressive measures, he was thus able to continue

his publication programme; in 1939, he embarked on an official distribution cooperation with his Jewish friend Albert Dann, who had fled to Palestine. In addition to this, Vötterle took "comfort in grand plans":⁹ as early as 1943, an advertisement went out calling for subscriptions to the encyclopaedia *Die Musik in Geschichte und Gegenwart*, and the catalogue compiled in September 1944 lists the first volumes of the series *Das Erbe deutscher Musik* as well as forthcoming Complete Editions of the works of Gluck, Handel, Monteverdi, Pergolesi, de la Rue, Schein, Spohr, Telemann, and Johann Walter – albeit with the note that the "inclusion of a work [...] in no way" means "that it is available for delivery now or in the foreseeable future".

The longer the War went on, the greater the threats became: in the autumn of 1943, Vötterle's series of cultural events in Kassel was banned; on 22 October, the city was reduced to rubble in a major attack – Bärenreiter's premises on the Wilhelmshöhe were spared, but the company was forced to join into a wartime labour pool; paper for music had run out long since. There was no lack of private adversity, either: on 1 February, 1944, Vötterle's wife Maria died after a long and serious illness; he had already lost his father and father-in-law in 1942. Feeling shackled by the Nazi regime, Vötterle made arrangements in March 1944 to move the publishing house to Switzerland. Paul Sacher and August Wenzinger helped to found the company's Basel branch, which as a precaution was provided with publishing rights

Ban on the Kassel cultural event series
by the NSDAP (Vötterle estate)

Ad for MGG in *Börsenblatt für den deutschen Buchhandel*, p. 679



1943

1943

and supplies. In September, Vötterle was sent to the Siegfried Line as a labourer in the earthworks, and following his return home in November he was drafted into the Wehrmacht as a driver. His diary entries from the first weeks of 1945 bear witness to his worry about his four children, the publishing house's buildings, the sheer effort required to get through each day – no optimism remained, only the will to persevere. Utter catastrophe came late and unexpectedly: shortly before the end of the War, on the night of 8–9 March, 1945, the last bombs fell on Kassel and destroyed everything: the publishing house, the printing facilities, and Vötterle's home.

As daylight rose on the tragedy, Reverend Bernhard Martin, who was a magazine editor for Johannes-Stauda-Verlag, took up pen and paper: "Words fail under the impact of such overwhelming doom. Nevertheless, my friend, let us trust in God's love!"¹⁰ This idea of trust and confidence, formulated not least with a feeling of relief at having escaped with one's life, became Karl Vötterle's motto during a time that was anything but easy for him, despite the return of peace and the opportunity to make a fresh start. Due to his membership in the NSDAP, he was forced to undergo denazification proceedings in early 1947. He was initially classed as a hanger-on, for while he had suffered "considerable non-material damage and probably also severe mental strain", the court did not consider "these disadvantages" to be "sufficient" to exonerate Vötterle completely.¹¹ The verdict's reasoning rather strangely was based not on Vötterle's conduct, which was described as impeccable, but on the degree of repression he had suffered, and was felt to be unjust not just by his friends and publishing staff, but also by several of those involved in the trial in a judicial capacity. It was

challenged accordingly and overturned following a retrial.

By November 1947, Vötterle had been rehabilitated and was allowed to work as a publisher once more. Two and a half years after the end of the War, he had regained his entrepreneurial freedom, the massive restriction of which had probably been the cause of his greatest suffering during the National Socialist era.

Gudula Schütz

- 1 Karl Vötterle, Defence in Appeals Chamber Proceedings, typescript [1947], p. 3 (Vötterle estate).
- 2 Sven Hiemke carried out a more detailed investigation in "Folgerichtiges Weiterschreiten". *Der Bärenreiter-Verlag im "Dritten Reich"*, in: *Bärenreiter-Almanach. Musik-Kultur heute. Positionen – Profile – Perspektiven*, Kassel et al. 1998, pp. 161–170.
- 3 Vötterle, *Haus unterm Stern*, Kassel ⁴1969, p. 128.
- 4 Vötterle, *In letzter Stunde*, in: *Die Hausmusik* 16, 1952, p. 2.
- 5 Theodor W. Adorno, *Kritik des Musikanten*, in: *Dissonanzen*, Göttingen 1956, pp. 62–101.
- 6 As in note 1, closing remarks.
- 7 Vötterle, *Zwölf Jahre Bärenreiter-Verlag Kassel. Tatsachen aus den Jahren 1935–1947*, typescript October 13, 1947, p. 4 (Vötterle estate).
- 8 Vötterle and Paul Gümbel, circular sent to friends and associates, May 1936 (Vötterle estate).
- 9 Vötterle, *Bärenreiter-Verlag Kassel, Entwicklungsgeschichte*, typescript May 27, 1971 (Vötterle estate).
- 10 Autograph (Vötterle estate); also in *Bärenreiter-Bote* 11, 1945–1947, p. [2].
- 11 Judgment of Spruchkammer IV Kassel-Stadt, February 1, 1947, transcript (Vötterle estate).



Pile of rubble:
The publishing house
after the bombing of
8/9 March 1945

REBUILDING AND EXPANDING

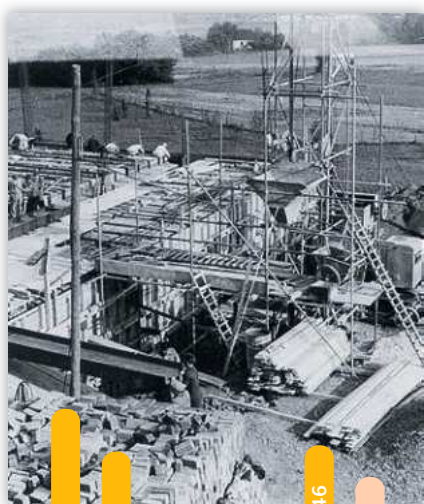
BÄRENREITER DURING THE POST-WAR YEARS

Karl Vötterle followed the theologian Karl Barth in understanding “being allowed to start again from nothing” as the “grace of ground zero”,¹ and indeed the sense of new beginnings, of a new era, is palpable in all accounts of this period. “Away with the rubble!” – this served as a motto not only for the arduous reconstruction of Bärenreiter’s premises, but also, figuratively speaking, for overcoming the aftermath of the Nazi period. Of course, the much-invoked “Stunde Null”, the zero hour of the end of the War, is simply a narrative, for Bärenreiter’s future was inconceivable without its past, a past that could and would be built upon, and initially quite literally: thirty remaining or returning employees rolled up their sleeves and cleared away the debris, searching for what was still usable, and together with Vötterle – who was after all a bricklayer’s son – put a new roof on the outer walls of the so-called “new building” by Christmas 1945. With professional support, but under the adverse conditions of the general post-war shortages, makeshift buildings were erected, interior work was pushed ahead, and furniture and machinery were organised; large vegetable fields established in the publishing house’s garden helped to improve everyone’s food supply. Thanks to a talent for improvisation, the family business’s team spirit and, last but not least, Vötterle’s trust in God,

Bärenreiter was able to start selling antiquarian books in 1945. Part of this stock had been rescued from a bricked-up Bärenreiter cellar; the rest came from the holdings of a library Bärenreiter had purchased or had been gifted by friends of the publishing house. After a publishing licence was granted to chief editor Richard Baum in January 1946 (Karl Vötterle was not allowed to take over until the conclusion of his denazification proceedings in late 1947), Bärenreiter’s first post-war publishing projects – luckily viewed favourably by U.S. “Information Control” – took on concrete shape. In particular, Bärenreiter’s magazines such as *Die Neue Schau* and *Musik und Kirche* seemed predestined to “serve the publishing house’s mission” by opening up “sufficient strength to rebuild”² in post-war Germany; the same applied to the newly added branch of amateur plays. Despite gifts received from abroad, there was still not enough paper to print music, and so initially holdings from Bärenreiter’s archive that had been stored in a countryside brickyard and had thus survived the War were offered for hire.

There was also a fresh start in Karl Vötterle’s private life: in March 1945, he had found a new partner and a mother for his four children in Hildegard Preime, the widow of the art historian and Bärenreiter author Eberhard Preime, who had been

Brisk construction activity after the War



1946



1947

Congratulatory letter on the birth of Barbara Vötterle

killed in action in the War. Two and a half years later, on 27 November 1947, Hildegard gave birth to a daughter, Barbara. It was Barbara who took over the management of Bärenreiter after her father's death in 1975.

By 1947, the number of Bärenreiter's employees had already risen to 86; step by step, older titles were reprinted and the catalogue expanded. In 1950, a supplement to the 1949 Complete Catalogue – which was in effect a “torso” in that it contained “only a small part of the publications that had appeared in the twenty-five years since the founding of Bärenreiter”³ – appeared in print, listing more than 200 new titles published between June 1949 and September 1950 as well as reprints: the popular *Quempas*, the works of Heinrich Schütz and keyboard music by Johann Sebastian Bach, as well as new names such as Helmut Bornefeld, Willy Burkhard, Johannes Driessler, Christian Lahusen, Hans Friedrich Micheelsen and Siegfried Reda, the first issues of the *Hortus musicus* series, and above all the first four volumes of the encyclopaedia *Die Musik in Geschichte und Gegenwart*. The “great plans” that Vötterle had taken “comfort in”⁴ during the Nazi era were by no means mere romantic fantasy. With determination and an excellent feel for useful contacts, as well as a talent for making decisions at just the right moment, Vötterle had already set the realisation of these plans in motion during the War. Together with Friedrich Blume, a musicologist from Kiel well connected during the Nazi period, he not only prepared and published the MGG, but also founded the *Gesellschaft für Musikforschung* (Society for Music Research) in 1947 and collaborated strategically with Blume on the preparation and launch of numerous Complete Editions. While the first project, the Complete Works of Gluck,

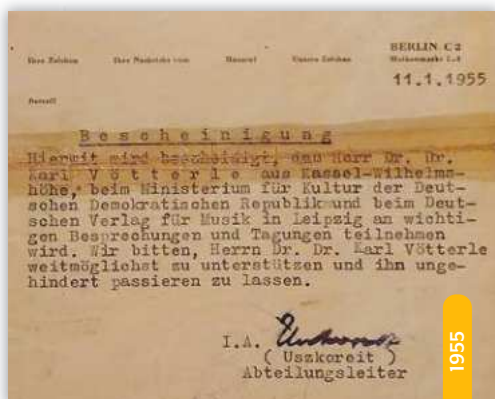
had still been supported by the National Socialists, the editions of the works of J. S. Bach, Telemann, Mozart, and Handel were created in the spirit of the post-war period, when the experience of the destruction of cultural assets was still vividly present and the desire to preserve and order what had been handed down was a driving force. In his programmatic essay *Die Stunde der Gesamtausgabe* (“The Hour of the Complete Edition”), Vötterle pointed out that such projects “point to the future in terms of the essence of publishing”.⁵ Looking back, this certainly proved true for the area of Complete Editions and the resulting expansion of Bärenreiter's Urtext catalogue; but Bärenreiter also led the way in scholarly and political terms, successfully overcoming international borders, especially those of the Iron Curtain. By the time Vötterle received the commission for the *New Bach Edition* from West Germany's President Theodor Heuss on 3 March 1951, Bärenreiter had become something that its founder had not initially intended: a world-class music publisher.

Gudula Schütz

Please read the article on page 41 that provides information on the relationship with East Germany (GDR).

- 1 Karl Vötterle, *Haus unterm Stern*, Kassel 1969, p. 186.
- 2 *Der Bärenreiter-Bote*, no. 11, Kassel 1947, p. [17] and [13].
- 3 *Gesamtverzeichnis*, Kassel and Basel 1949, p. [3].
- 4 Vötterle, *Bärenreiter-Verlag Kassel, Entwicklungsgeschichte*, typescript 27 May 1971 (Vötterle estate).
- 5 *Musica* vol. 10, no. 1, 1956, p. 35.

Pass for Karl Vötterle issued by the Ministry of Culture of the GDR



Federal President Theodor Heuss and Karl Vötterle in conversation



• Kassel





Leipzig •

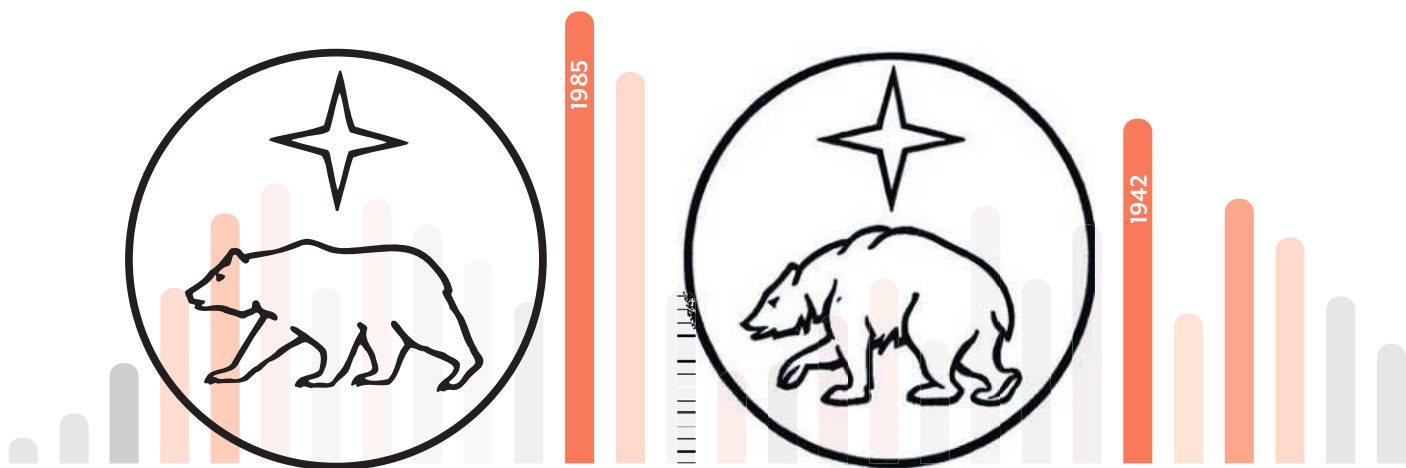
Mozart

Schilo des Elmbens

BACH

THE BÄRENREITER BEAR

A BRIEF HISTORY OF THE COMPANY LOGO



Although Karl Vötterle threw himself into the world of publishing in 1923 with a youthful lack of inhibition, even then he was no babe in the woods. As a book-seller's assistant familiar with the conventions of the market and possessing an instinctive feel for the importance of bibliophilic details, he had immediately perceived the need for his company to have a suitable emblem, since "all great publishers had a signet" (*Haus unterm Stern* 1949, p. 32). Vötterle already had a clear idea in his head when he boldly approached the well-known Munich graphic designer Bruno Goldschmitt (1881–1964), telling him that he "wanted to found a publishing house and that this publishing house was to be called Bärenreiter-Verlag [...] I told him that the publishing house's signet must show a bear, specifically a trotting bear, on this bear a boy must be standing, and this boy must be reaching for a star. In the bear I saw the world; the boy standing on this trotting bear and fearlessly reaching for the

star naturally was supposed to be me" (ibid.). This reaching for the unattainable may seem like beginner's hubris, but it is emblematic of Vötterle's ability to "think big" and act accordingly. It was thus irrelevant that Breitkopf & Härtel, a competitor, already had a bear (based on the name of an inn) as the logo of its publishing house. Vötterle's gaze was directed elsewhere entirely: towards the little star Alkor, the "little rider" in the constellation of the Great Bear – beloved of the members of the *Wandervogel* movement, a symbol of departure, leading the way. Bruno Goldschmitt accepted the commission.

Once the Bärenreiter publishing house was on a secure footing, the boy in the signet became obsolete. Goldschmitt drew a large four-pointed star and placed the bear below it on top of the three letters "BVA" (Bärenreiter-Verlag Augsburg). The logo was retained after the company's move to Kassel in 1927; only the letters were dropped. With this further re-



duction, the logo had reached its final form. Apart from minor variations that appear in the early MGG volumes and in individual music editions, the logo was graphically adapted only twice more: in the early 1940s, Karl Vötterle, true to his basic convictions – “Never skimp on the features; they’re worth it!” (*Bärenreiter diary* 1944, 4 January) – commissioned the renowned Leipzig book artist and typographer Walter Tiemann (1876–1951) who stylized the bear and star somewhat more strongly and set them in a circle like a seal. And in 1985, once again the time had come for a more modern logo, in keeping with the younger generation that was now in charge of Bärenreiter’s fortunes. It was to show a bear (not a polar bear!) striding powerfully and energetically with its head held high. The assignment was given to two Kassel artists who had just completed their studies: Axel Kretschmer and Bernhard Skopnik (both born in 1958). Their design has adorned all

Bärenreiter editions since and, thanks to its timeless, balanced conception, will continue to accompany the publishing house into the second century of its existence.

For Karl Vötterle, the little star on the Great Bear that had fascinated him as a young *Wandervogel* remained “the binding symbol” of his work throughout his life (*Haus unterm Stern*, 1949, p. [5]), and the logo likewise is more than merely a reflection of Bärenreiter’s beginnings. Writing on the occasion of the publishing house’s 50th anniversary, Vötterle summarized: “When I started out in my hometown of Augsburg half a century ago, my gaze was fixed on a star [...] Even today, I have not reached that star. But something intangible became the task and meaning of my life, and in retrospect, what seemed unattainable was in fact realized. The intangible something I mean is music” (*Das Bärenreiter-Werk* 22, 1973, p. 10).

Gudula Schütz

FROM LEAD TO DATA FILE

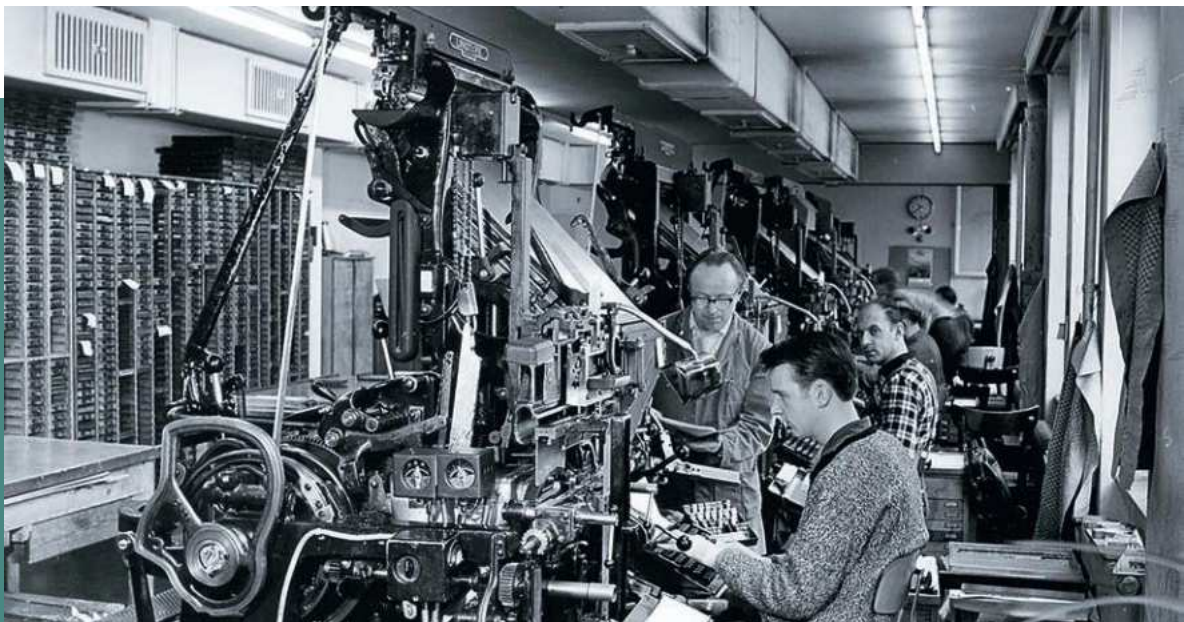
100 YEARS OF ENGRAVING, TYPESETTING AND PRINTING

One might not consider it a particularly important subject – but somewhere there have to be machines that churn out the works ultimately to be published. Naturally Karl Vötterle thought about this, too; he formulated his basic insight in *Haus unterm Stern* (4th ed., p. 80): “Printing books and publishing books are basically [...] two completely different tasks.” And since it would not be of much use here to provide a detailed overview of the technical developments taking place at ever more breathtaking speed the closer we get to the present, we can instead continue to listen to Bärenreiter’s founder. Looking back, he describes a young man whose lack of experience was compensated by an enthusiasm for technology and whose playfulness was coupled with a sure instinct for the necessary decisions to be made. While in the very early years Vötterle had commissioned external companies to print his publications, in 1926 he already resolved to add a printing facility to his publishing house.

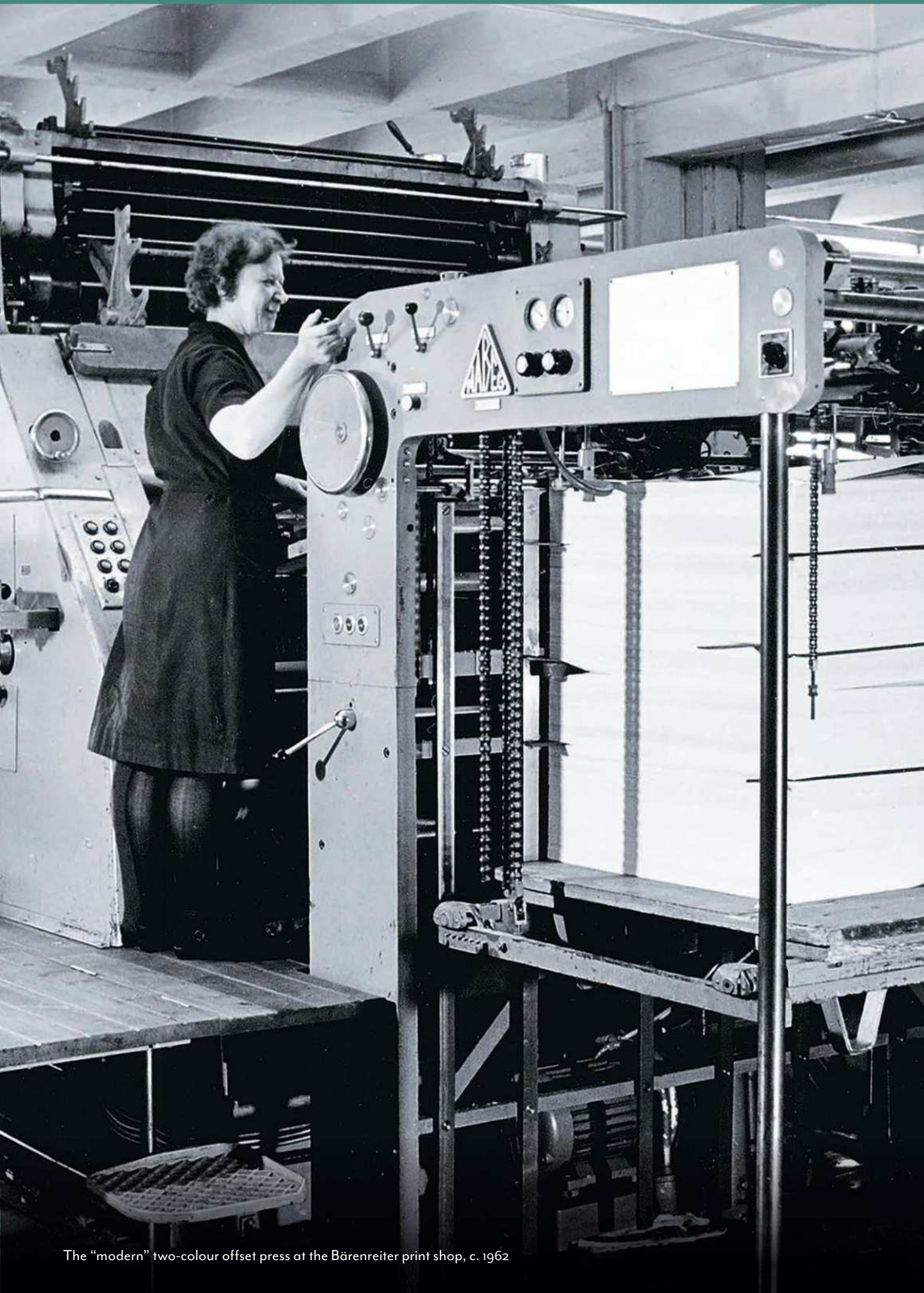
We learn that he acquired a first – second-hand – printing press, hired a printer, and switched to a high-speed press after moving to Kassel, which in turn required him to invest in a typesetting machine. Vötterle

talks explicitly of his “delight in his own printing facilities”; he also speaks with pride and satisfaction of his printer Eduard Kurbjuhn, who supported him “through many years, almost until the hour when all the types melted into huge rivers of lead, and the machines were buried under ash and rubble”.

Although Bärenreiter also published literary works, especially in the early years, printed music was its main focus. It is worth drawing attention to the fact that the very same young man, who had hectographed music in his living room, a mere two years later made contact with one of the leading companies in the field of music printing, thus joining the ranks of the long-established music publishers. The note “engraving and printing by Oscar Brandstetter, Leipzig”, which is found on Bärenreiter’s publications from 1925 onwards, bespeaks a trusting and long-lasting collaboration. When the range of demands that Karl Vötterle made of himself and of his publishing house is considered in its entirety, however, it becomes clear that Bärenreiter’s music editions were concerned with more than mere functionality. Vötterle’s encounter with the Offenbach typeface artist Rudolf Koch (1876–1934) was so momentous that he dedicated



View into the Linotype machine typesetting shop, c. 1962



The "modern" two-colour offset press at the Bärenreiter print shop, c. 1962

an entire chapter in *Haus unterm Stern* to him: Koch shaped “the look of the Bärenreiter editions” (p. 105) with his typefaces and bindings and had a lasting influence on the editions’ aesthetic feel and impression. The music print designed by Koch’s son Paul – square black note heads on red lines – was used several times from the 1930s onwards. Vötterle highlighted a particular segment of Bärenreiter’s repertoire in this way: the songbooks in question evoke both a traditional as well as an artistic, bibliophilic quality and, especially for connoisseurs in this field, represent a signature feature. It was Paul Koch who

the same time, an ultimately successful effort was made to revive Bärenreiter’s links with the Leipzig companies, links that would play a key role in the publishing house’s further development. In May 1953, Bärenreiter’s own music engraving department took up its work, which led to a considerable expansion of its pool of equipment, and in particular to the acquisition of what Heinz Rampold, with an expert’s enthusiasm, described as “a new, beautiful, large offset press” (*Das Bärenreiter-Werk* 2/1953, p. 19). It was also Rampold who, in a 1959 edition of the same newsletter, reported on the printing facilities’ further



Music engravers at work, around 1960



From: *Du bist mein – ich bin dein. Die schönsten deutschen Lieder der Liebe*, Kassel: Bärenreiter [1938] (BA01252); design of typeface and music engraving by Paul Koch, woodcut by Josua Leander Gampg

first introduced Hermann Zapf to Bärenreiter in 1939. Zapf not only contributed many a vignette to Bärenreiter editions, but also created the Alkor music font exclusively for the publishing house; sadly, apart from a few proofs, all this material fell victim to the bombing of March 1945 in which the printing facilities were destroyed.

The rebuilding of the printing facilities in Kassel, in which Heinz Rampold, who had already been employed as a text and music typesetter at the publishing house in the 1930s, played a leading role, involved many challenges and complications. At

extension and specifically raved about a two-colour offset press that was one of the “most modern in printing press construction”.

It was vital that Bärenreiter partook in this technical progress; it goes without saying that advances continued apace and that every possibility for optimization was exploited. The decision to make a radical break was consistent with this desire to stay abreast of developments: the last (still functioning) lead type presses were decommissioned in 1985, and the printing facilities were shut down two years later. Cooperation partners took over certain tasks,

marking the beginning of a new era: since this time, Bärenreiter has collaborated with several external service providers and outsourced production to highly specialised printing facilities on an order-specific basis. Much the same goes for the music typesetting; however, a large proportion of books are still designed and typeset in house “con amore”.

One may lament the disappearance of time-honoured techniques – type printing, music engraving and lithography are now of historical interest only. Even later typesetting methods such as Linotype and Notaset, which were considered state-of-the-art at the time, eventually fell into disuse and gave way to

computer typesetting, which is now an indispensable part of the purely digital production work process. It may seem somewhat fatuous to ask what Karl Vötterle would have said about all of this, but were he here now, it seems likely that he would be looking over the specialists’ shoulders and watching them, full of amazement and curiosity, as they increased small note heads to the size of tennis balls with the help of their huge screens. He would chuckle, remembering his hectograph machine, and smile with satisfaction at his “work”.

Axel Beer and Gudula Schütz



Printer Bräuning + Rudert, Espenau near Kassel,
main production site of Bärenreiter editions today
(photo: Paul Rudert)

FROM RISK TO SUCCESS STORY

COMPLETE EDITIONS

“THE HOUR OF THE
COMPLETE EDITIONS”

Karl Vötterle already used this phrase in the early 1950s – Bärenreiter’s founder was highly aware of the novel and fundamental nature of his undertaking to publish the works of important composers in high-quality editions based on the original sources with a new commentary, and thus to make them an enduring and generally available asset. Since then, his idea of bringing “the music” and “the literature” together in one bookcase has been Bärenreiter’s central endeavour, and the almost incantatory phrase “the hour of the Complete Editions” has become a driving force at the publishing house. Nothing has shaped and continues to shape Bärenreiter’s image as has the series of scholarly-critical Complete Editions that enjoy pride of place in libraries across the world.

At first glance, it hardly seems an obvious decision to proceed with major long-term editorial projects, the beginnings of some of which dated back to the war years, from the destroyed city of Kassel. The experience that manuscripts could be lost forever certainly fed the desire for lasting values (Vötterle

called it “the preservation of what has been handed down”) – a longing that is all too understandable against the backdrop of wartime losses. But in these difficult times, the conditions for tackling a major project like the publication of a composer’s complete works improved quickly and significantly. The general consensus was that collecting and publishing would safeguard against future losses.

This development needs to be seen in the context of wider social processes, however, and we can safely assume that if the Second World War had not so completely interrupted the evolution of Europe’s music scene, the early music movement would have begun much earlier (Paul Sacher had already founded the Schola Cantorum Basiliensis in 1933). The 1920s, too, were about reorientation, about strengthening values in times of uncertainty. The Heinrich-Schütz-Gesellschaft (Heinrich Schütz Society) emerged in 1930 from the *Singbewegung* (singing movement) and a predecessor society founded in Dresden in 1922. The young Vötterle regarded Schütz, the “first German composer of world renown”, as something of a father figure, and communicating Schütz’s music to musical laymen was an early starting point for



Vötterle's publishing activities. After the War, the editions designed to meet this need were initially incorporated into the source-based *New Edition of the Complete Works* and only gradually revised.

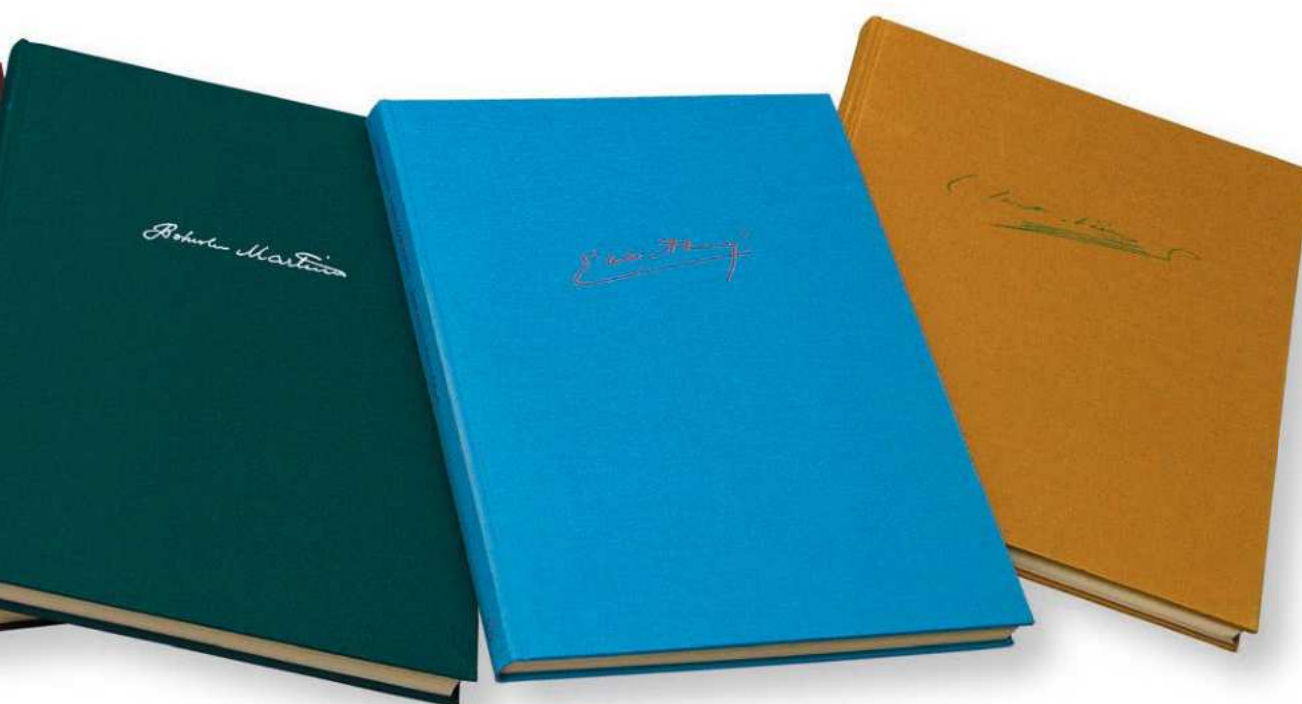
THE BACH AND MOZART COSMOS

If we were to put a date on musicians' changing aspiration to make music on a solid foundation, that is, according to a scholarly-critical edition, this would take us to the early post-war years: 1950 was the Bach Anniversary Year, 1953 saw the founding of *Concentus musicus* in Vienna, and 1954 was the year both the Consort around Gustav Leonhardt and the *Capella Coloniensis* were established. At the same time, these were the founding years of a modern kind of "monumenta" editions: in 1950 the first volume of *Georg Philipp Telemann – Musical Works* was published, followed in 1951 by the first volumes of the *Gluck Complete Edition* (1951) and the *New Bach Edition*, in 1953 by the *New Mozart Edition*, in 1954 by the *Works of Leonhard Lechner*, and in 1955 and 1956 by the *Halle Handel Edition* and the *New Schütz Edition*. The publishing house of the *Singbewegung* had now become the house of music past and present which later became the title of the extensive music encyclopaedia, *Musik in Geschichte und Gegenwart*.

Publishing was a highly political endeavour in these years. As early as 1951, there was a collaboration

across the East-West German border between the Bach Institute in Göttingen (Alfred Dürr) and the Bach Archive in Leipzig (Werner Neumann) – which led to a cooperation between Bärenreiter in Kassel and the newly founded *Deutscher Verlag für Musik* in Leipzig. With the goal of publishing Bach's works, some things that seemed impossible were made possible, and cooperation across the border continued for decades to come. Following a similar model, the *Halle Handel Edition* was launched as a joint venture of the two publishers. The political shifts of 1989/90 and reunification cleared the way for bringing together the two projects of the *New Bach Edition* and the *Halle Handel Edition* respectively, which had been a result of the two German states, and for establishing international research projects in Halle and Leipzig – both of major significance for music research. The investigations into the chronology of the manuscripts required by the *New Bach Edition*, for example, set new standards not only for Bach research in particular, but also for historical studies of music in general as well as for subsequent edition projects.

The *New Mozart Edition* was especially affected by the aftermath of the Second World War well into the 1970s. It had to adapt its publication schedule to the inaccessibility of autographs from the holdings of the former Prussian State Library that were thought to have been lost, and for this reason, too, its *Critical Commentaries* were published separately and, for the



most part, at a much later date. Only once the Polish government symbolically returned the autograph of the *Magic Flute* to East Germany in 1977 did it become clear that the valuable manuscripts had in fact survived the War. Subsequently, Mozart researchers travelled to Poland frequently, and for many years (until 1981) these trips were made from Kassel, because the Heinrich-Schütz-Allee was the base of the *New Mozart Edition*. In the meantime, the manuscripts stored in Krakow in the Jagiellonian Library have become accessible to the general public in high-quality digital copies.

"GENERATION BÄRENREITER"

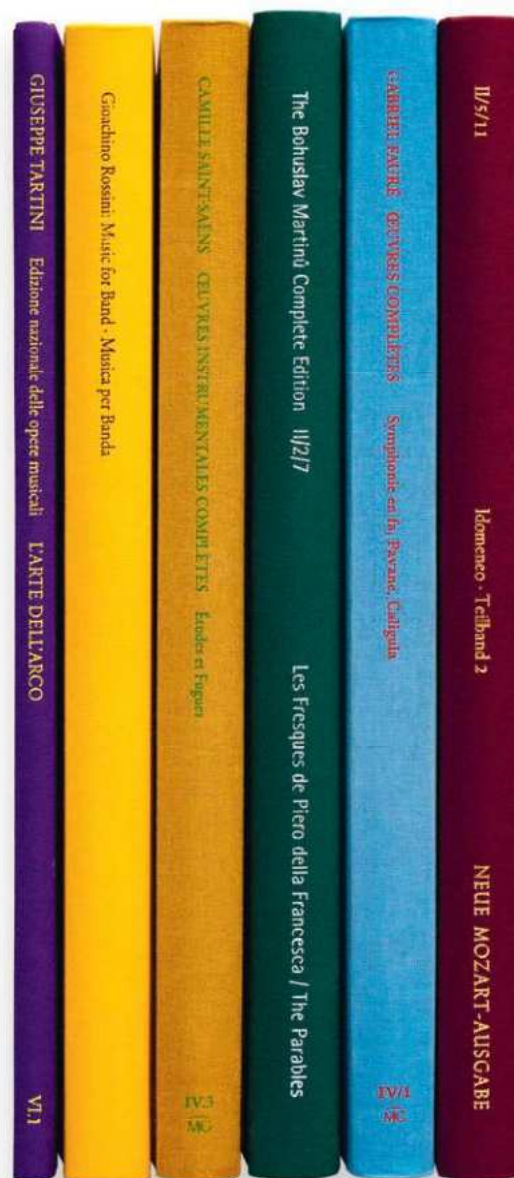
The conductor Enrique Mazzola recently referred to himself as a member of the "Bärenreiter generation" in the *Neue Zürcher Zeitung*. The Complete Editions that started in the 1950s have long since become the bedrock of musical practice: NMA (*New Mozart Edition*), NBA (*New Bach Edition*), HHA (*Halle Handel Edition*), and so on – these abbreviations have become keywords of classical music culture, and these editions are a symbol of the successful marriage of musical practice and scholarship. After all, the major Complete Editions not only shape performance practice across the globe, but their approach has also had an impact on scholarly discourse. They internationally established an approach to scholarly work on a broader basis and prepared the ground on which not least the early music movement gained considerable momentum.

With their more general use, the Complete Editions also brought forth a standard-setting new type of scholarly performing edition under the "Urtext" brand, which represents today's scholarly editing and at the same time meets the needs of performers.

The interplay between musical practice and research interests characterizes also the focus of the major editorial projects begun in the following decades. These new undertakings are broader in their historical and geographical scope: in 1963 the *New Schein Edition* was published, in 1964 the *New Schubert Edition*, and in 1967 the *New Berlioz Edition*. *Das deutsche Kirchenlied* followed in 1975 and the *Complete Critical Edition of the Works of Leoš Janáček* in 1978.

The *New Berlioz Edition* was Bärenreiter's first edition of the complete works of a French composer. It was started and brought to completion by the general editor Hugh Macdonald and is now considered the indispensable foundation for both research on and performance of Berlioz's music.

In the day-to-day publishing world, the major Complete Editions are only lasting in a qualified sense. Reprints require more than just corrections to the music. New sources come to light, engravings become obsolete, and the need to keep editions up to date is ultimately a sign that Bärenreiter, too, has grown older and can look back on editions of several generations. Besides these changes, the understanding of what constitutes a work and of authenticity has also shifted, often the composer's



COMPLETE EDITIONS AND EDITIONS OF SELECTED WORKS

Johann Sebastian Bach
New Edition of the Complete Works
1954–2010, 105 volumes,
completed

Johann Sebastian Bach
New Edition of the Complete
Works – Revised Edition
2010 –, 6 volumes published so far,
c. 15 planned

Hector Berlioz
New Edition of the Complete Works
1967–2005, 26 volumes, completed

Franz Berwald
Complete Works
1971–2014, 26 volumes, completed

Francesco Cavalli
Opere
2012–, 6 volumes published so far,
c. 15 planned

Gabriel Fauré
Œuvres complètes
2010–, 11 volumes published so far,
c. 28 planned

Niels Wilhelm Gade
Works
1995–, 30 volumes published so far,
c. 42 planned

Carlo Gesualdo Principe di Venosa
New Gesualdo Edition
2017–, 5 volumes published so far,
c. 12 planned

Christoph Willibald Gluck
Complete Edition
1951–, 49 volumes published so far,
c. 55 planned

George Frideric Handel
Halle Handel Edition
1955–, 98 volumes published so far,
c. 128 planned

Leoš Janáček
Complete Critical Edition
1978–, 26 volumes published so far,
c. 44 planned

Leonhard Lechner
Works
1954–1998, 14 volumes, completed

Bohuslav Martinů
The Bohuslav Martinů
Complete Edition
2015–, 10 volumes published so far,
c. 100 planned

Wolfgang Amadeus Mozart
New Edition of the Complete Works
1955–1991, 121 volumes, completed

Friedrich Nietzsche
Der musikalische Nachlaß
1976, 1 volume, completed

Orlando di Lasso
Complete Works – New Series
1956–2001, 27 volumes, completed

Johann Pachelbel
Complete Vocal Works
2008–2015, 11 volumes, completed

Jean-Philippe Rameau
Opera omnia
2001–, 17 volumes published so far,
c. 33 planned

Gioachino Rossini
Opere di Gioachino Rossini
2007–, 5 volumes published so far,
c. 20 planned

Camille Saint-Saëns
Œuvres instrumentales complètes
2016–, 7 volumes published so far,
c. 39 planned

Johann Hermann Schein
New Edition of the Complete Works
1963–2012, 10 volumes, completed

Franz Schubert
New Edition of the Complete Works
1964–, 73 volumes published so far,
c. 78 planned

Heinrich Schütz
New Edition of the Complete Works
1956–, 40 volumes published so far,
c. 42 planned

Giuseppe Tartini
L'edizione nazionale delle opere
musicali di Giuseppe Tartini
2022–, 1 volume published so far,
c. 25 planned

Georg Philipp Telemann
Musical Works
1953–, 67 volumes published so far,
c. 82 planned

Johann Walter
Complete Works
1953–1973, 6 volumes, completed

MUSICAL MONUMENTS

Concentus Musicus
2010–, 5 volumes published so far,
c. 7 planned

Das deutsche Kirchenlied. Complete
Critical Edition of the Tunes. I:
Catalogue of Prints / II: German
Sacred Medieval Vocal Music / III:
Complete Edition of the Tunes from
Printed Sources
1975–2019, 19 volumes, completed

Das Erbe deutscher Musik.
Sections 5, 7, 9, Special Series,
“Landschaftsdenkmale”
1936–, 55 volumes published so far

Masterpieces of Italian Opera
2020–, 1 volume published so far,
c. 4 planned initially

Monumenta Monodica Medii Aevi
1956–, 21 volumes published so far,
c. 25 planned

OPERA
2013–, 4 volumes published so far,
c. 8 planned

L'Opéra français
2009–, 8 volumes published so far,
c. 20 planned

Georg Rhau
Music prints from 1538 to 1545 in a
new performing edition
1955–, 12 volumes published so far

final intention does not reflect the most comprehensive possible form of the work, and it is certainly not the only form. The processuality of ways of composing, the embedding of performances in interpretive contexts are key in this regard. These findings require a more “open” publishing often of multiple versions, and the editions need not only to comprehensively document these versions, but also to offer guidance on how to work with them.

NEW PATHS

The new direction taken by Bärenreiter is evident in the major editorial projects embarked upon over the past twenty years, which are delivered to libraries worldwide in high-quality, cloth-bound editions on a subscription basis: 2007 saw the launch of the *Works of Gioachino Rossini*, 2008 of *Johann Pachelbel, Complete Vocal Works*; the first linen-bound volume of *L'Opéra français* appeared in 2009, that of *Gabriel Fauré – Œuvres Complètes* in 2010, and that of *Francesco Cavalli – Opere* in 2012. These were followed in 2013 by *OPERA – Spectrum of European Music Theatre in Separate Editions*, in 2015 by the *Bohuslav Martinů Complete Edition*, in 2016 by *Camille Saint-Saëns, Œuvres complètes instrumentales*, in 2017 by the *New Gesualdo Edition*, in 2020 by the *Masterpieces of Italian Opera* (MIO), and most recently in 2022 by *L'edizione nazionale delle opere musicali di Giuseppe Tartini*.

These projects not only demonstrate a broadening of scope across Europe (to the Czech Republic, France and Italy), but are international in terms of their structure, too. In 2015, for example, it only became possible to commence the *Bohuslav Martinů Complete Edition* at the initiative of the Martinů Foundation in Prague. This foundation is investing its income from royalties in the scholarly publication of the works for as long as they are still protected by copyright. This requires cooperation with the numerous original publishers.

Each project has a very different background, and funding for staff is secured through a wide

variety of channels – the production of Complete Editions has become a very multi-faceted endeavour. First experiences have been gained with digital editing, resulting in hybrid editions (e.g. *OPERA*). The *Gesualdo Complete Edition*, however, is being published as a “print” edition – despite a competing, high-profile digital edition. The editors hope that this traditional form of presentation as a high-quality edition will provide lasting value.

Further trends are noticeable within the Complete Editions: today we can assume prior knowledge of the playing techniques, ornamentation, and other rules for the modification of the musical text. These are not necessarily conveyed in the score itself. Accordingly, the accompanying texts continue to expand: introductions contain information on the genesis and performing history of the respective work, on its sources and reception, and as much as possible on performance practice. Libretti are critically edited, and the critical commentaries claim comprehensiveness. Modern Complete Editions tend to be text volumes with music, rather than music editions with prefaces. Editorial additions to the musical text are decreasing, while the concept of an authentic source is understood more broadly, contemporary performance material is not necessarily deemed as being secondary, and material from the circle of performers and dedicatees, for example, is also taken into consideration.

The publishing landscape as a whole is undergoing far-reaching changes. Nor have the demands that libraries are facing in the transition to the digital age been mapped out conclusively. However, the need for well-founded, informative music editions is as great as it ever was. In his 1978 essay *Zur Ideengeschichte musikalischer Editionsprinzipien* (“On the history of ideas of the principles of editing music”), Carl Dahlhaus voiced the hope that “increased reflection on the historical sources and increased practical usefulness are not mutually exclusive, but complement one another” (*Fontes Artes Musicae* 25, pp. 19–27). In many ways, today we can see this hope as fulfilled.

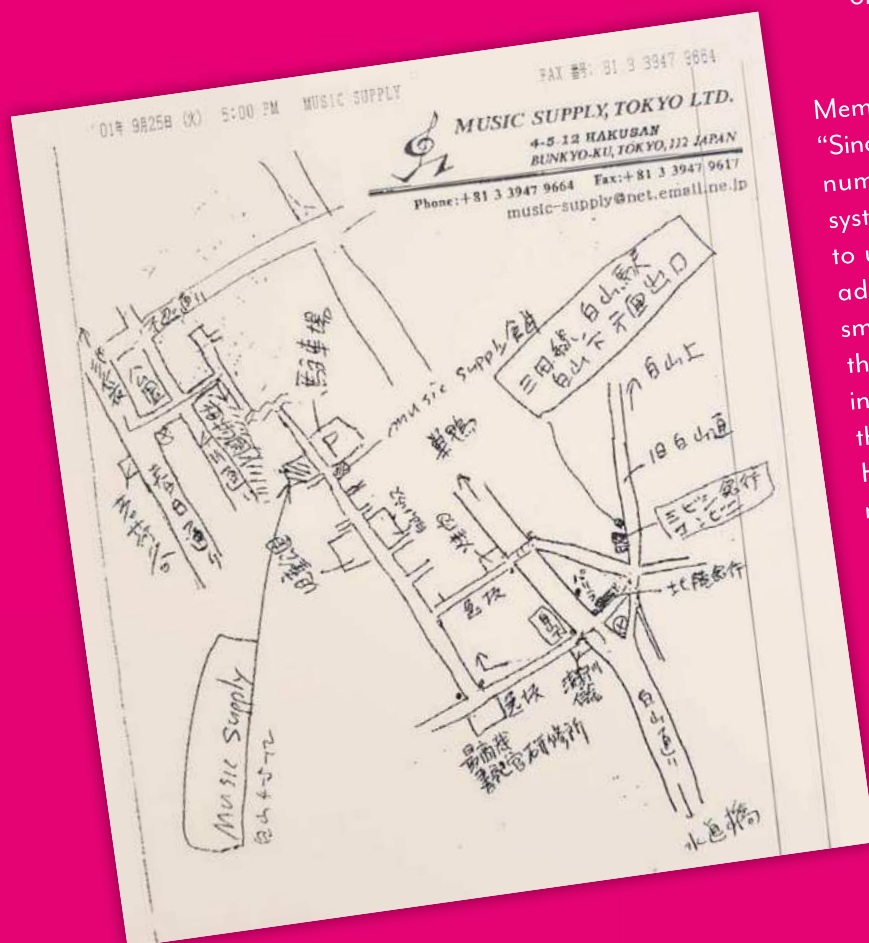
Annette Thein



Unusual notation found in the Violin II part of Mozart's *Die Entführung aus dem Serail* during a rehearsal at the Vienna State Opera.



Sometimes it is difficult to come to grips with the German language... The signage of the Bärenreiter stand at one of the first music fairs attended in Guangzhou, China.



Memories of a visit to Tokyo in 2003:
 "Since there are no street names and ascending house numbers in Tokyo, but a very complex address system that is difficult to understand, it was common to use a small map to find your way to a specific address. In the days before Google Maps and smartphones, you would see businessmen all over the city walking around with little pieces of paper in their hands, searching. Foreigners usually found this too complicated, and simply hopped in a cab. However, I had the ambition to find my way by metro and on foot, which usually worked out quite well. I was completely overwhelmed though, with this handwritten map from our dear customer Koji at Music Supply. Since I didn't speak a word of Japanese at the time, I couldn't ask anyone for directions and ended up getting so hopelessly lost that I couldn't even find my way back to the metro. A little old lady recognized my desperate situation, took me by the hand, shuffled with me the ten minutes through the winding streets of Tokyo and delivered me safely to Koji. Thank you, dear unknown rescuer!"

Corinne Votteler

COMPREHENSIVE MUSIC KNOWLEDGE

"DIE MUSIK IN GESCHICHTE UND GEGENWART"

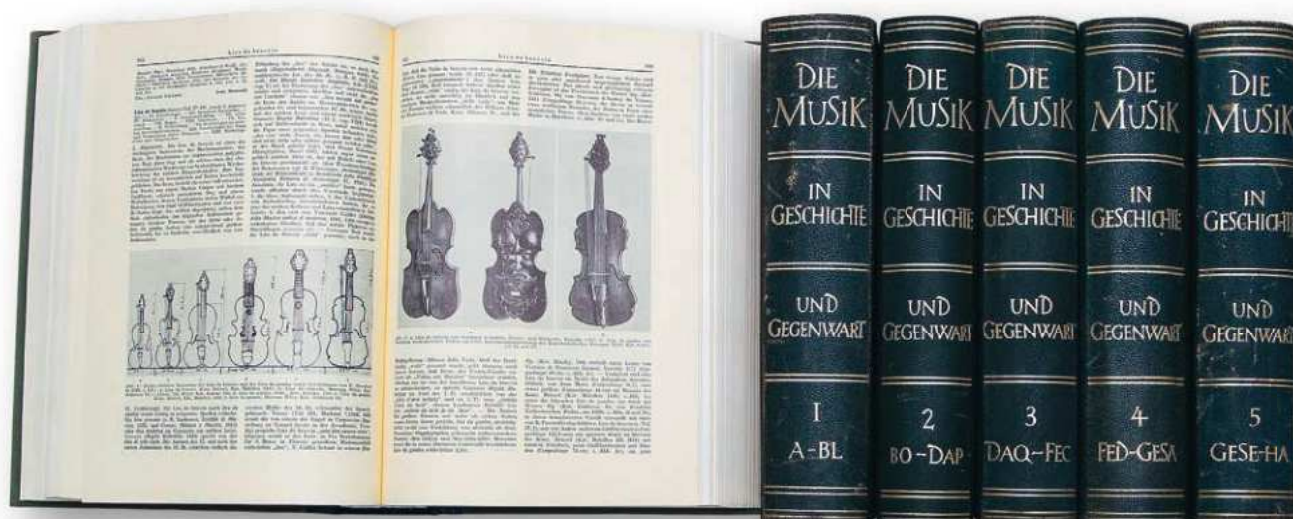
THE FIRST EDITION: "THE ENTIRETY OF MUSICAL KNOWLEDGE"

Musik in Geschichte und Gegenwart, MGG for short, is the most comprehensive music encyclopaedia in the world. The first edition was published from 1949 onwards; its editor was Friedrich Blume. The idea for an encyclopaedia had already come up at Bärenreiter in 1943. Unlike the pragmatic-lexical approaches of other reference works such as Mendel-Reißmann's *Musikalisches Conversations-Lexikon* or the *Dictionary of Music and Musicians* by George Grove, the aim of MGG was to "present the entirety of musical knowledge in summarised form", as Friedrich Blume wrote in the preface to the first edition. A scholarly encyclopaedia along the lines of the *Encyclopaedia Britannica*, the *Enciclopedia Italiana* and the RGG (*Religion in Geschichte und Gegenwart*) was envisaged. The editorial staff included Anna Amalie Abert and Hans Albrecht, later joined by Wilfried Brennecke and Hans Haase, and finally by Ruth Blume, the general editor's daughter.

Legendary: The first edition
(volumes 1–6)

Volume by volume, a mammoth work with a phenomenal wealth of keywords and authors came into being. Many new topics not previously found in reference works were included – from the fields of plainchant and medieval studies, for example, as well as cities, countries, genres, stylistic terms, and rediscovered or little-known individuals from all historic periods. MGG also encompassed ethnomusicology, folk music, sociology, aesthetics, theory, acoustics, psychology and physiology. In addition, aspects of related subjects such as religion, law, literature, fine art, and philosophy were taken into account. In line with the publication's encyclopaedic aspirations, the "presentation of larger thematic areas (countries, epochs, genres, systematic substantive and conceptual fields) and pivotal aspects (critical appraisals of great composers)" (Ludwig Finscher) was key.

Over 7,000 images illustrated the encyclopaedia's content, with a special emphasis on rare or never-before-seen pictures. In 1979 the main alphabetical series, including two supplementary volumes, was completed, followed by the index volume in 1986. In total, the first MGG comprised seventeen volumes. A highly successful paperback edition published in cooperation with dtv followed in 1989.



THE SECOND EDITION – “A MAGIC MOUNTAIN OF NOTES” (DIE ZEIT)

In 1979, after the two supplementary volumes to the first MGG had been published, the idea of a new edition was broached, given that thirty years had passed since the publication of the first volume. Bärenreiter managed to secure Ludwig Finscher as the general editor of the new edition and the Stuttgart publishing house J. B. Metzler as a partner in this endeavour.

In a significant conceptual change of course, the second edition was divided into a subject part (1994–1998) and a biographical part (1997–2007). Some articles from the first MGG were included in the second edition, but had to be revised or rewritten to reflect the current state of musicological research and a present-day perspective. However, numerous articles were also cut to make space for new keywords. New scholarly fields such as dance research, pop and rock music, music anthropology, popular music, the music industry, and jazz were included, and more space was devoted to non-European music cultures and ethnomusicology. MGG's “encyclopaedic tendency, that is, the tendency to present overarching relations and contexts in ‘sizeable essays’” (Ludwig Finscher) was amplified. Thus, the second MGG sees itself as “developing the old MGG further” – a development that, however, does not render the first edition “superfluous completely”, as Ludwig Finscher wrote in the preface to the new edition.

The subject part of the second MGG contains more than 1,300 keywords on countries, regions, cities, sources, institutions, genres, instruments, music iconography, and the interrelations between music and other art forms.

The biographical part encompasses over 18,000 keywords, including composers, singers, performers, poets, theorists, publishers, ensembles, instrument makers, librettists, philosophers, musicologists, and directors. The supplementary volume, published in 2008, addresses current developments in music history and musicology in articles such as “Gender Studies”, “Neue Einfachheit” (“New Simplicity”), “Klangkunst” (“The Art of Sound”) and “Weltmusik” (“World Music”).



Ten of twenty-nine volumes:
subject part and index volume
of the second edition

More than 3,500 authors from over 55 countries contributed to the second MGG, and a large committee of experts on various countries and subjects provided advice during its creation. The encyclopaedia was completed after fourteen years in 2008, with nine subject volumes, seventeen biographical volumes, two index volumes, and one supplementary volume.

MGG ONLINE – A DIGITAL ENCYCLOPAEDIA FOR THE 21ST CENTURY

First thoughts about creating an online version of the second MGG date back to the year 2000. Once Bärenreiter had found a partner for this venture in RILM (Répertoire International de Littérature Musicale), work on the online encyclopaedia began in late 2013. On 4 November 2016, *MGG Online* was launched at the annual meeting of the American Musicological Society in Vancouver.

The database includes the articles of the second MGG as well as a steadily growing number of updated and newly written articles and new keywords. Thus hundreds of articles have been updated or

rewritten since the launch of *MGG Online*. Furthermore, a wealth of new keywords has been added in the fields of popular music, jazz, contemporary composers and performers, solo singers, new media, the USA and Canada. This, too, reflects the changing state of research in the field. The annual update cycles involve not just the addition of new keywords and the updating or rewriting of existing ones, but also smaller updates such as the addition of the dates of death of recently deceased persons.

The planning of which new keywords to add takes place together with the editorial advisory board and the scholarly advisory board. The scholarly editorial principles of the printed edition have been retained and transformed in the digital age.

MGG Online is thus a constantly growing and continuously updated encyclopaedia. Its homepage offers users a range of research and archiving options. News posts always have their finger on the pulse of the world of music, while articles of the month draw attention to entries of particular current interest. The user interface can be set to English as well as German; all the articles can be translated into a hundred languages using Google Translate.

Ilka Sührig

MGG ONLINE

Über uns | Über MGG Online | MGG | Anmelden | Registrieren

BROWSE | SUCHE | Q. Erweitern

Deutsch

Die Musik in Geschichte und Gegenwart

Die Musik in Geschichte und Gegenwart, kurz MGG, ist eine allgemeine Enzyklopädie der Musik. Ihr enzyklopädischer Anspruch unterscheidet sie grundlegend von anderen Nachschlagewerken: MGG bietet tiefgehende Artikel zu jedem Bereich der Musik sowie zu vielen mit ihr verbundenen Gebieten wie Literatur, Philosophie und bildende Kunst. MGG Online umfasst die zweite Druckausgabe der MGG (MGG2, erschienen 1994 bis 2008), deren Inhalt kontinuierlich aktualisiert, erweitert und seitdem als Online-Datenbank erschlossen wird.

UPDATES

Kürzlich veröffentlicht

- 21. Juli Filidei, Francesca (New Entry)
- 21. Juli Frisch, Walter (New Entry)
- 17. Juli Leschetzky, Theodor (Major Update)
- 17. Juli Pampili (New Entry)
- 12. Juli Adriaens, Peter (New Entry)
- 12. Juli Angermüller, Rudolph (Newly Written)
- 12. Juli Fidler, Georg (Newly Written)
- 12. Juli Isenwig, Christian (Major Update)
- 12. Juli Strauss, Ulrich (Major Update)
- 12. Juli Wader, Hannes (New Entry)
- 28. Juni Finckel, Ludwig (Newly Written)
- 28. Juni Ruzilly, Bertrand de (Newly Written)
- 28. Juni Capelin, Georg (New Entry)

ALLES ANZEIGEN >

KALENDERBLATT (10. AUG.)

Geburtstage

- 1954 Ribbe, Peter
- 1953 Schneider, Michael
- 1947 Schmid, Manfred Hermann
- 1945 Galschov, Oleg Borisovich
- 1943 Mansler, Michael
- 1935 Qasbi, Gao
- 1934 Tenney, James
- 1923 Gsche, Alexander
- 1928 Du Mingxin
- 1926 Abin, Marie-Chaire
- 1924 Carr, Edwin
- 1921 Cibul, Agnes
- 1914 Malinowski, Wlad

Todesstage

ALLES ANZEIGEN >

AKTUELLES

Astrid Gilberg

Sie war die Stimme des Bossa Nova. Leise, malinvolent und vibrierend gelang ihre Fassung des Gafam Spavitz, ganz im Gegensatz zu damals aktuellen exotizierten Rock'n'Roll-Monumenten. Kompositur wurde der Song schon 1962 von

Zur vollständigen Anzeige

Katja Szostak

Katja Szostak gehörte zu den international meist geschätzten Komponisten der Gegenwart. Am 3. Juni 2022 ist sie mit 71 Jahren im Pute nach langer schwerer Krankheit gestorben. Sie studierte Komposition bei Pierre Boulez in Hildesheim

Zur vollständigen Anzeige

ARTIKEL DES MONATS

Wader, Hannes

*19. Juni 1945 in Berlin bei Babelsberg, Landesmusiker und Chansonsänger. Wader wuchs als drittes Kind des Landarbeiters Hermann Wader (1905) und der Putzfrau Dora Wader (1906) in einer sozialdemokratisch geprägten Arbeiterfamilie auf. Sein Vater spielte Mandoline. In den von ihm gegründeten Mandolinensembles lernte Hannes Wader ab 1960, unterstützt von seinem zukünftigen Schwager Martin Hübner, das Mandolin- und Gitarrenspiel. Seine Mutter besaß eine ungewöhnliche Begabung an Volks- und Arbeiterliedern, die er gut und gerne sang. Nach der Volkshochschule machte Wader von 1964 bis 1969 eine Ausbildung als Schweißmaschinenmeister in einem Berliner Schlossgeschäft und arbeitete nach dem Abschluss noch drei Jahre in diesem Beruf (s. <https://www.hanneswader.de>). Mit 19 Jahren schloss er sich als Choralist einem Trio an, das Volksmusik spielte, später trat er mit der Volksmusikgruppe seiner Schwestern zusammen (s. <https://www.hanneswader.de>).

Zur vollständigen Anzeige

Lewandowski, Leos

*15. März 1871 (aber 1. April 1870) in Wroclaw (Proteus Posen, Preußen; heute Wroclaw, Polen, 13. Februar 1940 in Berlin, Komponist und Chorleiter. Sein Geburtsdatum ist bis heute umstritten. Es steht nur, dass es nach dem jüdischen Kalender der 1. Tag des Monats Nissan war. Über seine Jugendzeit gibt es ebenfalls keine gesicherten Informationen. Sein Vater Abraham (1837–77) war ein jüdischer Gewerbetreibender u.a. als Obermeister, seine Mutter Malke starb früh. Zwei seiner Brüder, Hermann (1861–1906) und Jakob (1863–1906), wurden später Kantoren in Hamburg und Halle. Im Alter von 13 Jahren kam er nach Berlin, wo er seinen Lebensunterhalt als Kleinhändler in der Alten Synagoge in der Halleschen Gasse verdiente. Dank der finanziellen Unterstützung von Alexander Mendelssohn (1838–1891), einem Cousin Felix Mendelssohns, erhielt Lewandowski Unterricht in Musiktheorie und Klavierspiel. Ob er jemals komponierte, ist nicht bekannt.

Zur vollständigen Anzeige

Up to date and on the pulse of music:
MGG online

MUSIC ACROSS THE IRON CURTAIN

BÄRENREITER'S RELATIONS WITH EAST GERMANY AND EASTERN EUROPE

In 1945, Germany and the publishing house lay in ruins, but the scent of freedom was already in the air, and the founding of the Federal Republic opened doors that had been closed to Bärenreiter for the past twelve years. And yet a rift ran through Europe. The consequences were the most painful for Germany: the West was free, but Central Germany was suppressed under a Communist government in power by Moscow's grace, and Silesia, Pomerania and East Prussia had been lost.

Bach walked from Arnstadt to Lübeck. Halle-born Handel's path took him to London via Hamburg, Italy, and Hanover; Telemann was born in Magdeburg and worked in the Silesian town of Sorau and in Eisenach before achieving fame in Frankfurt and Hamburg. But in 1945, this great and indeed unique cultural landscape – unique particularly in the field of music! – was cut in two. It seemed as if the artificial border drawn through Germany would make any kind of cooperation impossible. And yet Karl Vötterle succeeded in negotiating joint Complete Editions across the Iron Curtain. This made great sense, for after all, the sources were held in both parts of Germany. In 1953 and 1954 the first volumes of the music of Bach, Handel and Telemann were published. Bärenreiter's counterpart in the GDR was the Deutsche Verlag für Musik, which was responsible for the music engraving and supplied East Germany and Eastern Europe. This stable cooperation benefited both sides.

For years, Bärenreiter was the only music publisher allowed to deliver parts of its catalogue to the "East Zone". Even the religious schoolbook *Schild des Glaubens* ("Shield of Faith") legally (!) crossed the inner-German border. However, unofficial routes still had to be used to smuggle music editions from West to East Germany and deliver them to the delighted directors of the Thomanerchor in Leipzig and the Kreuzchor in Dresden.

When visiting the East, Vötterle was adept at distracting the border officials, using his contacts to be waved through. On one occasion, he put music

Karl Vötterle speaks at the Schütz commemoration in front of the ruins of the Frauenkirche Dresden



by the Munich composer Karl Marx (1897–1985) on top of his belongings. The policemen thought these works were by the forefather of communism and let Vötterle's car pass, including its cargo of music by the old masters.

The Leipzig Trade Fair became a fixed date in Bärenreiter's annual calendar. Although they were not permitted to sell their publications there, Vötterle and his staff were able to talk to musicians from East Germany and give some of them the pleasure of music edition gifts.

Europe's musical landscape does not come to an end at Dresden. Vötterle had always regarded Bohemia and Moravia as part of the "old European heartland". After all, the brainwave to found his publishing house had occurred on Czechoslovakian soil.

Johannes Mundry

Please read the articles on pages 46 and 52 that provide information on the long-standing relationship with Czechoslovakia (later the Czech Republic).

"MUSIC PUBLISHERS ARE OUR
RELIABLE PARTNERS"

A CONVERSATION WITH MICHAEL ROSENTHAL, OWNER OF THE MUSIC SHOP M. OELSNER LEIPZIG

M. Oelsner Leipzig is one of Germany's oldest specialist music shops. The company was founded in 1860 as an antiquarian bookshop in the centre of Leipzig, a city of music, books and trade alike. In 1880, Maximilian Oelsner became the sole proprietor and in 1884 shifted the shop's focus to music. In 1969, Michael Rosenthal, Maximilian Oelsner's great-grandson, became the sole proprietor, and since 2022 he and his daughter Constanze have been the shop's managing directors. Rosenthal was able to run the music shop as a sole proprietorship in private ownership even during the GDR period and continues to do so today. Since 1998, the shop has been located at Schillerstraße 5, its sixth premises in the city centre. Its range of products includes sheet music, music books, small instruments, CDs and antiquarian books and music editions; the shop is also a major seller of concert tickets. In addition to in-store sales, M. Oelsner dispatches items to destinations both within Germany and abroad. The music shop is one of Bärenreiter's most loyal customers. We spoke with Michael Rosenthal.

Mr Rosenthal, when did the first contact between M. Oelsner and Bärenreiter come about?

Michael Rosenthal: The first contacts were established in the 1930s, first through the sale of Bärenreiter editions, and later Johanna Oelsner, who became the proprietor in 1936 after the death of her husband Curt Oelsner, had the idea that the shop could act as Bärenreiter's sole agent in Leipzig. These plans were shattered during the Second World War by the death of their only son Fritjof, who had already trained as a music dealer. The business weathered the War thanks to much effort and good fortune. Book sales ensured its economic survival.

In 1945, the Soviet military authorities granted M. Oelsner a permit to sell sheet music, music books

and antiquarian books. The years that followed were marked by significant privation and the investment of much personal effort. In 1946, the shop began to sell concert tickets, boosted by an instruction that the city of Leipzig issued to the Gewandhaus. In 1961, I joined the company as a qualified book and music dealer on a part-time basis. In my spare time, I studied musicology as a guest student until 1967. After lengthy debate, my trade licence was approved by the city of Leipzig in 1969. I had completed my professional training, university degree and army service. In the end, the city council did not want to lose M. Oelsner because of its good reputation and special clientele, and thus I took over as the music shop's proprietor. My grandmother retired from the business.





What were the relations between the shop and the publishing house “in the West” during the GDR period?

Thanks to the Leipzig Book Fair, I had regular in-person contact with Bärenreiter representatives at the Bärenreiter fair stand from 1961 onwards.

In 1972, I was greatly honoured to welcome Karl Vötterle to my shop in person. I bought my first customer/visitors’ book, into which he wrote the opening forward-looking entry. “We are intermediaries in the global realm of music. This role comes with a commitment. I am delighted to wish my young colleague M. Rosenthal all the best for his new start at the time-honoured establishment M. Oelsner. / 7 September 1972 Karl Vötterle”.

What memories do you personally have of the “Wende”, the collapse of the socialist regime, in Leipzig? How did you experience the fall of the Berlin Wall and reunification?

1989/90 was a major turning point in all our lives. In the autumn of 89, during the time of the Peaceful Revolution, we all followed the events with great interest, convinced that there could not and should not be any turning back. Most employees took part in the Monday demonstrations. I closed the shop early to allow them to participate in the prayers for peace in the churches. I myself took on an active role in the Publishers and Booksellers Association and the Chamber of Commerce to help to shape the changes. At first, things in the shop stayed much the same, but the product range was reshuffled. For printed music, we were now working with new catalogues. For the time being, however, the former East German citizens tended to spend their money on other purchases and activities. Our first customer on 1 July 1990, on the day of the currency changeover, was a Japanese woman. Some of my employees embarked upon new paths, other new staff joined. The PC was a new challenge where concert ticket sales were concerned.

What did customers ask for first once everything had become available?

On 1 July 1990, we already had an extensive range of Bärenreiter music editions and books; editions by Henle, Schott, Breitkopf and other publishers, including international publishing houses, were in

stock or could be ordered at short notice. Our available Peters editions were still requested, but had to be paid for in Western DM, much to the chagrin of some customers who had travelled to Leipzig specially. My 1912 cash register (which is still in use today) adjusted to the new currency without any problems.

Many musicians and music enthusiasts order via the Internet, but your shop in the heart of Leipzig is standing its ground. How are you managing to do this?

We still have loyal customers who often use the Internet to obtain an overview of what’s available, but then buy from us in our shop. However, the pandemic hit us hard.

Leipzig has a rich cultural life, and this has a positive impact on our music store. Many music lovers from all over the world continue to visit Leipzig. They are often delighted to find one of the “last music stores” and browse and buy here. Orders from institutions and libraries are very important for us; they are crucial to securing our livelihood. Advance concert ticket sales support our profitability through the commission earned and contribute to our reputation. Through our online catalogue at the music wholesaler Grahl & Nicklas, interested customers can get hold of approximately 60,000 editions.

You have been a music dealer for 54 years. Is there anything you wish for from Bärenreiter and the other music publishers?

The music publishers, Bärenreiter first and foremost, are our reliable partners, with whom we are in constant personal contact. The relationship between trade and the publishing house could hardly be better.

... and anything you would like to wish Bärenreiter?

I would personally like to congratulate the publishing house, its managers and employees, also on behalf of my wife and daughter and the other employees of our music shop, from the bottom of my heart and offer our very best wishes for its continued business success and our continued good collaboration.

The interview was conducted by Johannes Mundry at the end of May 2023.



KASSEL · BASEL · LONDON · NEW YORK · PRAHA

THE PUBLISHING HOUSE AS A GLOBAL ENTERPRISE

“The sun never sets on my kingdom!” Karl Vötterle joked in late 1962 in an allusion to another Karl or Charles (the fifth Holy Roman Emperor of that name), speculating that “not an hour goes by without a work published by Bärenreiter resounding somewhere in the world.” There were particular key reasons for the commercial success that Bärenreiter achieved in the post-war period and that underpins Vötterle’s complacent statement. During the economic miracle of the 1950s, the publishing house had begun to systematically diversify its activities. For one, Bärenreiter embarked upon several acquisitions and cooperations (Nagels Verlag in 1952, Hinnenthal-Verlag in 1953, Bruckner-Verlag (later Alkor-Edition) in 1955, Gustav Bosse Verlag in 1957) and established the Musicaphon record label (1959). For another, it continuously expanded its catalogue. In particular, Bärenreiter’s series of Complete Editions and the performing editions based upon them became increasingly popular with an international audience, quickly leading Bärenreiter to extend its focus beyond Germany’s immediate neighbours. From 1959 onwards, the newsletter of the International Music Council (UNESCO), *The World of Music*, was published by Bärenreiter – its title a clear indication of where the publisher was headed.

BÄRENREITER BASEL

Shipping Bärenreiter editions across the globe of course required corresponding distribution structures. Bärenreiter’s first efforts in this regard date back to the National Socialist period and were a direct consequence of the dictatorship’s repressive measures. While the foreign branch set up in 1939 by Karl Vötterle’s Jewish friend Albert Dann first in Haifa and then in Tel Aviv was only short-lived due to the outbreak of the War, the founding of the legally and economically independent Basel branch of Bärenreiter was intended to ensure the publishing house’s survival – at the time, the Kassel headquarters were under threat of confiscation by the National Socialists. Equipped with a rare exit permit, Vötterle had thus travelled to Switzerland on a secret mission in March 1944, taking all Bärenreiter’s publishing rights with him. His numerous helpful contacts served him extremely well in this venture: Ruth Majer, a trained bookseller and the sister of Marianne Majer, a member of the Basel Viola da Gamba Quartet, agreed first to register the publishing house in Basel within a day and then to manage it. The founder of the Schola Cantorum Basiliensis, Paul Sacher, provided advice and support, another friend lent Vötterle the required Swiss francs, and August Wenzinger’s parents provided the publisher with temporary storage space. Vötterle was thus prepared for an emergency, although it then occurred in a form he had not anticipated: when Bärenreiter’s Kassel

premises burned down in March 1945, “the thought that a small, functioning Bärenreiter publishing house existed in Basel was a comfort and help” (*Haus unterm Stern*, p. 318). Ruth Majer managed the business until 1960; her successors expanded the branch into a major Swiss retailer, and Peter G. Isler in particular rendered outstanding services starting in 1988 as Bärenreiter Basel’s Managing Director and as the person responsible for the French-speaking European markets. Until 2021, when all publishing rights were transferred to the parent company in Kassel, editions of music and musicological texts such as Pierre Pidoux’s standard work *Le Psautier Huguenot* were published there; above all, however, Bärenreiter Basel was the first port of call in Switzerland for Swiss composers such as Willy Burkhard, Klaus Huber, Rudolf Kelterborn, Beat Furrer, Andreas Lorenzo Scartazzini and Dieter Ammann. And in Bärenreiter Basel’s anniversary year 1994, history repeated itself: as Chairman of the Board of Directors of Bärenreiter-Verlag Basel AG, Leonhard Scheuch, Swiss lover of all things Czech and a dedicated supporter of contemporary music, founded a subsidiary of Bärenreiter Basel in Prague that paved the way for the privatisation of the Czechoslovakian state publishing house Editio Supraphon. Bärenreiter Praha is thus a “child” of freedom – of the freedom that Scheuch’s father-in-law Karl Vötterle had sought and found in Switzerland at a time of severe hardship.

COOPERATION WITH CZECHOSLOVAKIAN MUSIC PUBLISHERS

Long before Bärenreiter had a branch in Prague, it had already established close contacts with the countries of what was then the Eastern Bloc – especially Hungary, Romania and above all Czechoslovakia: “A music publisher rooted in the singing movement could not but love Bohemian musicianship, the soil that nourished the art of Dvořák, Smetana, Janáček und Martinů”, Vötterle wrote in *Haus unterm Stern* (p. 28of.), and thus the first informal meeting with representatives of the Czechoslovakian foreign trade company Artia Prague took place as early as 1955 in Bad Schandau. These talks became a forum for true encounter at the time of the Cold War and marked the beginning of a genuine partnership in which Bruckner-Verlag – which had moved to Kassel that same year and now was named Alkor-Edition – and its director Fritz Oeser played an important role. Among other things, Alkor took over the distribution of the Prague Dvořák edition, all works by Smetana and compositions by the Slovak Ján Cikker, and via Kurt Honolka’s libretto translations, numerous operas by Czechoslovakian composers, first and foremost Smetana’s *The Bartered Bride*, found their way onto German-speaking stages. In 1965, Karl Vötterle was awarded the Golden Medal of the ČSSR in recognition of his efforts, which were anything but self-evident at the time: “There are no diplomatic relations between our countries”, said Vojtěch Strnad, the director of the State Music Publishing House, “but Czechoslovakia has a good ‘consulate’ in Kassel in the field of culture” (*Das Bärenreiter-Werk* 14, 1965, p. 12f.). And in 1974, yet another event that was to determine the course of the publishing house took place on Czechoslovakian soil: at the Janáček Festival in Brno, the young Barbara Vötterle and the Zurich dramaturg Leonhard Scheuch met for the first time. The couple married in 1975 and after Karl Vötterle’s death not only took over the running of the publishing house, but also continued to cultivate Bärenreiter’s special relationship with Eastern Europe. The fact that the takeover of Editio Supraphon in 1994 was a “matter close to Bärenreiter’s heart”, and that Bärenreiter Praha is now a permanent fixture within the publishing group, thus requires no further explanation.



1965: Karl Vötterle receives the Golden Medal of the ČSSR



The publishing building in Prague, 2010

BÄRENREITER LIMITED

The gates to the Western world were thrown open in London, and once again it was Vötterle's friend Albert Dann who took the decisive step. He had returned to Europe with his family after the War and from 1948 to 1956 ran a Bärenreiter agency in West Hoathly (between London and Brighton). Bärenreiter enjoyed close links with the British Isles in other ways, too: for example, Vötterle had stayed in touch with the music collector Paul Hirsch and with Otto Haas, the former owner of the Berlin antiquarian music store Liepmannsohn, both of whom had fled to England during the Nazi regime. He was also acquainted with Rolf Gardiner, the father of the conductor Sir John Eliot Gardiner, who had close ties to the German *Singbewegung* (singing movement). Vötterle's relationship with the Jewish musicologist Adolf Aber, who later became director of publishing at Novello & Co, proved particularly fruitful. Aber brought Bärenreiter and the long-standing British publisher together; not only was a large exhibition about the German publishing house held in Novello's offices in October 1958, but from 1957 onwards Novello also handled the distribution of Bärenreiter publications in Great Britain, Ireland and the Commonwealth nations. The responsibility for this lay in the hands of Elfriede Lauezzari-Pap, who eventually also

took over the management of the foreign branch Bärenreiter Ltd., which was founded in 1963. With relentless tenacity, Lauezzari-Pap saw to it that Bärenreiter's editions found their way as far as Australia, New Zealand, South Africa and Southeast Asia – under conditions that bore no comparison with those of today's globalised world, as pointed out by Christopher Jackson, who joined Bärenreiter Ltd. (by this time based in Hitchin, Hertfordshire, 35 miles north of London) in 1977 and has been the branch's Managing Director since 1986: "Communication with customers was at a slower pace than now, especially those on the other side of the world. An airmail letter, on thin blue light-weight paper, would arrive from Australia, having taken 10 days or so, and we would reply with the requested information before waiting another 10 days for the order. The entire process could take around a month."

In the 1990s and 2000s, Patrick Abrams, who joined Bärenreiter Ltd.'s team in 1981 and is now its Associate Director, made a significant contribution to expanding and cultivating Bärenreiter's personal contacts with dealers, libraries, orchestras, opera houses and conductors across the globe through his extensive travels abroad. In 1990, he experienced just how widely known the name "Bärenreiter" already was on a visit to South Africa: "Whilst waiting at a bus stop in the middle of nowhere a guy joined me



Patrick Abrams and Christopher Jackson, Bärenreiter Limited, 2023

and we started chatting. Inevitably he asked me what I was doing in South Africa, and I told him that I worked for a German classical music publisher thinking that would be the end of the conversation! ‘Which one?’ he said – when I responded with Bärenreiter he searched in his bag and brought out a vocal score of our edition of the Bach Christmas Oratorio! He was heading into Cape Town for a rehearsal in the cathedral.”

Since 1990, Bärenreiter Ltd.’s distribution has operated from Harlow, about 28 miles northeast of London. Now, of course, the company has long since arrived in the digital age: in 2015, Abrams discovered the short message service Twitter, now X, for himself and since then has been in charge of this account. He is passionate about cultivating connections with artists all over the world via this channel.

ÉDITION BÄRENREITER FRANCE

Almost simultaneously with Bärenreiter Ltd., a French branch, Édition Bärenreiter Paris, was established in 1963. It was run by Karl Vötterle’s daughter Maria and her husband Michel Bernstein, a French record producer. In 1970 the company moved to Tours, but was abandoned in 1980 when Maria Bernstein re-

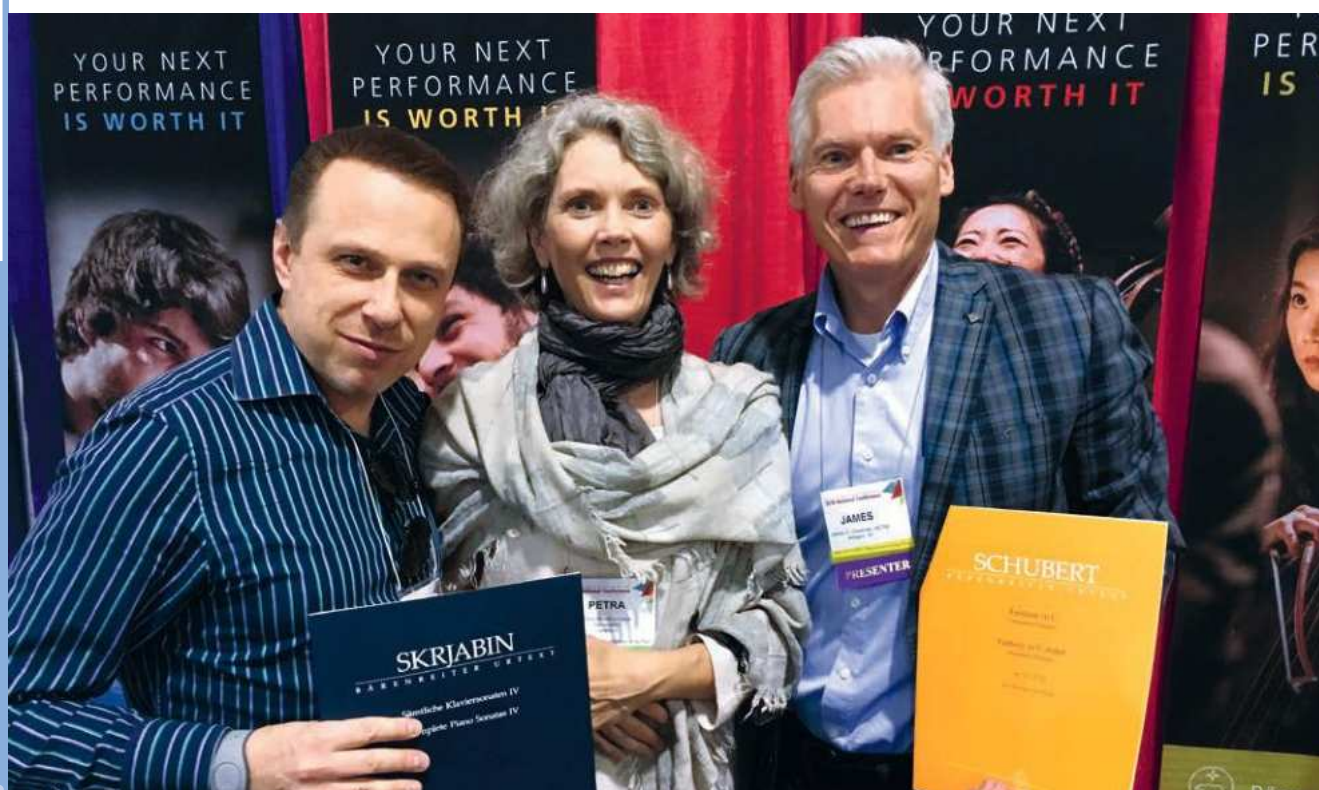
signed as a limited partner of Bärenreiter Verlag. France was subsequently served by Bärenreiter Basel for many years; today, this sales region falls within the remit of the headquarters in Kassel.

BÄRENREITER IN THE USA

For a long time, Bärenreiter’s efforts to gain a foothold in the United States of America failed to achieve much success. In 1969, Karl Vötterle wrote in *Haus unterm Stern* (p. 320) that the task of establishing a functioning “foreign branch in this world that is unusually open to Bärenreiter’s work” still lay ahead of him. At least Bärenreiter’s long-time chief editor, the musicologist Wolfgang Rehm, was able to ascertain on a trip to the States in 1970 that the MGG and all Complete Edition volumes published by Bärenreiter up to that point had already found their way into the major American libraries.

One of the companies Bärenreiter probably owed this to was Theodore Front Musical Literature. Front, who had emigrated from Germany in the 1930s, had founded his business in Los Angeles in 1961; he used to make regular trips to Europe with a dozen specially made suitcases that he filled up with the publications of various publishing houses, including

Igor Resnianski, Petra Woodfull-Harris and James Litzelman at the 2018 National Conference of the Music Teachers National Association in Orlando, Florida





Catriona Glatthaar (left) with Isabel Audenis and Carles Gumi of the music shop Audenis S.L. (Barcelona) at the Frankfurt International Music Fair 2018

those of Bärenreiter, single-handedly bringing them to the U.S. However, it was Bärenreiter's collaboration with George Sturm and Robert Walls that proved to be the decisive step towards marketing Bärenreiter's editions more intensely in the States. In 1980, Sturm became Bärenreiter's consultant on all issues concerning U.S. copyright, visited opera houses and orchestras and edited the magazine *MadAminA!*, which was instrumental in promoting orchestral and stage works. It was Sturm who introduced Bärenreiter to Bob Walls and his company Foreign Music Distributors (F.M.D.), with whom Bärenreiter signed a distribution contract in 1984. Walls made it easier for American music dealers to get hold of Bärenreiter editions, thus ensuring a greater visibility and wider distribution of Bärenreiter's titles in the U.S. The English catalogues and product lists produced by Walls played a key role in this process. In 1986, at Walls' instigation, a very successful vocal score of Handel's *Messiah* was published with the text underlay solely in English, and a year later an edition of Mozart's piano sonatas with an exclusively English-language cover and preface followed – a sign of Bärenreiter's increasingly international orientation and a milestone in the development towards multilingualism as standard in all Bärenreiter editions. A good ten years later, the model of exclusive foreign representation had had its day; Walls decided to give up wholesale trade and specialise in the distribution of orchestral material instead. The contract with F.M.D. was terminated in 1996, and from that point onwards it proved more advantageous for Bärenreiter to serve the North American music market directly from Kassel.

INTERNATIONAL MARKETING AND SALES

Sales to those countries that do not fall within the remit of a foreign branch are handled by Bärenreiter's headquarters in Kassel. In the 1990s, the sales department was divided into national and international areas of responsibility. This made it possible to build and cultivate stable dealer networks for the long term in the various European countries, the USA, and the Far East, and conversely means that customers have their fixed contact persons at Bärenreiter. The extent to which these mutual relationships contribute to successful cooperation is illustrated, for example, by the awarding of the 2017 "Don Eubanks Sales Rep Award" – presented by the U.S. Retail Print Music Dealers Association "for excellence and outstanding service" – to Bärenreiter's Petra Woodfull-Harris. A further key factor in Bärenreiter's international success is the department's professionalism: a degree in music, for example, is helpful for marketing, as is a native proficiency in English – thus Catriona Glatthaar carries out important translations for Bärenreiter's promotional materials and social media activities alongside other tasks –, as is intercultural competence when dealing with Asian customers. Printed music is a cultural good, and as such its worth also needs to be communicated to musicians and scholars in conceptual terms. Direct contact with (end) customers, working with dealers in a spirit of partnership, and the presentation of the editions' content, which is sometimes also done jointly by the editors on lecture tours, are all indispensable in convincing customers of the relevance and value of Bärenreiter's publications.

BÄRENREITER IN JAPAN AND CHINA

The different conditions on which the Kassel-based international sales department has been able to build since the 1990s are illustrated vividly by the Asian markets, which since 2003 are being overseen by the current Director of International Sales & Marketing, Corinne Votteler. Bärenreiter had already been in contact with Japan since 1949, namely with Academia Music in Tokyo, a company that started to import classical sheet music and books from Europe shortly after the Second World War and remains an important partner for Bärenreiter to this day. The 1970s then saw the signing of highly successful licensing agreements with Japanese publishers, including Zen-on and Ongaku no Tomo. In 1981, with the financial support of the German Federal Ministry of Economics, the first “German Music Fair” was held in Japan; it was attended by Wolfgang Matthei, the then authorised signatory of the publishing house. Bärenreiter was a regular exhibitor for the close to twenty years the fair ran. Ties with the Japanese market have thus existed for a very long time and are cultivated intensely in person through regular visits.

The case is quite different in China: it was Wendelin Göbel who made the first trip to the then still very foreign world of the People’s Republic in 1999

in his capacity as director of publishing. On that occasion, he was unable to find a single original Bärenreiter edition there, not even in the library of the Central Conservatory of Music in Beijing, the country’s largest conservatory. Due to China’s low standard of living at that time and the fact that all imports of sheet music had to (and still have to) be handled by one of the large import companies (direct sales to music stores are not possible), it became apparent that “conquering” the Chinese market would require patience. Nevertheless, the “Music China” trade fair, which has been held in Shanghai since 2002, has grown in the meantime and now occupies seventeen large halls instead of two small ones. China’s important music libraries have gradually acquired Bärenreiter Complete Editions; direct relationships with music dealers have also been established. The “Bärenreiter Urtext” brand has been launched, and Bärenreiter is currently experiencing its greatest growth in China. Recently, a Chinese supplement to the Sassmannshaus Violin Method was published with the support of Kurt Sassmannshaus, who regularly visits the Far East with his educational “Starling Preparatory String Project” and teaches numerous students from China at the Cincinnati Conservatory.

Corinne Votteler and John Zhang,
Sinjo Trading & Consulting, at the
“Music China” in Shanghai in 2018



MAJOR DEVELOPMENTS AND CHANGES

In the first decades after the Second World War, Bärenreiter's efforts to break into the international markets focused on cooperations with institutions and musicologists as well as on the establishment of branch offices – at that time, its network of foreign dealers was only rudimentary. In the last forty years, however, Bärenreiter's staff have travelled extensively in Europe, North America, and Asia and established good connections to sheet music retailers in key markets for Western classical music. The Frankfurt Music Fair, which was first held in 1980 and for three decades remained the largest international trade fair for music publishers, also played a significant role in cultivating contacts. The fair decreased in importance in more recent years and has not been held at all since the outbreak of the pandemic, a circumstance that is symptomatic of the radical changes that can be observed: While Bärenreiter still generates by far the largest share of its sales through sheet music retailers, the number of music dealers and especially of local music shops has declined across the globe; the market is dominated by a few large companies. At the same time, digitisation is becoming more and more important in all areas of the music industry. Accordingly, Bärenreiter's sales activities are now increasingly aimed at communicating with musicians directly via social media. However, personal encounters – for example at national and international conferences, association conventions, and concerts, but also during visits to dealers and institutions such as opera houses, orchestras, libraries, and music academies – remain indispensable in ensuring that in future, too, not an hour will pass without music being played somewhere in the world from a work published by Bärenreiter.

Gudula Schütz
and Petra Woodfull-Harris



AMBASSADOR OF CZECH MUSIC

BÄRENREITER IN PRAGUE

Prague, 19 January 2019: the Smetana Hall is festively lit, Czech television is broadcasting live. Clemens Scheuch, now the third-generation Managing Director of Bärenreiter, and Eva Velická, Publishing Director of Bärenreiter Praha, accept the “International Ambassador of the Czech Music 2018” award on behalf of the two publishing houses. This accolade for dissemination and promotion of Czech music abroad is awarded by the Czech Ministry of Culture. The 2019 ceremony paid tribute to an ongoing endeavour that began more than sixty years ago and culminated in the founding of Bärenreiter Praha in the late 1990s following the collapse of Czechoslovakia’s communist regime.

The fall of the Iron Curtain cleared the way for a gradual transition to a market economy and

removed the ideological and economic barriers that had divided the world of culture in such senseless fashion.

The new field of activity this opened up for many was already familiar territory for Bärenreiter. Ever since Karl Vötterle’s groundbreaking contacts in the 1950s, the publishing house had found pathways between the cultural “West” and “East”. Bärenreiter had been allowed to sell its products in the ČSSR long before the end of communism. With the “Velvet Revolution” of November 1989, Bärenreiter became the most important seller of music editions of works by Czech composers in the West. Bärenreiter’s relations with the state-owned company Supraphon, the most important representative of the Czechoslovak music industry, played a key role in this. Under its “Editio



In the heart of Prague music life: concert premiere of Dvořák’s opera *Rusalka*, based on Bärenreiter’s new edition, at the Rudolfinum on 19 September 2022. Semyon Bychkov conducts the Czech Philharmonic (photo: Petra Hajska)



Recognition and incentive: Bärenreiter Praha is awarded "International Ambassador of the Czech Music 2018"

Supraphon" label, Supraphon published works by Czech composers, first and foremost Antonín Dvořák (most notably the Complete Edition begun in 1955), Bedřich Smetana and Leoš Janáček. The two publishers collaborated most closely over the oeuvre of Leoš Janáček; the co-production of a critical edition of Janáček's collected works began in 1978 and is still ongoing today.

As with many other state-owned enterprises, privatisation with the involvement of a foreign partner was to be the starting point for Editio Supraphon's later success. In Supraphon's case, the first step towards privatisation was its so-called "delimitation" in 1990, as part of which the company was split into several segments and its music publishing division separated out.

Barbara and Leonhard Scheuch (who had met in Czechoslovakia in 1974) decided that Bärenreiter would participate in Supraphon's privatisation. This decision was not only a logical consequence of the path on which Bärenreiter had set off in the 1950s, but also an expression of the Scheuchs' close personal relationship with Czech music, the country and its people. Without this love and

their deep conviction that this undertaking made sense, the following years of the often confusing and frustrating privatisation process would have been difficult to bear. The founding of a Bärenreiter subsidiary in December 1991 was only the first step, and the acquisition of a small share in the newly founded joint stock company Bärenreiter Editio Supraphon in October 1993 only a partial success. Throughout the 1990s, the founders had to contend not only with distrust and fears that cultural assets would be sold off abroad, but also with the economic problems that were the legacy of the pre-revolution era. It was only the purchase of additional shares that cleared the way for successful growth. The publishing house began to operate completely independently under the new name Editio Bärenreiter Praha on 12 November 1999; in February 2011, its name was shortened to Bärenreiter Praha.

The stable and successful development of Bärenreiter's Czech subsidiary since this time is the best proof that the suspicions the founders faced in the 1990s were misplaced. Editions of works by the masters of Czech music continue to be an important

segment of Bärenreiter's catalogue, managed by a team of 25 staff in Prague. Bärenreiter Praha has its own warehouse and sales department, which not only sells and distributes its own editions, but also represents other international publishers.

Today, the publishing activities of Bärenreiter Praha go far beyond simply promoting titles from the Supraphon catalogue. With more than 3,000 active titles, the publishing house is the largest supplier of Czech music. Each year, this catalogue is bolstered by a number of editions that are also incorporated into the publishing programme of the Kassel-based parent company Bärenreiter. The Complete Critical Editions of Leoš Janáček and (since 2015) Bohuslav Martinů are among the most important of these, as are numerous "Bärenreiter Urtext" editions. In addition to the world-famous classics, the Prague music publishing house now also presents works by composers deserving of greater attention, including Josef Suk, Miloslav Kabeláč, Leopold Koželuh and the "Terezín Composers".

Beyond the field of classical music, Bärenreiter Praha remains the leading publisher of educational music in the Czech Republic and Slovakia. Several

titles have been used successfully in the training of young musicians throughout the world, especially in the field of string instruments (the revised edition of the complete oeuvre of Otakar Ševčík) and the piano (composers such as Emil Hradecký and Jakub Metelka).

Intense cooperation and exchange between the staff in Prague and Kassel have made it possible to train new expert editors. One of these is the composer Miroslav Srnka, who worked for the Prague editorial office for nine years before devoting himself to composing full-time and achieving international success. He and his colleagues have all played their part in the excellent reputation the Prague publishing house has established over the past quarter century.

The premiere of a new production of Dvořák's *Rusalka* at La Scala in Milan, the performance of Smetana's *Má vlast* at the opening concert of the "Prague Spring", and the performance of Josef Suk's monumental symphony *Asrael* by the Bamberg Symphony conducted by Jakub Hrůša: these three events of the anniversary year 2023 epitomise the success of Bärenreiter's Czech mission.

Lukáš Pták

Asmik Grigorian as Rusalka in the first stage production of Dvořák's opera of the same name, based on Bärenreiter's new edition, at the Royal Opera House in London, February 2023 (photo: Camilla Greenwell)



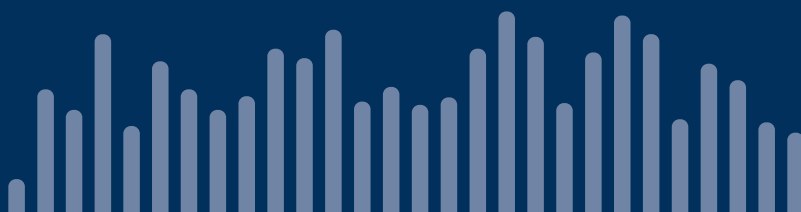


THE EMPLOYEES OF BÄRENREITER PRAHA 2023

Petra Alexová · Josef Augustin · Renata Boubínová · Eva Čadová · Ivana Dragounová · Lenka Drekslerová ·
Jana Boušková · Jaroslav Brych · Petra Čtveráčková · Jonáš Hájek · Helena Kočmířová · Yveta Koláčková ·
Veronika Korelusová · Dalibor Loter · Jana Mazurová · Markéta Nebřenská · Veronika Nováková · Tomáš
Novotný · Lukáš Pták · Jaroslav Šindler · Eva Velická · Barbora Woitschová



Celebrating
Music



A PUBLISHING MILESTONE

BEETHOVEN AT BÄRENREITER

“For Beethoven use Bärenreiter” – with this slogan Bärenreiter celebrated Ludwig van Beethoven’s 250th birthday in 2020. The prominence that Bärenreiter’s scholarly-critical editions of Beethoven’s music enjoy in today’s cultural life is the result of forward thinking and the fact that this composer’s œuvre now forms a mainstay of the publisher’s catalogue.

Beethoven’s works have only become a focus at Bärenreiter comparatively recently, namely in about the last 25 years, and the scholarly-critical editions of these works have written history at the publishing house, so to speak: while during the 20th century, performing Urtext editions of orchestral and chamber music were nearly all extracted from Complete Editions, especially the *New Bach Edition* and the *New Mozart Edition*, the Beethoven editions were created independently of a Complete Edition project; they have their own editors and pursue a twin objective, namely both to meet the highest scholarly standards and to meet the needs of the performers.

Between 1996 and 2000, conducting scores and orchestral parts were published for all nine symphonies. The project was initiated and carried out by Bärenreiter’s then editor for orchestral and

chamber music, Douglas Woodfull-Harris, and the British conductor and musicologist Jonathan Del Mar. Del Mar’s preoccupation with the particularly complex problem of editing the symphonies began in the mid-1980s. His editorial efforts delivered the musical text for groundbreaking recordings such as that by the Hanover Band (the first recording of Beethoven’s symphonies on period instruments) and Sir Simon Rattle’s highly acclaimed symphony cycle with the Birmingham Symphony Orchestra in 1995. Although various new, in part scholarly-critical editions of Beethoven’s symphonies had been published in the 20th century, the idea to create a whole series of the entire symphony cycle, that could have replaced the orchestral material based on the “old” Beethoven Complete Edition (1862–1864) still in widespread use in the music world, had not emerged. Charles Mackerras was not the only one to observe that “the need for scholarly Urtext editions is greater for Beethoven than for any other great composer”. Interest in Del Mar’s work was correspondingly high: “It is high time that there was a reliable edition of this, the most celebrated of symphony cycles, and Jonathan Del Mar is the man to undertake such a



Measure by measure: Jonathan Del Mar during the meticulous study of the sources

“Freude schöner Götterfunken...”: The Berlin Philharmonic and the Rundfunkchor Berlin performed Beethoven’s Symphony No. 9 under the baton of Sir Simon Rattle in October 2015 (photo: Monika Rittershaus).



valuable initiative”, Sir John Eliot Gardiner wrote to the publisher. For Bärenreiter, whose catalogue up until then had not contained a significant Beethoven work, this new venture was a challenge. However, in view of the demand from the music world, and after Douglas Woodfull-Harris as editor had strongly advocated the edition, the publisher took the project on with well-nigh breathtaking speed and efficiency: all nine symphonies appeared within the space of a mere four years.

Jonathan Del Mar’s edition became established in the music world at once, being performed, for example by Sir John Eliot Gardiner, Sir Georg Solti, Sir Roger Norrington, Sir Colin Davis, and Franz Welser-Möst. Also, David Zinman’s recording of the complete cycle with the Tonhalle Orchestra Zurich was the subject of lively discussion in the press. The public, which might still have been somewhat sceptical about the new edition, was reassured: “The Ninth will sound the same, and so will the Fifth. Beethoven will still be Beethoven – only a bit more so” (*Associated Press*, January 1997). Del Mar’s edition has been considered indispensable for performances and recordings of the Beethoven symphonies worldwide ever since and is one of the most successful titles in Bärenreiter’s catalogue.

Once the symphonies had been published, Bärenreiter and Del Mar turned their attention to the other genres in the same way. Publications followed of all sonatas (2004, 2020) and variations (2012) for piano and cello, the complete string quartets (2007–2022), the Violin Concerto (2009) and the Triple Concerto

(2012), the Romances for violin and orchestra (2011), the complete piano sonatas (2012–2019) and piano concertos (2013–2015), and the overtures to *The Creatures of Prometheus*, *Coriolan*, and *Egmont* (2022). The publication of the trios op. 70 in the coming months will conclude the editions of the complete piano trios.

The Beethoven segment of Bärenreiter’s catalogue was further supplemented with editions by other editors: Barry Cooper edited the Mass in C major (2016), the *Missa solemnis* (2019), and the song cycle *An die ferne Geliebte* (2020), Mario Aschauer edited the Diabelli Variations (2019/20) and Bagatelles (2021–2023), Clive Brown edited the complete violin sonatas (2020), and the piano quartets WoO 36 appeared in an edition by Leonardo Miucci (2020). In collaboration with G. Henle Verlag, Bärenreiter is now also able to offer the opera *Fidelio* as hire material as well as all three versions of the *Leonore Overture* for sale, edited by Helga Lühning.

With Beethoven, Bärenreiter opened a new door in the 1990s: Alongside the “traditional” Urtext editions, i.e., those based on Complete Editions, independent Urtext editions are now just as much a part of the publishing programme. Be it Couperin’s *Pièces de Clavecin*, Purcell’s *Dido and Aeneas*, Leoncavallo’s *I Pagliacci*, Glazunov’s Saxophone Concerto, or Smetana’s *Vltava*, the entire world of classical music has found its way to Bärenreiter.

Emanuel Signer

“NOTHING IS TRIVIAL WHERE GREAT MUSIC IS CONCERNED”

BÄRENREITER URTEXT: HOT ON THE COMPOSER'S TRAIL

Ever since Bärenreiter published Complete and Collected Editions of major composers' works in the 1950s, the publishing house has made a name for itself as a pioneer of scholarly-critical music editions. While a significant proportion of “Bärenreiter Urtext” editions is based on the musical text of these large-scale publications – as is the case for the performing editions of works by Bach, Handel, Gluck, Mozart, Schubert, Berlioz, Fauré and Saint-Saëns – Bärenreiter also publishes a great number of independent Urtext editions. Of these, the editions of Beethoven's symphonies and piano sonatas (Jonathan Del Mar), Mendelssohn's overtures (Christopher Hogwood), Ravel's *Piano Concerto for the Left Hand*, and Debussy's “Three Symphonic Sketches” *La Mer* (Douglas Woodfull-Harris), as well as Brahms' Violin Concerto (Clive Brown) are worthy of particular note.

the term – which, incidentally, has no fixed definition and is not protected – gradually became established. The “Bärenreiter Urtext” brand is internationally synonymous with critical performing editions, edited by renowned musicologists and musicians on the basis of all available sources at the cutting edge of the latest research. Editorial decisions and readings are documented in a Critical Commentary – the heart of every Urtext edition –, which also includes a detailed description of the sources. The evaluation focuses not only on the often extensive body of sources, ranging from first sketches to autograph corrections made to the already printed work and possibly also including sound recordings by the composer, but also on secondary sources such as student copies, letters, and accounts by contemporaries. The key editorial principle is to approximate the composer's

Claude Debussy: *La Mer*, 1st mvmt., mm. 23–30, wind parts: red = reading of the first edition (Paris: Durand 1905, 1910); green = reading of the Bärenreiter edition (BA07880, edited by Douglas Woodfull-Harris), based on privately owned sources with corrections by Debussy evaluated for the first time

As far as we know, the term “Urtext” was first used in reference to editions of sheet music in the series *Urtext classischer Musikwerke* (“Authentic text of classical works of music”) published by Breitkopf & Härtel between 1895 and 1899, edited by the Akademie der Künste Berlin with piano works by J. S. and C. P. E. Bach, Mozart, Beethoven, and Chopin. However, it was not until the mid-20th century that

intention as closely as possible, while keeping editorial interventions to a minimum.

This may sound simple at first glance, but already poses a fundamental challenge. If, for example, there are various autographs or authorised manuscript copies differing from one another that served as *Stichvorlagen* (models for the engraving) of several original editions printed in parallel, this complicates

the question of the composer's intention, especially if one departs from the presupposition that there must be one single intended form. Chopin and Liszt are not the only composers whose works elude such fixed conceptions. The idea of the "Urtext", that is, the definitive musical text intended by the composer, is closely intertwined with the individual compositional approach. Against this background, the question of "wrong" or "right" to a certain extent becomes relative. Bärenreiter's new edition of Mozart's popular Sonata in A major, K. 331 ("Alla Turca"), rendered necessary by the discovery of new sources, thus actually contains two versions of the sonata: that of the original edition and – equally legitimate –, for the first time, also the reconstruction of its autograph transmission. A further publication presenting two different versions of a prominent work is the new Urtext edition of Beethoven's *Bagatelle* in A minor WoO 59 ("Für Elise"), which renders the second version's deviations visible in grey print.

complete? If certain information is not present in the musical text identified as the main source, is it in keeping with the composer's intention to take this information from one or several other (authorised) source(s) to supplement or correct the main source, thus producing an editorial reading of the composition that is source-based but for which there is no historical evidence? Should parallel passages that are notated differently in the source be aligned? In some cases, the notation is deliberately ambiguous, as in Scriabin's early Sonata in E-flat minor (mm. 4, 10, etc.), where the composer only appears to have forgotten to dot the notes when notating the rhythm. Bach's autograph of the Mass in B minor shows just how much effort is sometimes necessary to trace a work's "Urtext". An X-ray fluorescence analysis of the ink made it possible to distinguish corrections, additions, and changes made by C. P. E. Bach from his father's writing and to flag these in the Bärenreiter edition. Additional information from the "Dresden

Entwurf der 1. Fassung / Draft of version 1
Revision zur 2. Fassung / Revision for version 2



Ludwig van Beethoven, *Bagatelle* in A minor WoO 59 ("Für Elise"), edited by Mario Aschauer (BA11839), p. 4: revision for version 2 with deviations in grey print (excerpt)

Editors find themselves confronted with many and varied questions. Contrary to what the prefix "Ur-" (very old, original) suggests, "Urtext" is not in fact synonymous with the first autograph version of the work: "It often happens that the composer has second thoughts. He changes his mind – but his manuscript has already gone to the printer! ... So we look at the printed first edition, and it has something completely different from what's in the composer's manuscript – that almost certainly points to a revision by the composer in the final proofs." (J. Del Mar) Establishing the source filiation is crucial; in the absence of dates in the sources, textual dependencies can provide important clues. Is the musical text, are the performance-related details it communicates

Parts" of 1733, most of which were written by Bach himself, has been highlighted in grey print and thus differentiated typographically from the text of the autograph.

Music is an ephemeral art. When a composer releases a work from the privacy of his or her studio into the public sphere, it takes on an independent life in its own right. A composition is created anew with every performance, and sometimes performances diverge to such an extent that one seems to be hearing two different works, even though they are based on the same musical text. Unlike literature, poetry, and visual art, notation represents merely a part of a musical work. What is scarcely written down, or not at all, are the period conventions of

music making. If the performance practices of one epoch adapt to the changed stylistic sensibilities of a subsequent era, traditions are broken, making it more difficult to access the earlier repertoire. Over the course of the 19th century, the market was flooded with music editions that contained numerous unmarked changes, additions, or “improvements” that sought to provide practical aids for interpretation for their own respective time. Besides these, influential “instructive” editions of works by great composers of the classical canon appeared in print, such as the famous editions of Beethoven’s piano sonatas by Hans von Bülow and Arthur Schnabel and Clara Schumann’s edition of the piano works of her husband Robert. As written precursors of sound recordings, they aimed to set down exemplary interpretations both for a contemporary audience and for posterity, becoming historical documents in their own turn, such as Mendelssohn’s arrangement of Bach’s *St. Matthew Passion*, which is available in a “Bärenreiter Urtext” edition.

As a counter-reaction (not least under the influence of New Objectivity), from the late 19th century onwards demand arose for musical texts purged of extraneous ingredients, with not a few even excluding editorial – and thus interpretive – fingerings. Guidance for playing, such as that contained

in the instructive editions, was dismissed wholesale, its historical significance not recognized, which effectively helped to seal the discrediting of creative virtuosity. The notational essence, the expurgated “Urtext”, conquered performers’ music stands. Unconditional fidelity to the text, which frequently produced clinically sterile playing at a metronomically precise tempo, became the ideal. As a necessary means for the decoding of the “Urtext” thus produced, musicians soon came to realise what Hugo Riemann had still urgently warned against in 1894: “This is not meant to put the case for so-called ‘historically faithful’ concerts, which spurn the pianoforte and want the harpsichord to be set in its place – as honourable as these efforts are, they must be rejected because of their consequences (otherwise Bach’s *Well-Tempered Clavier* would also have to be played on the harpsichord or even clavicord!).”

The further removed a composition is from the performer’s own present, the greater the need is and always has been for additional information if the performer is to grasp all dimensions of a given work. “Bärenreiter Urtext” editions meet this requirement in a particular way. In addition to introductory texts on the work and the sources, they provide information by specialists on the performance conventions of the time, regarding ornamentation, pedal use, artic-



Scholarship and performance: Jordi Savall during a rehearsal for his recording of Mozart’s *Requiem* based on the *New Mozart Edition* for the label Alia Vox in 2022; performed by La Capella Nacional de Catalunya and Le Concert des Nations (photo: Toni Peñarroya)

ulation, tempo and tempo modification, on playing techniques idiosyncratic to the composer, including rubato, cantilena (hidden inner melodic lines), and overlegato – Chopin is a prime example – as well as on the instruments used and instrumentation variants. Examples include the new Urtext editions of Haydn's late piano sonatas (Rebecca Maurer), piano works by Chopin (Hardy Rittner) and Schubert – with notes on the interpretation of Schubert's accent markings (Mario Aschauer) –, François Couperin's *Pièces de clavecin* (Denis Herlin) and Mozart's works for piano duet with suggestions for the execution of fermata embellishments and lead-ins (Michael Töpel). The Urtext editions of Brahms' sonatas for solo instrument and piano (C. Brown) include extensive explanations of historical performance practice. The edition of Beethoven's Romance op. 50 (J. Del Mar), the autograph of which contains only scant information on articulation and dynamics, offers a different solution. For the very first time, it reproduces Beethoven's authentic musical text without the multitude of unmarked editorial additions, and furthermore provides an edition of the work supplemented with aids for practical performance drawing on other works by Beethoven from the same period. The Urtext edition of Mendelssohn's Concerto for Violin and Orchestra op. 64 (R. Larry Todd / C. Brown) presents

the work in two versions based on newly discovered sources; a separate booklet on performance practice regarding the Concerto and Mendelssohn's chamber music for strings is also offered. For Brahms' chamber music, too, there is a supplementary booklet with notes on performance practice by Clive Brown.

Why do we always need new Urtext editions? "The foolish objection that different editorial decisions can barely be heard in performances, if at all, unless audience members have prior knowledge and are listening out for them, basically refutes itself. Nothing is trivial where great music is concerned; even the confirmation of already known facts is significant" (Peter Gülke). Research is in constant progress, and with it the view of the music changes and develops, too – much like new recordings of works that have already been recorded previously – thus influencing the interpretation of ambiguous passages, notational mistakes, engraving errors, and intended deviations, for editing always also means analysing the sources in a manner that is committed to the spirit of the times and the current state of knowledge. However, the most important incentive for new Urtext editions undoubtedly is the discovery of new sources. Jonáš Hájek, for example, recently discovered the second authorised manuscript copy of Dvořák's *Nocturne* in B major, op. 40 – which served as the template for the first print – in private ownership and was thus able to bring to light the original text of the version for string orchestra.

While "Bärenreiter Urtext" editions set high standards with regard to their content, they also stand out for their ease of use. They are expressly aimed at musical performance. Professionals, teachers, students, and music lovers alike are provided with a reliable musical text, supplemented with an abundance of information about the work and its performance. Particular emphasis is placed on excellent print quality and workmanship, as well as reader-friendly music engraving on high-quality tinted paper, which allows even complex structures to be easily grasped. Needless to say, page turns are placed for practicality, and if it is not possible to turn the page, then fold-out pages ensure that playing can continue without interruption. "Bärenreiter Urtext" editions' wealth of features is designed to provide musicians with the best possible conditions for enjoyable and fulfilling music-making.

Britta Schilling-Wang



FOR THE LONG TERM

100 YEARS OF CONTEMPORARY MUSIC

Music publishing is a fast-paced business. Performance dates for new works are always pressing. Time needs to be saved wherever possible. It is not widely known that the company's mission of championing living composers and publishing their music dates back to its earliest days. Likewise little known is the fact that, in addition to its major Urtext publications and Complete Editions, Bärenreiter continues to offer a home to important contemporary composers today. A list of these artists would fill reams of pages – if all affiliated publishers were included, the tally would run to hundreds of names.

Contemporary music at Bärenreiter started with the *Wandervogel* youth movement and the *Singbewegung* (singing movement) that grew out of it. This movement was influenced by the music aesthetician and music educator August Halm among others. Halm's compositions, written in a moderate style inspired by Anton Bruckner and Hugo Wolf, were published by Bärenreiter from 1927 onwards. Several other composers signed by the publishing house during its first two decades came from circles associated with the youth and

singing movement: Karl Marx, Cesar Bresgen, Hans Friedrich Micheelsen, Gerhard Schwarz and Siegfried Reda. However, the most important discovery of these early years was Hugo Distler. Bruno Grusnick, who was the director of the Lübeck Sing- und Spielkreis and had close links to Bärenreiter as the editor of Buxtehude's music, sent in a manuscript by Distler. In Distler's compositions, Richard Baum, long-time editor at Bärenreiter and confidant of Karl Vötterle, saw the new music Bärenreiter was looking for as an "expression of their time" – an idiom that did not understand itself as avant-garde modernism, but was instead akin to the style of the singing movement; a music that was marked "by the strict spirit of the old masters", but was written by a young "modern person". The mutual trust between publisher and composer and the importance that Vötterle placed on "cooperation for the long term" meant that Bärenreiter published all of Distler's works until the composer's early death in 1942; in addition, the rediscovered *Musik zu Ludwig Tiecks "Ritter Blaubart"* was published posthumously in the 1990s. In his memoirs, Vötterle confessed that there



were only a few instances in which he had “taken up a composer’s work with so much enthusiasm, with such firm belief in the validity of what he had created”.

Willy Burkhard was the first Swiss composer to join the publishing house in 1941 and was to be followed by a long line of compatriots. Ernst Pepping, who was associated with the youth and singing movement as well as with the organ movement, and Heinrich Kaminski were signed before the destruction of the publishing house and the end of the War. Vötterle offered Kaminski a new home at Bärenreiter when the latter was denied publication by other houses because of his classification as a “quarter Jew”.

After the end of the Third Reich, Vötterle thought it more important to let the new have its say first than to reprint the old: “The commitment to the music of the present was particularly close to our hearts.” The still existing “resources” were preferentially used for this purpose. During the reconstruction years, Bärenreiter’s roster of composers grew somewhat more slowly due to the constraints of the time. It was not until the second half of the 1950s that the contemporary music division began to expand. The year 1957 was decisive in this context: this was the year that Günter Bialas was signed by the publishing house. Karl Vötterle was keen to build close ties with this composer because of Bialas’ association with

“youth music”. Over the decades, Bialas became an advisor to Bärenreiter, drawing attention to trends and developments in contemporary music. He had a lasting impact on the publishing house’s catalogue not least by recommending several of his students to Bärenreiter and thus paving their way, starting with Rudolf Kelterborn in 1959 (launching a collaboration that lasted more than 60 years) and continuing with Theodore Antoniou (who introduced the avant-garde to Bärenreiter in the mid-1960s), Ulrich Stranz and Peter Michael Hamel, and finally Heinz Winbeck, who joined the publishing house in 1981 as the last Bialas student to do so. It was also in 1957 that Bärenreiter’s collaboration with Ernst Krenek began, and with it the challenge of supporting a composer across the Atlantic Ocean, for Krenek had been living in the USA since his emigration in 1938. An extensive correspondence documents the ups and downs of this relationship. The young publishing house’s struggle with developments in contemporary music is illustrated vividly by an exchange of letters between Richard Baum and the composer concerning Krenek’s *Flötenstück neunphasig*. The editor expresses concern that Krenek is taking up methods “presented by the youthful avant-gardists of new music, that is, elements that do not come from the tonal realm of the instrument in question. In my opinion, by including such things you expose yourself to the misunderstanding of wanting to

Stage photo of Beat Furrer’s opera *Violetter Schnee* at the Staatsoper Unter den Linden Berlin (premiere: 13 January 2019, stage production: Claus Guth, musical direction: Matthias Pintscher, photo: Monika Rittershaus)



participate at any price in the use of new, extreme means, which serious composers and critics of new music today have actually already rejected again.” The composer replied patiently, regretting the “headache” his work had caused, and then explained that he had been forced to change his original idea of a composition for flute and percussion at the commissioner’s request, and was seeking to create percussive effects that could be performed with flute and piano: “So you see that my arrangement of the piece is not as extravagant as it appears to be, but is based on very practical considerations that might have made sense even to masters as awe-inspiring as Bach or Mozart.” The piece was ultimately published and Krenek was able to venture other, more “avant-garde” experiments during his 33 years with the publishing house. One third of the composer’s 242 works were published by Bärenreiter. It was through Krenek that Bärenreiter came to publish four pieces by the American Gladys Nordenstrom (Krenek’s third wife), its first works by a female composer.

In the late 1950s, composers such as Harald Genzmer, Klaus Huber, and Winfried Zillig, a friend and student of Arnold Schönberg, joined

Bärenreiter’s ranks. The Swiss conductor and patron Paul Sacher put Vötterle in touch with Bohuslav Martinů. From 1958, shortly before the composer’s death, a selection of Martinů’s late works and important inedita were published by Bärenreiter. Martinů was the first in the series of Czech composers whom Bärenreiter has since signed (since 1991 also at Bärenreiter Praha) or for whose distribution the publisher was responsible before the fall of the Iron Curtain.

By now, Bärenreiter’s reputation had already grown to such an extent that composers from other publishing houses put out feelers, first and foremost Hans Werner Henze, who contacted Bärenreiter in March 1959. Henze hoped that “with ... at ... via...” Karl Vötterle he would “come closer to achieving certain aspirations”, since he no longer felt that he “enjoyed support” in his work and his “human situation accordingly”. Vötterle was interested in taking on this promising young composer and described his conditions for a collaboration to Henze: “The publisher must have real faith in the composer, faith in his artistic potential and faith in the man. And the composer must have faith in the publisher, faith that it will work skilfully and

Ernst Krenek and Karl Vötterle, 1958



strategically not only for the individual work in question, but for the complete oeuvre. If we enter into a collaboration with one another, we will depend on one another, and there is no wrong move or omission to the composer's detriment that would not simultaneously harm the publisher." In the end, Henze did not change to Bärenreiter; the negotiations failed due to the financial demands made by the composer and his publisher. In the 1960s, new names appeared in Bärenreiter's list of composers: Bernd Alois Zimmermann published one of his major works, *Musique pour les soupers du Roi Ubu*, with Bärenreiter. Diether de la Motte, Hans Vogt and Giselher Klebe were signed. Ján Cikker was the first Slovak composer to be published by Bärenreiter. In 1967, Wolfgang Timaeus, long-time director of Alkor, became aware of the young Bialas student Nicolaus A. Huber, and a short and intense collaboration ensued, which – as an exception in Bärenreiter's history – came to an end in 1974 due to political differences. Looking back, Huber wrote: "Today I look on the number of my Bärenreiter works with pride. An important period of my life and my experimental composing!" Gerhard Wimberger was the last composer to be signed by Karl Vötterle to the publishing house.

Vötterle's death in October 1975 marked a turning point for the entire publishing house, including contemporary music. Barbara Scheuch-Vötterle and Leonhard Scheuch took on Vötterle's legacy and continued it in the spirit of Bärenreiter's founder. In the late 1970s, Ulrich Stranz, Peter Michael Hamel and Manfred Trojahn, a generation of young composers who referred to and engaged with the musical tradition in their compositions, joined the publishing house. They remained associated with Bärenreiter for decades. The 1980s were dominated by recession and inflation, to which the publishing house responded with major restructuring. However, the composers continued to create their works undaunted, and the lists of events during these years reveal an abundance of significant premieres both on stage and in concert.

In 1983, Leonhard Scheuch took over the supervision of the contemporary music division. He saw "music publishing" as a task that "must be taken absolutely seriously and undertaken with full, unequivocal commitment, and in each case, it requires a long process of getting to know one another, mutual understanding and trust, and

an unquestioning personal rapport between the partners." Under his aegis, the publishing house succeeded, among other things, in acquiring the complete works of the French serialist Jean Barraqué and in adding a large number of previously unpublished works to those that had already appeared in print. Scheuch also turned his attention to the young and youngest generation of composers, and from the late 1980s onwards brought several new, international, and internationally active composers, whose different styles create a multi-layered tapestry of voices, into Bärenreiter's fold. Thomas Daniel Schlee was the first of these, followed by Matthias Pintscher, who was the youngest composer in the publishing house's history when he joined the "Bärenreiter family" in 1991 at barely 20 years of age. In 1996, Charlotte Seither became the first female composer whose complete works are published by Bärenreiter. These artists were followed by the Swiss composers Beat Furrer (winner of the Ernst von Siemens Music Prize 2018) and Andrea Lorenzo Scartazzini, by the Russian Vadim Karassikov, and by Philipp Maintz in 2005. Ľubica Čekovská continued Bärenreiter's Slovak tradition. Most recently, the Czech Miroslav Srnka and the Swiss Dieter Ammann have joined the publishing house's roster of composers. In Ammann's case, the "process of getting to know one another" dragged on for five years, and it is fair to say: good things come to those who wait. When asked what Bärenreiter means to them, the composers' responses are surprisingly similar: it is "the safe haven of my work" (Schlee), a "warm and supportive home" (Čekovská), the "musical birthplace" (Srnka), a "home" (Scartazzini); again and again, the feeling of belonging to a family is mentioned. It is characteristic of Bärenreiter that it never clings to just one style but is always looking to the future and constantly searching for new musical and publishing challenges.

It will be exciting to see which direction contemporary music at Bärenreiter takes over the coming years. May it, as Matthias Pintscher wishes, continue to look "ahead with courage", to be daring and inspired "by example and without dogma", and may "its light cast the widest beam over the musical landscape" (Srnka). Or simply: "Vivat, crescat, floreat!" (Scartazzini)

Robert Krampe

A CONSISTENT BROADENING OF HORIZONS

THE BEAR, THE STARS AND FRENCH MUSIC

Emanuel Chabrier's *L'étoile* was one of the first French operas to be published by Bärenreiter in a critical edition as part of the *L'Opéra français* series in 2009. This delightful rediscovery is emblematic of the many titles that Bärenreiter has published in the last 25 years in the field of French music particularly of the 19th and early 20th centuries. Pourquoi? Because there was and still is so much to discover here, of course. Because musicians felt let down by the error-ridden original editions and the discrepancies between the conducting scores and the parts. Because French musicologists and musicians were looking for collaborative projects. Because the international, but not the French, copyright on certain composers had expired. Because historically informed musicians deserve historically informed editions – also in France.

It was Karl Vötterle himself who put out his feelers across the French border, a border that was still much more tangible then than it is today. He launched the *New Berlioz Edition* with the young English scholar Hugh Macdonald as its general editor. An encounter with the Fauré researcher Jean-Michel Nectoux in Paris also dates back to the 1970s. The Complete Edition of Berlioz' works grew and prospered – and more and more French scholars came on board. In 2000, Catherine Massip, then head of the music department at the Bibliothèque nationale de France, put Sylvie Bouissou in touch with Kassel. The launch of the Rameau Complete Edition (*Opera Omnia*

Rameau) had gone hand in hand with the founding of Musica Gallica – a foundation that funds critical editions – and had thus got off to a brilliant start from a scholarly and editorial point of view. However international publishing support was only achieved in the alliance with Bärenreiter, and since then this project has given rise to a new stage renaissance of France's most important Baroque composer. This alliance was also a decisive step in terms of future publishing ventures: through Sylvie Bouissou, Bärenreiter came into contact with Paul Prévost. Bärenreiter had already gathered plenty of ideas for editing French operas, Halévy's *La Juive* being the successful pioneering work of this new direction. With Prévost and a small, select editorial team, key works of 19th-century opera have since been edited for the first time in their various versions on the basis of all accessible sources: *Samson et Dalila* by Camille Saint-Saëns, *Faust* by Charles Gounod, *Werther* and *Thaïs* by Jules Massenet and *Carmen* by Georges Bizet. Bärenreiter has become the first address for the publication of French opera editions.

In 2003, preparation began for the *Gabriel Fauré Complete Edition*; discussions needed to be held with the heirs and the Bibliothèque nationale concerning the legalities involved. In terms of content, however, the foundation for this project had already been laid: in his many years of research on Fauré and in the course of compiling his catalogue of the composer's works, Nectoux had established contacts with leading



Fauré researchers worldwide, whom Leonhard Scheuch without further ado invited to a founding meeting of the edition's advisory board in Kassel in 2005.

In France, the idea of the *patrimoine* in the hands of a German publisher was still considered something of a scandal at this time. Moreover, when the edition of the instrumental works of Camille Saint-Saëns was launched in 2010 with the editors Michael Stegemann, Sabina Ratner and Yves Gérard (†), it was repeatedly averred that “St-Saëns – mais ce n’est pas la patrimoine”, that Saint-Saëns was not part of France’s cultural heritage! In his own country, Saint-Saëns had been accused of “Germanisms”, of “academic musicianship”, and this at the time of the Franco-Prussian War. In substantial commentaries on the individual works, the editors elucidate how such reservations can shape a composer’s reception for a whole century.

As we see, the path was thus hardly free of obstacles. In the meantime, however, seven volumes of the edition *Camille Saint-Saëns – Œuvres instrumentales complètes* have appeared in print, and about half of the complete works of Fauré have been published. In Musica Gallica, Bärenreiter has gained a partner with whom French-German collaborations in the best sense of the word are possible.

During the same period of time, Urtext editions of French music were produced in other areas of Bärenreiter’s catalogue, too: French organ music was edited first and foremost by Helga Schauerte-Maubouet with editions of works by Louis Vierne, Félix-Alexandre Guilmant, Théodore Dubois, and Jehan Alain, while the new edition of César Franck’s

complete organ works is being produced in co-operation with the International César Franck Society. In the field of piano music, there are now editions of works by Erik Satie, Frédéric Chopin, Maurice Ravel, and Claude Debussy, all based on the latest research. The new edition of François Couperin’s *Pièces de Clavecin* (including the *Concerts royaux* for chamber ensemble!), edited by Denis Herlin, has caused quite a stir. Charpentier and Gounod are represented in the field of choral music. And the new editions of key works for orchestra and chamber music by Claude Debussy and Maurice Ravel (*La Mer*, *Prélude à l’après-midi d’un faune*; the *Piano Concerto for the Left Hand*, *Tzigane* and the *Pavane pour une infante défunte*) edited by Douglas Woodfull-Harris stand out thanks to their use of exclusive sources discovered through tenacious musical sleuthing.

All of these editions attest a new understanding of what a critical edition requires. All current editions of French music include a comprehensive foreword, which contains information about the respective work’s contemporary reception as well as key facts about its historical context. The foreword also draws attention to the first performers of the piece in question and thus serves as a stimulus for modern interpretations, making as much information as possible available so that musical questions can be answered from today’s perspective after weighing all the known facts. This is an open-ended process for each individual work – as are the connections that have grown and continue to flourish between Bärenreiter and France.

Annette Thein



“... AND BURNED THE REST ...”

THE REDISCOVERY OF THE “MESSE SOLENNELLE” BY HECTOR BERLIOZ

In September 1992, a nondescript letter from Belgium arrived at Bärenreiter. It was written by Frans Moors, an organist. He had come across an old bundle of papers in the church of Sint-Carolus Borromeus in Antwerp. This find, he wrote, “necessarily leads me to inform you that in the archives of an Antwerp church I have stumbled upon the complete score of the ‘MESSE SOLENNELLE’, hitherto believed lost.” This set the alarm bells ringing in Bärenreiter’s editorial office.

It was known that Hector Berlioz had composed a full mass in 1824 when he was twenty years old. A first performance in December 1824 had to be cancelled because the performance material was in a deplorable condition. Berlioz recalls in his memoirs: “It was the most appalling muddle ever heard, and I simply writhed in torment.” It was not until six months later, on 10 July 1825, that the first performance took place in the church of St. Roch in Paris. In November 1827, the Mass was performed a second time. By then, the composer had already become dissatisfied with his effervescent work of his youth. He later wrote in his memoirs: “After the performance, seeing exactly how little my mass was worth, I took out the *Resurrexit* – which seemed fairly good – and burned the rest.” What a shame, Berlioz scholars said to themselves, and took this as a *fait accompli*. But Berlioz was mistaken – or had deliberately concealed the true state of affairs. For in actual fact, he had gifted the manuscript of the “Messe solennelle” to the Belgian violinist and composer Antoine-Auguste Bessems, who presumably left it to his brother Joseph after his death in 1868. Joseph was the choirmaster at Sint-Carolus Borromeus in Antwerp. It seems that the valuable manuscript then fell into oblivion.

Upon receiving Moors’ letter, Bärenreiter immediately notified Hugh Macdonald, general editor of the *New Berlioz Edition*. Macdonald travelled to Belgium at the very next opportunity. He recalls the first time he met Moors: “Moors arrived at the hotel with a photocopy of the manuscript, which he had made himself, in his hands. He gave it to me, saying “Voilà!” and left. I spent an extraordinary night in

the hotel, reading the manuscript, which I knew at once to be in Berlioz’s hand. As I went through the pages, I recognised music from other works: the slow movement of the *Symphonie fantastique*, the *Tuba Mirum* from the *Requiem*, and the *Agnus Dei* from the *Te Deum*. The work was clearly complete and undamaged in any way. It was the most revealing moment in all my time working with Berlioz’s music. I could barely sleep that night ...”

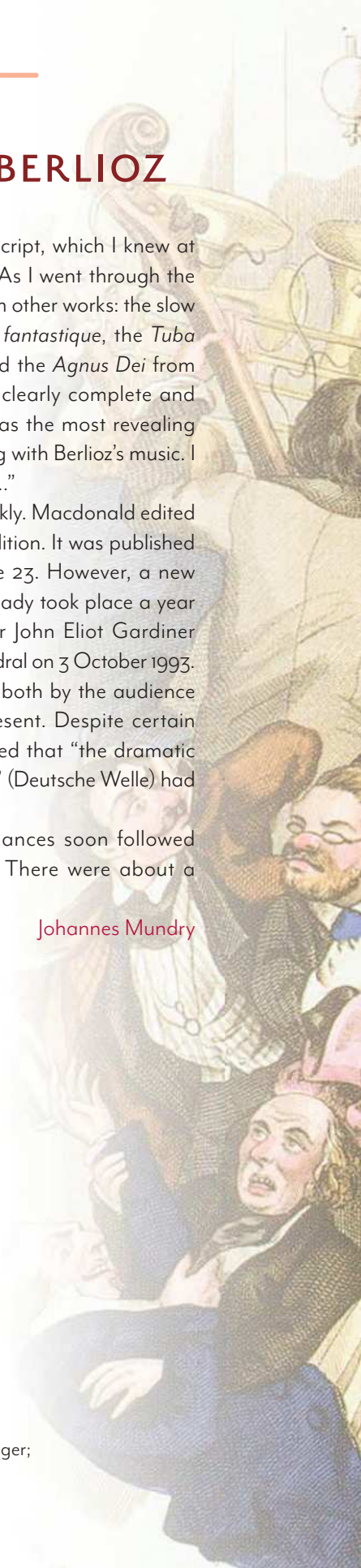
Then everything went quickly. Macdonald edited the Mass for the Complete Edition. It was published in December 1994 as volume 23. However, a new performance of the Mass already took place a year earlier – none other than Sir John Eliot Gardiner conducted it at Bremen Cathedral on 3 October 1993.

The work was celebrated both by the audience and by the host of press present. Despite certain compositional flaws, all agreed that “the dramatic impetus of a brilliant romantic” (Deutsche Welle) had been rediscovered.

Numerous other performances soon followed in many different countries. There were about a hundred in the first five years.

Johannes Mundry

“A concert in the year 1846!”
Berlioz caricature by Anton Elfinger;
Wiener Theaterzeitung
4 April 1846, supplement





A SPACE OF UNDERSTANDING

BÄRENREITER'S BOOK CATALOGUE

When Karl Vötterle founded Bärenreiter a hundred years ago, he could not have foreseen that over the years, the tender book seedlings he planted alongside his music editions would grow not just into individual trees, but into a large forest reaching for the sky. Although Vötterle had already published several books during his company's early years, for a long time book publications remained something of a rarity at Bärenreiter – an offshoot of the music catalogue, as it were.

It was not until the second generation of publishers, Barbara Scheuch-Vötterle and Leonhard Scheuch, established a separate editorial department for books in the 1980s that the range of Bärenreiter's book catalogue expanded considerably. Their decision to make books an important part of Bärenreiter's self-conception was based not just on economic considerations, but on the key insight that both the production and the reception of music are based on understanding. Books provide a space for this reflection, a forum for contemplation, and constitute an indispensable medium of the communication between composers, artists, scholars, and audiences.

MILESTONES

It was a long journey from leaflets of a mere few pages to the twelve-volume complete edition of Felix Mendelssohn Bartholdy's letters; from slim volumes on

the organ movement to Karl-Heinz Göttert's popular books on organs in Germany, Europe, and the rest of the world; from books on conventional musicological topics to encyclopaedias on contemporary music, music aesthetics, music and gender, or standards of the jazz repertoire. Occasionally the road was rocky – after all, flops are part of the business of producing books. Which editorial office hasn't gone for the wrong author now and then, which sales department hasn't sometimes misjudged the saleability of a title? But again and again, Bärenreiter succeeded in producing milestones. Its famous long-term sellers include Hermann Grabner's *Allgemeine Musiklehre* (which has appeared in 27 editions since 1947) and the *dtv-Atlas Musik*, the best-selling music book of all time in the German-speaking world. The methodologically innovative books by Diether de la Motte (whose *Harmonielehre* and *Kontrapunkt* quickly achieved record sales figures – despite handwritten musical examples in the first editions ...) and Clemens Kühn (his *Gehörbildung im Selbststudium* is now in its 16th edition) as well as Nicole Schwindt-Gross' *Musikwissenschaftliches Arbeiten*, which has established itself as a standard textbook and was the first publication in the *Bärenreiter Studienbücher Musik* series, proved highly popular at universities and music colleges. While some classics have changed only little over the decades (such as Alfred Dürr's book on Bach's cantatas), others have been reinvented over and over (the *Handbuch der Oper* has been expanded regularly, for example).



A FIRM BELIEF IN COOPERATION

Bärenreiter did not travel this long road in “one hundred years of solitude”. Very early on, the company opted for “togetherness” against purely competitive thinking and entered into cooperative ventures with other publishers. For a long time, co-productions with dtv, one of Germany’s biggest paperback publishers, played a key role. Dtv’s wide-ranging distribution network made it possible for Bärenreiter to reach entirely new audiences, which in turn made it possible to expand the publishing house’s catalogue to include so-called “popular titles”. Textbooks and introductions to musical works in paperback became steady long-term sellers thanks to the two houses’ joint marketing. The idea of issuing the entire *New Mozart Edition* with dtv in paperback at a special price to mark Mozart’s anniversary in 1991 seemed a highly risky venture at first, but it paid off. A paperback edition of Mozart’s letters followed in the anniversary year 2006.

Bärenreiter’s cooperation with the publishing house Seemann Henschel has borne fruit likewise. Together with Seemann Henschel, Bärenreiter has developed a small but select series of opera guides and established a line of “musicians’ books”, in which world-famous performers such as András Schiff, Thomas Hampson, Vesselina Kasarova, René Jacobs, Christian Gerhaher, and Hellmuth Rilling talk about their musicianship, their aesthetics, and their ethos.

For many years now, the close cooperation with the publishing house J.B. Metzler has formed the foundation of the academic segment of Bärenreiter’s book catalogue (including non-fiction and specialist books). Together with Metzler, Bärenreiter has published a wide range of individual titles and

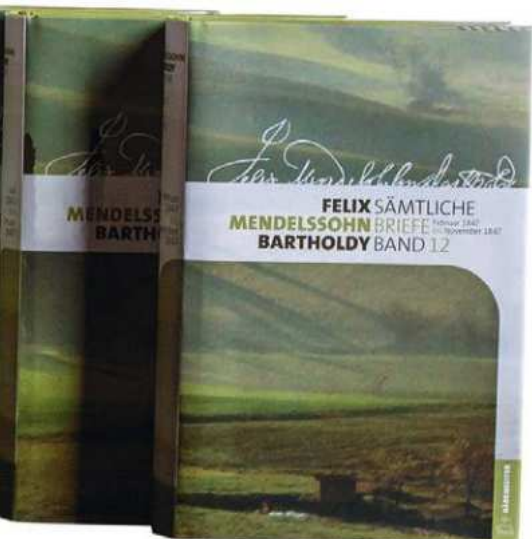
established several new book series: opulent composer handbooks and music encyclopaedias, biographies, and a history of musical interpretation. This cooperation goes beyond just sales and marketing and involves lively exchanges between the editors – one of the best parts of the experience of producing books at Bärenreiter.

AUTHORS AS KEY

Without outstanding authors, a publishing house would be no more than a text factory and not an impactful creator of cultural meaning. We do not regard our authors as mere service providers, but see our publishing house as the medium for their ideas, their commitment – as an intermediary for their communication with their readers. There is nothing better than teaming up with thinkers about music to promote knowledge about music. Bärenreiter is fortunate to have been able to establish lasting – often decades-long – ties with award-winning artists and scholars, including Alfred Brendel, Anselm Grün, Peter Gülke, Sven Hiemke, Hans-Joachim Hinrichsen, Clemens Kühn, Silke Leopold, Laurenz Lütken, Robert Maschka, Stephan Mösch, Melanie Unseld, Christiane Wiesenfeldt, and Christoph Wolff – not to mention Ulrich Schreiber, whose *Opernführer für Fortgeschrittene* was classed as “world literature” in the press. Their texts have achieved an impact far beyond specialist circles.

VARIETY AS AN AESTHETIC PROGRAMME

This variety of authors illustrates how the thematic range of Bärenreiter’s catalogue has expanded over the years. It was once said that the most wonderful thing about the great intellectual Susan Sontag was that she was simply interested in everything. Today, much the same can be said of our catalogue, which has moved beyond its early focus on church music and “classical” music in the narrow sense (concentrating on the hero figures Bach, Schütz,



2008–2017

Felix Mendelssohn Bartholdy

Sämtliche Briefe

BVK02300/BVK02403

Approximately 6,000 letters, which form part of 19th-century literary history and are a sheer delight to read.

Mozart, and – somewhat later – Beethoven) and now covers a much broader terrain. Thus general introductions to musical works are found alongside highly complex scholarly texts; books for practical study, books on playing technique, and composer manuals for university and college study alongside narrative biographies for music lovers; long-running book series (*Bärenreiter Studienbücher Musik*, introductions to musical works, the *Musiksoziologie* series, and scholarly series from Kiel and Switzerland) alongside individual titles whose star shines briefly before disappearing from the catalogue forever; and reference works alongside emotion-laden titles of a confessional nature. Finally, detailed attempts to analyse and understand music are found alongside the nearly 6,000 letters of Mendelssohn, who claimed that it was impossible to write about music, but whose letters are now considered a quintessential part of the history of 19th-century music and literature.

This breadth and openness of the catalogue was significantly promoted by the publishers. Last but not least, Barbara and Leonhard Scheuch, but also the third generation, Clemens Scheuch, made it possible by giving the editorial department the greatest freedom in developing a book catalogue of such range.

THE FUTURE? KEEPING CULTURE FULL OF LIFE

Radical technological leaps such as digitisation, declining numbers of musicology students, striking changes in reading behaviour: Bärenreiter is facing these challenges head on, seeking new ways to shape these developments in a critical and productive manner. Books are far from dead – we can find ways to keep them vibrant. For they are needed, now more than ever, and not only as a medium for understanding art, but also as a space of communication between artists and scholars. At a time when politicians in various countries are questioning the essence of musical culture, the value of critical, open conversations and of people of different nations and cultures making music together, it is crucial to ensure that dialogue continues across borders with and in books. Hannah Arendt repeatedly advocated “understanding”, “the ability to see things from the other’s standpoint, ... to understand ... the most diverse kinds of realities.”

She considered this ability a great virtue and indeed necessary for survival – “because we are all human beings”. Béla Bartók, who formulated his artistic self-conception in 1923 in the face of an increasingly aggressive nationalism, would probably have agreed with her: “My true idea, however, of which I have been fully aware since finding myself as a composer, is the fraternity of peoples, a fraternity that exists despite all war and strife. I try to serve this idea – as far as my powers allow – in my music; therefore I do not seek to avoid any influence, be it Slovak, Romanian, Arab or from any other source.” A creed that may be a hundred years old, but remains as topical as ever – also when it comes to producing books.

Jutta Schmoll-Barthel



PINNACLES OF THE BOOK CATALOGUE



1971

Alfred Dürr

**Johann Sebastian Bach
Die Kantaten**

BVK01476

The ultimate guide to Bach's cantatas for musicians and music lovers. Part of the series *Bärenreiter Werkeinführungen*.

1973–2023f.

Rudolf Kloiber / Wulf Konold /
Robert Maschka

Handbuch der Oper

BVK02323

A real "classic" among opera guides, a key reference text for performers and opera lovers alike. Expanded and updated repeatedly over the decades by three authors.

1983

Clemens Kühn

Gehörbildung im Selbststudium

BVK00760

Teaching aural training in a way that is inspiring rather than dull – a feat that only an experienced university professor and gifted author like Clemens Kühn can achieve.

1988–2006/2010

Ulrich Schreiber

Opernführer für Fortgeschrittene

BVK01960

Praised as "world literature", this five-volume opus by the leading opera critic maps out the operatic oeuvre from 1600 to today against a broad cultural and historical backdrop.

1992

Nicole Schwindt-Gross

Musikwissenschaftliches Arbeiten

BVK01052

The successful start of the new series *Bärenreiter Studienbücher Musik*, which provides foundational knowledge for college and university students of music. A benchmark textbook.

1997

Walther Dürr / Andreas Krause (Eds.)

Schubert-Handbuch

BVK02002

"Everything you always wanted to know about Schubert!" One of the many handbooks compiling the essential information about a given composer's life, works, and the world he lived in.

2009

Silke Leopold

Händel. Die Opern

BVK01991

Silke Leopold, the "grande dame" of opera research, employs her narrative skill to take us through the fascinating world of Handel's music. A handbook not just for specialists, but also for opera lovers.



2015

Peter Gülke

Musik und Abschied

BVK02377

The award-winning author and conductor Peter Gülke gives his profound take on selected works, combined with personal reflections on death and mourning – a gift to his readers.

2023

Tobias Bleek

Im Taumel der Zwanziger

1923: Musik in einem Jahr der Extreme

BVK02519

A multifaceted, inspiring account of a wild and giddy time – and a mirror of our present. Tobias Bleek's writing brings the past to life and reveals its relevance for today.



A GLIMPSE INTO THE COMPOSER'S STUDIO

FACSIMILES

For lovers of beautiful books, the aesthetic and sentimental value of a facsimile is obvious. It reproduces an autograph in the highest quality – as colour-accurate as possible, in the original size, on fine paper and in a high-quality binding, accompanied by a scholarly introduction. Although autographs do not always represent the “final version” – composers often still made corrections to the proofs of the first edition – they offer a glimpse into the composer's studio. Different ink colours reveal the order in which a work was created, corrections reflect the composer's struggle to achieve the desired musical form, and sometimes stains reveal that the master manuscript shared a table with worldly utensils such as a tobacco pipe, an overturned inkwell or the like (Bach, *St. Matthew Passion*).

ADVANTAGES OVER DIGITAL COPIES

But why not simply access the libraries' digital copies, instead of producing or buying facsimiles at great expense? After all, digitised copies likewise serve the purpose of preserving the valuable autograph while enabling research on it, especially since in digital copies details can be enlarged considerably. However, this aspect is simultaneously a disadvantage of digital copies: size ratios are abstracted, making comparisons of font sizes and the like more difficult. If computer screens are not calibrated, the colour reproduction may be somewhat distorted. In addition, the parts of a given work are not always held by a single library, but may be scattered across several libraries and archives, as is the case for Beethoven's 9th Symphony and particularly for his String Quartet op. 130. Facsimiles bring the individual parts back together, sorted in their original order, and including manuscripts that are not readily accessible in digital form.



Folio stubs in the facsimile of
Beethoven's *Missa solemnis*



Facsimiles are simply unbeatable when the manuscript departs from the standard form of a set of consecutive pages: Beethoven, for example, cut whole pages out of the manuscript of his *Missa solemnis*, leaving only stubs containing small remnants of notation; at the same time, he added entire sheets of revised versions in the margins or in the middle of the page. Berlioz's *Symphonie fantastique* is an even more extreme case: the composer used 38 pieces of paper of varying sizes to paste new versions over particular passages. These snippets ("collettes") were detached some time ago and scanned separately for the digital copy; it is almost impossible to envisage the way they were originally arranged and to assign the collettes to the corrected passages – that is, unless one takes the facsimile to hand, which reconstructs the manuscript's original state.

PRODUCTION STAGES

Each facsimile is created in close cooperation between the publisher and the library that holds the precious autograph. If the document has not already been digitised, it is scanned or photographed by specialists. For the facsimile, each page is cropped, that is, the background of the photograph is removed, which can be a very laborious process if the page margins are uneven or sometimes even torn.

The ink application is as challenging as it is crucial – after all, the requirement is to "fac simile", that is, to "make it similar". For this purpose, the colours are measured against the original and one or more press proofs are made on the subsequent printing paper in order to match the reproduction to the original manuscript on site in the library. The approved proof is then used to check the result when the entire print-run is undertaken.

Where the autograph has no clear and continuous page count, the volumes with the *Bärenreiter Facsimile* seal include modern pagination at the bottom margin of the page and note the part of the movement or act as well as the measures shown on the page in question. In this way, conductors who want to take a source-based approach to a work can look up specific passages, for example.

A commentary is a further indispensable part of any facsimile, explaining the composer's working methods and other special features of the manuscript





Correction snippet (“collette”), as pasted in by Berlioz himself, in the facsimile of the *Symphonie fantastique*

to connoisseurs and enthusiasts alike on the basis of specific passages in the autograph.

Incidentally, at least two beliefs commonly held about the preparation and design of facsimiles are not fully accurate: 1. “Autographs must always be handled wearing gloves.” – No, in some libraries the practice is to gently take hold of the edge of the page with clean hands without touching the ink. Gloves reduce one’s “feel” for a manuscript. 2. “Custom trimming is the non plus ultra.” – While custom trimming is common and a sign of quality in facsimiles of medieval parchment codices, this does not necessarily apply to paper manuscripts. Custom trimming does not offer any tactile advantages because the edges of old paper are softer and thinner towards the edge, unlike the hard edges of a freshly die-cut page. In terms of content, this trimming can even be problematic, for even if each page is individually die-cut, tiny but sometimes important details can be lost.

“DOCUMENTA MUSICOLOGICA”

For about seven decades now, Bärenreiter has published facsimiles in the *Documenta musicologica* series, edited by the International Musicological Society (IMS) and the International Association of Music Libraries, Archives and Documentation Centres (IAML): to date, 43 printed manuscripts in Series I (1951 onwards), mainly treatises for composers, music theorists and instrumentalists; and 57 manuscripts in Series II (1955 onwards). Numerous facsimiles that had been part of Bärenreiter’s catalogue since the late 1920s have been incorporated into this series.

The selection of works reflects Bärenreiter’s changing focus over time: first the repertoire from the Middle Ages and early Baroque, followed by Mozart and Bach, in parallel with the major Complete Editions, and then the shift to a broader range. To this day, the interest in facsimiles of autographs continues unabated – both connoisseurs and enthusiasts appreciate these bibliophilic editions and are fascinated by the glimpses they provide into the composer’s studio.

Diana Rothaug

AN EARLY START FOR STRINGS AND A COOL SOUND FOR CHOIRS

EDUCATIONAL MUSIC

From the 1970s onwards, several pioneering concepts in music education became increasingly important in the Bärenreiter Publishing Group, laying the foundation for the development of entire product areas. The publications of the Gustav Bosse Verlag, founded in Regensburg in 1912 and managed by Bernhard Bosse from 1948 onwards, played a major role in this development. Within the Bärenreiter Group, this publishing house is the specialist for educational music. Bernhard Bosse sold the company to Karl Vötterle in 1957, but continued to manage it from his base in Regensburg for a further three decades, establishing its current music-educational profile. His commitment to “Musikalische Jugend” (musical youth) led to the founding of the journal of the same name, later renamed *Neue Musikzeitung*. Following Bosse’s retirement, the offices relocated to Kassel in 1993 and were fully taken over by Bärenreiter in 2021.

ELEMENTARY MUSIC EDUCATION

In the late 1960s, the public music schools of the Association of German Music Schools (Verband deutscher Musikschulen) faced major competition from Japanese keyboard manufacturers who succeeded in reaching out to young students nationwide, thus ensuring sales of their instruments. The Association, supported by the German piano industry, wanted to do something to counter this and implement higher quality standards at the same time. Its then chairman Diethard Wucher was the driving force behind these efforts and the main author of a comprehensive selection of products that included not just printed music, but also toys, games and instruments. From 1970 onwards, these were published under the title *Tina & Tobi* by the Regensburg publishing house Gustav Bosse Verlag.

The “Curriculum” was close to the heart of Bosse’s director Bernhard Bosse, who made it one of his company’s flagship projects. More than thirty years later, following a revision of the content, the decision was taken to update *Tina & Tobi*’s look with new drawings by the children’s book illustrator Gabriele Kernke. *Tina & Tobi* has now been on the market for over fifty years, providing generations of young beginners with a well-grounded and comprehensive music education. It has set standards in the areas of reading music, parental work, and media use, for example – standards that successors such as *Timpano* continue to follow. In particular, the six pillars of early music education – listening to and writing music, music theory, playing instruments, singing and dancing – were implemented first and lastingly here.

EARLY START ...

In 1976, Bärenreiter published the first edition of *Früher Anfang auf der Geige* (Early start on the violin). Its author Egon Saßmannshaus – director of the music school in Würzburg – wanted to steer very young children’s curiosity and perception in a particular direction, to make popular string instruments accessible, and to open up pathways to the music school. His methods referred to elementary music education by adopting songs used in its curriculum. This meant that students could draw on tunes they already knew if they took the elementary music





education and *Früher Anfang* courses consecutively. The Saßmannshaus method is characterised by the option of starting at preschool age, by a comparatively rapid progression that includes fingerings and positions, and by learning musical notation. Ensemble playing on the basis of well-known folk and children's songs as well as of classical repertoire plays an important role. This method, too, has enjoyed lasting popularity and frequently been imitated. In 2008, the editions were published in a new layout. Furthermore, numerous completely new editions have now been added to the *Früher Anfang* line. The legacy of Egon Saßmannshaus – he died in 2010 – has been upheld and extended by some members of his family. In particular, his son Kurt Sassmannshaus advocated continuing and expanding the system as well as coordinating the whole family's efforts. Sassmannshaus is a renowned violin teacher who works all over the globe (USA, Europe, China) and holds the chair of the string department at the Cincinnati Conservatory of Music. His own experiences and approaches form an ideal complement to his father's concept. Bärenreiter's range of Sassmannshaus editions has grown in the meantime: The *Früher Anfang* method has been extended for cello, viola and double bass. In addition, all these methods have been developed and adapted for the international market and are now available in English under the "Early Start" name. Furthermore, numerous books of solo and ensemble literature as well as concert repertoire have been published, so that today there are about ninety editions which have been published under the authorship of Sassmannshaus family members.

POPULAR CHORAL MUSIC

For a long time, arrangements of popular music (rock/pop/jazz) were not a matter of course. The demand for such pieces developed a few decades ago, but high-quality arrangements were hard to come by. Bosse Verlag made a significant contribution here with its groundbreaking publications *Chor aktuell* and *Jazz im Chor*. The ten-volume jazz series was edited by Christoph Schönherr from 1988 onwards. Initially considered a gamble, its songs soon became the most-sung pieces in the German-speaking choral scene at the time. These little editions served as a model for numerous other editions that focused on a range of genres, such as the *Rock im Chor* series by Stefan Kalmer, who took over the editing of popular songs within the various *Chor aktuell* editions at about the same time. The *Rock im Chor* editions at the very latest proved that choral music, too, can groove – and without any need for instruments such as bass and drums. Stefan Kalmer made this claim at countless training courses and with his award-winning choir (VoicesInTime). In 2010, Rammstein's *Engel* became the only compulsory piece in the jazz/pop category of the German Choir Competition, leading to the launch of the *Bosse Hits a cappella* series, which publishes selected pieces of popular choral music. Oliver Gies has gained an outstanding reputation in this field, his name a guarantee for ever-innovative, high-quality, truly popular arrangements. Bärenreiter/Bosse has launched a series dedicated exclusively to his adaptations: *Für Chor gemacht* met with an enthusiastic reception right from the start.

Berthold Kloss

AGENCY FOR STAGE AND ORCHESTRAL MUSIC

LOOKING BEHIND THE SCENES AT ALKOR

Music has to be played in order to be perceived. But how does a musical work reach the public? It is a long journey from a composition or a newly edited score to its publication and performance. At Bärenreiter, the separate subsidiary Alkor-Edition is responsible for the final step onto the stage. Alkor provides those in charge of programming at opera houses, concert halls and festivals – directors, dramaturgs, librarians and, last but not least, performers – with information about the mind-boggling amount of available repertoire and new releases. In doing so, it acts as an intermediary worldwide for the hire performance material of the Bärenreiter Publishing Group, but also of other well-known German and foreign music publishers. In addition, Alkor operates as a publishing house with its own distinct profile, focusing on new editions of 19th-century French operas. Thus, Alkor is both a publisher and an agency, with an emphasis on the latter. This is due to the vast repertoire of hire material available from the publishers represented, spanning all epochs, genres and types of ensembles. A conversation with three members of the Alkor staff.

How did the agency's special profile develop?

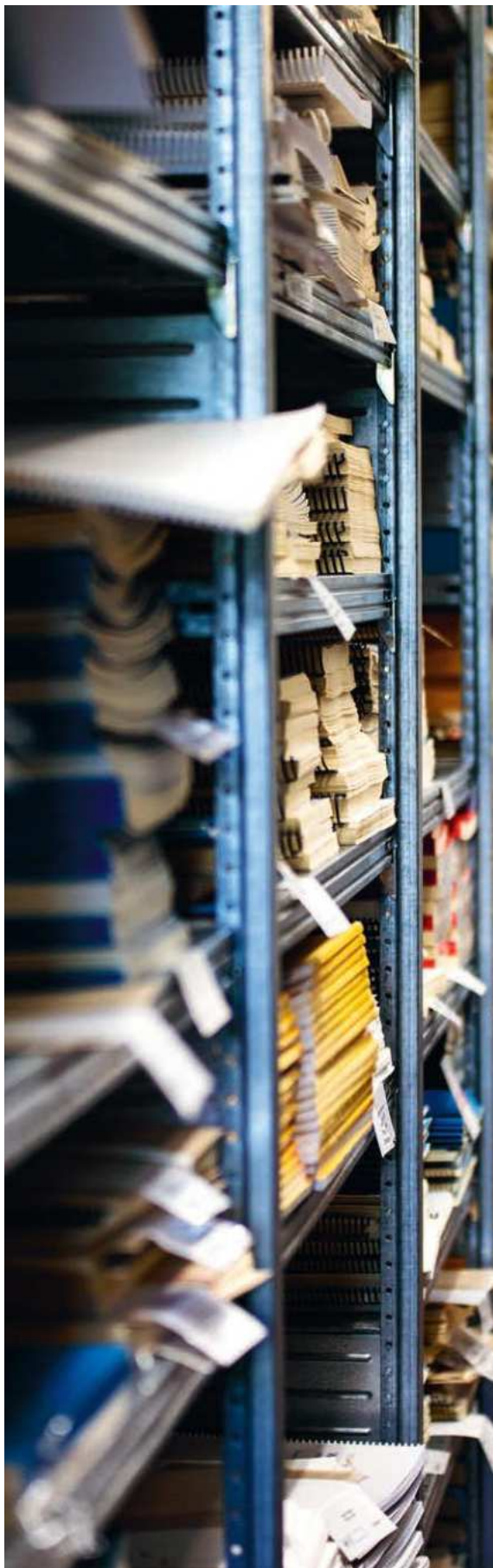
Ulrich Etscheit (Promotion): Alkor's history began in 1955 with the Bärenreiter Publishing Group's acquisition of Bruckner-Verlag. The Musikwissenschaftlicher Verlag Leipzig had been founded in 1934 and renamed Bruckner-Verlag in 1944. In 1955, Karl Vötterle then incorporated it into his publishing group. The musicologist Fritz Oeser, who had been the head of Bruckner-Verlag, became the first director of Alkor until his retirement. Oeser was primarily at home in the symphonies and operas of the 19th century and thus helped to fill a gap in Bärenreiter's repertoire, which at the time was still strongly focused on early music. With its groundbreaking new critical editions of Georges Bizet's *Carmen* (1965) and Jacques Offenbach's *Les contes d'Hoffmann* (1977), Alkor soon established itself as the first port of call in the domestic as well as international opera scene, and, in the case of Bizet's stroke of genius, brought about a fundamental shift in the performance tradition away from the ponderous recitative version and back to the original opéra comique with its alternation between pointed dialogues and a rich variety of vocal numbers. Although it has come to face strong competition in the meantime, Oeser's *Carmen* edition continues to hold its own on the world's opera stages. The Alkor label's important new publications of recent decades include new critical editions of Offenbach's *La Belle Hélène* and Fromental Halévy's *La Juive*, both in the

version performed at the premiere with all the original numbers, even those that were later cut, and the original orchestration. Following its spectacular 1998 revival at the Vienna State Opera, Halévy's long-forgotten and much-maligned masterpiece of French grand opéra has succeeded in re-establishing itself in the operatic repertoire – something that would have been unthinkable without the new edition edited by Karl Leich-Galland.

What are Alkor's focal points?

Etscheit: As an agency, Alkor has benefited in all segments of the repertoire, but particularly in the field of opera, from the massive expansion of Bärenreiter's catalogue with its big names Handel, Mozart, Berlioz, and many other composers. However, Alkor has also been able to set its own emphases, not least by growing its representation of German and foreign publishers. Here, too, opera plays an important role, for example with the influential and long-standing Milanese music publisher Casa Musicale Sonzogno with its stock of verismo operas, or Olms-Verlag with its new edition of the complete works of Jean-Baptiste Lully.

Since 2017, Henschel Verlag für Musik has been represented under the umbrella of Alkor. Following decades of cooperation between Bärenreiter and this long-standing former East German publishing house, Henschel's publishing director Hans-Jürgen Schneider turned to Barbara Scheuch-Vötterle and Leonhard



Scheuch for advice and assistance in the precarious situation after Germany's reunification. This led to the foundation of Henschel Musik GmbH in 1991. In 2001 Henschel's headquarters moved from Berlin to Kassel.

Major contemporary music publishers enrich the agency's catalogue further: Faber Music London with composers such as George Benjamin and Thomas Adès, the Paris-based Editions Henry Lemoine with their phalanx of *musique spectrale* composers, and the publishing house of the Italian broadcasting company RAI with Salvatore Sciarrino, Lucia Ronchetti and others. Alkor is continuing the tradition begun by Oeser through its world distribution of the Musikwissenschaftlicher Verlag Wien's already completed *Anton Bruckner Complete Edition* edited by Leopold Nowak and the currently forthcoming *New Anton Bruckner Complete Edition*.

Time and again, new scholarly-critical editions bring back into focus well-known baroque, classical and romantic works – especially works that were highly regarded in their own time but then fell into oblivion for various reasons. Overall, scholarly-critical editions have become far more accepted in recent decades and almost a matter of course among younger musicians as a result of their training.

But Alkor is not committed just to the “Old Masters”?

Marie Luise Maintz (Promotion): Contemporary music has also always been a prestigious and forward-looking division at Bärenreiter – after all, premieres of new commissioned works provide the foundation for the repertoire of the future. Here, too, there is a special emphasis on stage works. Thus, Bärenreiter composers are key figures in the international contemporary music scene, for example Beat Furrer, Matthias Pintscher, Charlotte Seither, Dieter Ammann, Andrea Lorenzo Scartazzini, Philipp Maintz, Miroslav Srnka, Ľubica Čekovská and Thomas Daniel Schlee. Alkor is an important partner for the publisher's composers in this regard – in procuring commissions, in the often complex exercising of performance rights, and in the distribution of performance material.

Cultivating the repertoire of the past decades is another particular concern of ours. There are treasures slumbering in Bärenreiter's archives that often had to wait a long time for a second or third outing following their successful premiere, meaning that spectacular rediscoveries are always possible. Paul Dessau's opera *Lanzelot*, for example, based on a libretto by Heiner Müller, was hailed as a sensation in

2019. Ernst Krenek's satire *Kehraus um Sankt Stephan*, a visionary period piece, was brought back to the stage in 1990 and 2015. Othmar Schoeck's *Penthesilea* was staged several times in very different productions.

What is important when promoting works?

Etscheit: Alkor cultivates a direct, trusting relationship with decision-makers in opera houses and orchestras, drawing their attention to new publications or new editions currently in preparation and trying to convince them of their relevance. This is not a one-way street – rather, it creates the potential for new publishing projects. For example, Bärenreiter owes the new scholarly-critical edition of *La Calisto*, the first in the *Francesco Cavalli – Opere* series, to a tip by the conductor Ivor Bolton, who not only conducted the charming first production at the Munich State Opera in 2005, but also became the opera's editor. Bärenreiter representatives attend premieres and first performances, which lead to conversations and exchanges about new operatic or orchestral material. While the perfect music edition is likely to remain a utopia, one can get very close to perfection when musicological expertise, a committed publisher and musical practice all come together.

Contracts are the bridge between Alkor and performances of the music it publishes and represents. Since composers and publishers have entrusted the publish-

ing house with protecting their rights of use, it is the agency that makes contractual arrangements for all stage performances. What do these contracts regulate? Marieke Hopmann (Stage Performances, Media and Recordings): This area includes everything that clearly defines the transfer of rights and the hire of the musical material on the one hand and the financial conditions on the other. A distinction is made between the hire fee for the musical material, which is to be returned to the publisher when the contract ends, and the copyright remuneration for the granting of performance rights. This is usually a percentage share of the royalties from the ticket revenue of the opera house in question, with certain minimum remuneration regulations. There may be additional ancillary rights for surtitling or printing the libretto in the programme, and so on.

The new digital age is both a challenge and an opportunity. Since the Covid-19 pandemic at the latest, it has become a matter of course for the public to access music via digital media. What does this mean for Alkor? Hopmann: For most opera houses and publishers, the digital distribution channels – some of which were adopted very hastily during the pandemic – initially raised a lot of questions: what needs to be considered from a legal perspective? How to determine an adequate remuneration of composers in the case of works under copyright? How to assess digital offers where hire material is concerned? Here,



An opera featuring a bear. Francesco Cavalli's *La Calisto* at the Bavarian State Opera in Munich (photo: Wilfried Hösl)

The Jewess travels across the globe. Fromental Halévy's *La Juive* at the Opera House in the Lithuanian capital Vilnius in 2004 in Günter Krämer's 1999 Vienna State Opera production (photo: Martynas Aleksa)



there are fundamental differences and criteria to consider: is the digital event simply a live broadcast or time-shift streaming, or will the recording be accessible for longer? For what period of time, on which platforms and in which territory will this be? Is the offer free of charge, or is it behind a paywall? Is it a public performance or a “phantom show” streamed to an empty auditorium? In the meantime, some major opera houses, spurred by the experience gained during the pandemic, have set up their own streaming platforms – the latest example being La Scala in Milan. By contrast, other houses that cannot afford the expenditure this requires have withdrawn from the digital arena for the time being. But as a general trend, streaming and media libraries will become more established in this area.

Bärenreiter ultimately administers and publishes intellectual property that “materialises” in print. Looking to the future: how is work in publishing changing in the face of media change, for example with regard to the possibilities of digital publishing?

Thomas Tietze (Legal Adviser of the Bärenreiter Group): Digital transformation is affecting all areas

of music publishing. Legal advisers need to monitor this development and adapt the publishing house to the ever-changing legislation. This applies notably to copyright law, where developments are particularly rapid, but also concerns general civil law issues, especially e-commerce and data protection. For Alkor, the question also arises of how the rights of the publishing house’s composers/authors and editors as well as of the publisher itself can be protected if performance materials are increasingly hired out solely in digital form. There is a significant difference between hiring out paper and hiring out a PDF file.

What are the particular challenges of the current situation?

Tietze: Dealing with the ever more rapid changes to the legal framework is challenging. Not everything that legislation, especially EU legislation, dictates is conducive to the work of classical music publishers. However, we need to deal with it, albeit with significant effort in some cases.

Marie Luise Maintz / Alkor

BÄRENREITER

AN INTRODUCTION TO THE DEPARTMENTS

ALKOR · AGENCY FOR STAGE
AND ORCHESTRAL MUSIC

Alkor is a subsidiary of Bärenreiter. As a stage and orchestral music department, it distributes the rental performance material of the Bärenreiter Publishing Group worldwide, ranging from early right up to contemporary music. As an agency, it represents a number of prestigious German and foreign music publishers in Germany, Austria and Switzerland. It also operates as a publisher with its own profile issuing editions primarily in the field of 19th-century French opera.

Alkor provides information about its new publications, its catalogue in general, and planned projects within its ever-growing repertoire of stage and orchestral works. It is in close contact with performers and with all those responsible for programming in the directors' offices of international opera houses, concert halls and festivals. The magazine *[t]akte*, a newsletter, and the website www.takte-online.de/en ensure that all important information reaches those who bring the works to the stage.

Contracts are the bridge between Alkor and performances of the music it publishes and represents: since composers and publishers have entrusted the publishing house with protecting their rights of use, the agency makes contractual arrangements for all stage performances and oversees the remuneration for radio broadcasts and all royalty and fee settlements. Alkor is also responsible for customer services, the calculation of hire fees, order processing, and last but not least organises the shipment of performance material from the publishing house to all corners of the world.

Marie Luise Maintz



In the warehouse of the rental department of Alkor

PRODUCT DATA MANAGEMENT

The product data department consists of a peerless trio with almost 37 years of shared experience at Bärenreiter. Our three colleagues complement one another perfectly and ensure the seamless maintenance of this data. Whether product management, price reference databases or the web stores, new publications or reprints – we deal with every single title, from the planning phase to removing it from the catalogue. With a passion for structured data and IT, we collect all product information centrally and ascertain that it can be made available in a congruent and up-to-date manner. Because so much information comes together in our department, if something goes wrong elsewhere in the company, we are often able to get things running smoothly again. In short: we're the ones who keep everything going!

Janna Adriana Gleissner, Ann-Christin Groß,
Katharina Illenseer, Cornelia Napp

ACCOUNTING

Although the accounting department may not be uppermost in people's minds as far as Bärenreiter's activities are concerned, we are the company's backbone – every payment, every invoice and every salary go through our systems. Accordingly, we see production and indeed the entire publishing house from a completely different perspective than the other departments. For many, accounting may seem monotonous, yet our work forms the basis of every business decision. This is why avoiding mistakes is even more crucial for us than for other departments, and our meticulousness may well earn us a reputation for being nitpickers. We are actually anything but that – but joking aside, the numbers have to be correct!

Cornelia Napp

PRODUCTION

The production department, a team of six, oversees the production of music editions and books on music. Calculations and scheduling are the first step. After consulting with the editors, the music, texts, illustrations and covers are carefully set in cooperation with external music and text typesetters who have been familiar with Bärenreiter's special requirements for years.

Close contact with our printers then ensures that the titles are produced in high quality: sheet music publications ranging from slim editions to volumes of several hundred pages, small digital print runs, rental material for orchestral musicians, books, or editions printed on demand for individual customers. The use of bold black ink on selected paper makes for optimum legibility. For Urtext editions, we use our own tinted paper that does not reflect light, making it ideal for use under the artificial lighting on stages and in opera pits. When it comes to binding, we focus on ease of opening and durability, for example through flexible thread stitching, especially for substantial editions.

The department is responsible for the production of lavish facsimile editions in fine half-leather bindings as well as Complete Edition volumes bound in linen. Books with individual covers, the numerous music editions with their mostly uniform, always appealing, distinctive cover design, and digital editions complete the range.

Gerhard Kiunke

IT

The IT department deals with problems at Bärenreiter on a day-to-day basis, that would not exist without IT. What could these be? A phone call from a colleague: “My monitor isn’t working!” IT: “Is it turned on?” “Yes, of course!” “Then turn it off.” “Now it’s working.” The department deals with IT as a corporate resource and makes suggestions for the strategic development of IT systems. In doing so, we see ourselves as a reliable, collegial and competent service provider. In order to be able to cope with these daily tasks, we have chips and cookies at our disposal.

Andreas Becker

From here to all regions of the world:
six members of the warehouse crew



WAREHOUSE AND DISTRIBUTION SERVICES (KGA VERLAGS-SERVICE)

Bärenreiter’s warehouse facility is chaotic – but no need to worry: there is method to this madness! Our team of a dozen staff keeps track of the approximately 30,000 flexibly allocated storage spaces. The 4,500 sqm warehouse is Bärenreiter’s bustling transshipment point. This is where freshly printed music editions and books are delivered, incoming goods are checked and

recorded, customer orders are processed, deliveries assembled, packed and sent on their way as quickly as possible – tens of thousands of packages every year. This makes KGA a reliable and efficient partner for the music world – because it truly is only our way of managing the storage space that is chaotic!

Thomas Dubowy

COMMUNICATIONS

A flyer is quickly designed for an event. The data of new publications has to be added to a new catalogue. There is an ad page to fill in *Musik & Kirche*. Deutschlandfunk would like to conduct an interview with the management. *Nineteenth-Century Music Review* has requested a review copy to be sent to New Zealand, the *Frankfurter Allgemeine Zeitung* wants a book to be sent to Frankfurt. The web store needs to be updated. The animation of our popular Christmas e-card is being given its finishing touches, and social media are being filled with photos and videos.

The communications department, which combines advertising with press and public relations, deals with a vast range of tasks day after day. And usually everything has to be done at lightning speed...

The current team of six colleagues is working on Bärenreiter's visual "calling cards" (leaving aside the publisher's music editions and books): catalogues, brochures, flyers, letterheads, promotional items, including this jubilee magazine, all in a clearly recognisable design.

The communications department also maintains the website www.baerenreiter.com. Its press releases address the media. In turn, media reviews of and

reports on our editions, books and the company itself, contribute significantly to Bärenreiter's prominence.

The department has particularly close ties with our colleagues in the editorial and sales departments, who are our main points of contact for content and marketing. À propos calling cards: Bärenreiter's business cards, too, are produced by the communications department.

Johannes Mundry

EDITORIAL DEPARTMENT – BOOKS

Book editors read. This trite-seeming piece of information actually covers a range of activities: after all, we don't just read finished texts, we make sure that these texts are created in the first place. Work often begins with an editor's own idea for a book that might be of interest to a particular target audience. The editor then has to look for suitable authors, work out viable content concepts with them, determine the tone of the text, develop guidelines for the design with the layout artist and, if necessary, also secure printing cost subsidies. However, the heart of the editorial process is copy-editing the texts. We spend months working meticulously with authors to create the best

The four book editors



possible version of the text (occasionally feeling like a midwife, trainer, stage director or therapist in the process), then supervise the layout up to the final print version and develop ideas on how to present the book to the public. “Editing” thus involves far more than just reading!

Jutta Schmoll-Barthel

EDITORIAL DEPARTMENT – MUSIC

In order to realise and maintain Bärenreiter’s diverse catalogue, twelve colleagues currently work in the editorial areas of opera, choir, orchestral and chamber music, piano, organ, solo voice, educational music, contemporary music and Complete Editions. As product managers overseeing new editions from the concept stage to publication (and beyond), they need to hold their projects’ reins. They dedicate themselves to works that, for a variety of reasons, require a new edition and set out to find the right musicologists able

to edit these works in such a way that the editions satisfy the demands of scholarship and practice alike. Within the publishing house, they present their ideas for new titles, provide the information needed for internal calculations, clarify legal issues with the legal department, correspond with external musicologists/editors, authors, composers, and arrangers, coordinate music typesetting and proofreading, commission translations, make suggestions for covers, and write advertising copy. As part of this, the editors maintain contacts with editorial institutes, universities and music conservatories, authors, arrangers, translators, music typesetters, proofreaders, foundations, sponsors and many more. Moreover, they are available to answer any questions customers might have about our editions. Along the way, they also attend trade shows and conventions to present their titles and glean fresh inspiration. The work in the editorial office is as diverse as Bärenreiter’s catalogue!

Michael Haag



HUMAN RESOURCES / BUILDING SERVICES / RECEPTION / MANAGEMENT SECRETARY'S OFFICE

Our focus is not on the music, but on our colleagues. We work to ensure that the conditions for the Bärenreiter team are right: raccoons in the building? Forgotten to clock in? A new occupational health and safety regulation? Nobody knows who's responsible? This is when we take charge! From personnel planning, recording working hours, salary payments, building management, and the telephone switchboard to issuing tests for coronavirus and organising employee anniversaries – the best outcome of our work is when you don't even notice it, everything runs smoothly, and employees enjoy coming to work to concentrate on what really matters: Bärenreiter editions!

Cornelia Napp

What should we plan next?
Meeting of the editorial department





LEGAL DEPARTMENT

“What you are, you are only through contracts!” Fasolt’s words to the unfortunate god Wotan in *Rheingold* hits the nail on the head – with Wagner, how could it be otherwise: for without contracts there can be no products, and without products there can be no publisher.

The legal department, with its team of five employees, deals first of all with contracts of all types: from licensing agreements (sale and purchase of rights) to the many publishing contracts with composers and authors to major cooperation agreements for special projects.

The legal department thus stands at the beginning of a Bärenreiter product and remains a faithful companion until the very last copy is sold or hired out and even beyond, for it is also where the rights to the work are traded and above all where authors’ fees are settled.

“What you are, you are only through the law”, to rephrase Fasolt’s sentence even more pointedly. After all, without the law, there can be no contracts. Accordingly, the legal department is also the point of contact for all legal issues large and small that arise in the day-to-day dealings of a large music publishing company. The range extends from more mundane matters such as the Packaging Ordinance and General Terms and Conditions to questions about the legality of individual social media and advertising campaigns to cover designs, title protection, and general civil and copyright matters and even the prosecution of breaches of the law.

The department’s work thus covers the entire spectrum of publishing activities, at least as far as any kind of paragraph is concerned. And ultimately, it always is!

Thomas Tietze



Members of the sales department
together at one table

SALES DEPARTMENT

The best thing about working in sales is the huge variety of topics we deal with every day. We are where all the strands come together. We juggle figures, analyse turnover and give sales forecasts, and, together with our colleagues in London and Prague, look after customers all over the world. After a two-year pandemic-induced break, we can't wait to start visiting our music dealers again and to be back at trade fairs and events in person!

But we are involved with Bärenreiter's catalogue too: we are in constant exchange with our editors from the concept to the finished edition.

This means that we are able to communicate our titles' special features to our customers, while at the

same time passing on the needs of musicians and dealers to the editorial office.

Together with the communications department, we develop marketing strategies, prepare sales campaigns, and upload content to our social media channels. And on the side, we also translate a lot of product data and texts into English.

In customer services, we enjoy the exchange with customers from all over the world. We answer questions, enter orders and are experts in anything to do with shipping to distant destinations. We are proud of getting orders on their way speedily so that they are on musicians' stands in time for rehearsals and concerts. Our team spirit and customers' satisfaction with our work are what motivates us every day.

The sales team





AT A GLANCE:
THE STAFF IN THE BÄRENREITER LIBRARY 2023

COMMITTED TO OUR LEGACY – LOOKING TO OUR FUTURE

A QUARTER OF A CENTURY AT BÄRENREITER

“It is neither humility nor, I hope, arrogance to acknowledge that I have always felt this work, which I put into the world under the name of one of the billion stars in the cosmos, to be a gift that placed me under an obligation, or – to use the more concise parable from the Holy Bible – to be fruit on the vine.”

(Karl Vötterle, from a speech given at the awarding of an honorary doctorate by the Faculty of Philosophy at the University of Kiel, *Haus unterm Stern*, Kassel 1969, p. 346)

It is an honour to have been asked by Barbara Scheuch-Vötterle to write a contribution for this magazine marking Bärenreiter's 100th anniversary. She presented me with a copy of *Haus unterm Stern* in April 1996, and since that date my life, too, has been under Bärenreiter's star.

The period from 1996 to 2021 is just a small part of Bärenreiter's one-hundred-year history. These 25 years have been characterised by a more intense cooperation between the different publishing divisions and the companies that belong to (or have joined) the Bärenreiter Publishing Group. More than a hundred people now work for Bärenreiter, for the world-renowned quality of its editions, for the publishing house's economic success.

Editors and authors all around the world develop Bärenreiter's catalogue and create its products. These products can only achieve their goal if customers are aware of them, if the media report on and review them, if agencies and dealers offer them for hire or sale to customers from libraries to individual musicians.

Since the beginning of music printing in 16th-century Italy, music publishing has moved into more and more different fields. After founding Bärenreiter in 1923, Karl Vötterle seized the opportunities of the day like no other; Bärenreiter reached out to diverse target groups of customers,

ranging from amateurs making music in the home to musicologists, and quickly took its place among the world's leading long-established music publishers. It was Barbara Scheuch-Vötterle and Leonhard Scheuch who determined the course Bärenreiter was to take at the turn of the 20th to the 21st century. The publishing house parted company with areas that did not form part of its core business. Instead, Bärenreiter's own distribution and warehouse services (Kasseler Groß-Auslieferung, KGA) were expanded and the sister publishing house Bärenreiter Praha was established. Scheuch-Vötterle and Scheuch entered into groundbreaking partnerships with other book and music publishers, including that with J. B. Metzler. In this way, the new edition of the music encyclopaedia *Die Musik in Geschichte und Gegenwart* (MGG) could also be optimally sold through the book trade.

As part of setting this new course, the position of publishing director was created. This role coordinated Bärenreiter's different divisions more strongly than was previously the case, while the responsibility for managing the company remained with the owners, who bore the entrepreneurial risk.



This article is only able to mention a few developments that have been implemented or initiated during this quarter of a century.

“BÄRENREITER URTEXT”

Bärenreiter’s “bread-and-butter business” consists primarily of selling affordable yet reliable music editions, including vocal scores of major choral works and operas. For a long time, however, many of these editions were sold below value, although they were often the only ones on the market to offer the scholarly-critically edited musical text of a Complete Edition. To this day Complete Edition music volumes and their corresponding critical commentaries are sold to libraries and other customers in cloth-bound editions. The more affordable editions, which are geared primarily towards performers, contain the same musical text and are available in a soft cover. However, up to the late 1990s, these “performing editions” were still printed on wood-based paper, used different cover designs for different composers, and contained either no preface or only little information about historical performance practice, making it difficult for customers to recognise the Bärenreiter edition as authoritative for their own performance and study purposes.

At the turn of the millennium, a new series – “Bärenreiter Urtext” – was created that promised customers excellence and was immediately recognisable in terms of its design. Bärenreiter made it its goal to offer scholarly-critical editions for practical use in

the highest quality, with superb engraving, detailed commentaries, the finest paper, and a consistent look. Now, increasingly, the series also includes critical editions that have been produced without the musical text deriving from an existing Complete Edition volume. “Bärenreiter Urtext” has thus also become a label of excellence for performing editions of works by composers such as Beethoven, Mendelssohn, Chopin, Brahms, and many more. The international success of the “Bärenreiter Urtext” series speaks for itself.

NEW COMPLETE EDITIONS

Bärenreiter is famous for its Complete Editions such as the *New Bach Edition* and the *New Mozart Edition*. Following many years in which Bärenreiter did not embark upon new Complete Editions, it seemed natural to start the new millennium with fresh initiative. Bärenreiter has now secured further Complete Editions as well as editions of selected works, including composers such as Rameau, Rossini, Fauré, Saint-Saëns, and Gesualdo. By acquiring such new editions as well as revising existing ones such as the *New Bach Edition – Revised* (NBArevis), Bärenreiter has strengthened its reputation as a leading publisher of Complete Editions. At the same time, Bärenreiter has laid the foundation for further performing Urtext editions. Major thanks are due to all the editors, as well as to the editorial institutes, including the well-known Bach Archive in Leipzig and the International Mozarteum Foundation in Salzburg.

Performance material of stage works also has to be mentioned in this context. In recent years, Bärenreiter has been prolific in the production of high-quality performance material based upon its critical editions. Bärenreiter and its stage agency Alkor work together closely and are held in high esteem by opera houses and festivals. Performances on the basis of new editions open up new and groundbreaking interpretative possibilities.



EDUCATIONAL MUSIC

The path to music-making is one of learning. Bärenreiter has a long tradition in the field of educational music. Its up-to-date instrument methods meet the needs and demands of teachers and students alike, as does its teaching material for music schools. For many decades now, this material has been published by Gustav Bosse Verlag (part of the Bärenreiter Publishing Group), much of it developed in close co-operation with the Association of German Music Schools (Verband deutscher Musikschulen, VdM) and the Federal Association for Music Teaching (Bundesverband Musikunterricht, BMU). Bosse Verlag has won several awards, including the German Music Edition Prize “Best Edition” for the new edition of the curriculum *Tina & Tobi* and the BMU Media Prize for the newly developed elementary educational music programme *Timpano*. Bosse also produced Inga Mareile Reuther’s pioneering singing programme *JEKISS* for primary schools.

MUSIC BOOKS AND MGG ONLINE

The publication of music books, whether in the field of music education, musicology, music history or music aesthetics, has long been cultivated by Bärenreiter, moreover Gustav Bosse Verlag, and their dedicated editorial departments. The *Bärenreiter Facsimile* series has been newly created, which takes up the tradition of meticulous facsimiles of important sources established by Karl Vötterle, now using the latest technology, top-quality paper and binding materials.

In 2016, following years of preparation, Bärenreiter launched a major project: *MGG Online*. It was a long journey from finding suitable partners – J. B. Metzler, Part of Springer Nature, Springer-Verlag (Berlin) as well as the Répertoire International de Littérature Musicale (RILM, New York) – to the project’s practical implementation (digitisation, development of the editorial and user platforms).

As the editor of *MGG Online*, Laurenz Lütteken has transformed the encyclopaedia *Die Musik in Geschichte und Gegenwart* (MGG) into a continuously updated and expanded online musicological database. *MGG Online* was formally launched on 4 November 2016 at the annual meeting of the American Musicological Society in Vancouver. The cooperation partners owe their success to the host of people who shape and support *MGG Online* day after day: as

writers, publishers, editors, programmers, consultants and salespeople. This means that the platform is not just a first-class information medium, but also a monument to the potential and topicality of musicology all over the world.

I am deeply indebted to everyone who has made it possible for me to play a part in the developments at Bärenreiter described above. Bärenreiter embodies a special kind of forward-looking publishing: willing



to take risks (but never reckless), conscious of quality (but never fussy), with a wealth of perspectives (but never arbitrary). May the name Bärenreiter, with all who contribute to its flourishing, continue to be a shining star among publishers.

Wendelin Göbel
(Publishing Director 1996–2021)







The Bärenreiter Jubilee Ambassadors

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100



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