New research throws light on the history of the viol after Purcell, including its revival in the late eighteenth century through Charles Frederick Abel.

A pastor, critic, and writer by profession, Carl Ludwig Junker today is far better known for his books, articles, and published letters than for his musical compositions. As one of the most interesting and perceptive commentators and theorists of the late eighteenth century, Junker provided valuable information about contemporary musicians and music making during his lifetime. Junker also wrote twenty-four symphonies (now lost), thirteen piano pieces, and several songs. The concerto presented in this edition, opus 2, was published by Bossler in 1782. As Junker's only surviving concerto, it enriches our understanding and appreciation of the early piano concerto, a genre that would find its full realization in the hands of Haydn, Mozart, and Beethoven.

Piano and Orchestra.


Camille Saint-Saëns 1835-1921: A Thematic Catalogue of his Complete Works defines the achievement of this great French composer. All his musical works are presented: the well-recognized masterpieces, the childhood sketches, the unpublished compositions, and the previously unknown pieces now revealed for the first time. This comprehensive collection fully documents the composer's extraordinary contribution to the musical world. Volume 1 concentrates specifically on his instrumental output, while the two later volumes will cover Dramatic Works and Choral & Vocal Works respectively.

Twelve-tone and serial music were dominant forms of composition following World War II and remained so at least through the mid-1970s. In 1961, Ann Phillips Basart published the pioneering bibliographic work in the field.

Over 200 works of the well-known Edition Eulenburg series of scores from orchestral and choral literature, chamber music and music theatre are now available in digital format. You can now enjoy the yellow study scores digitally with one click in excellent reproduction quality. Über 200 Werke der berühmten Edition Eulenburg Partiturreihe für Orchester- und Chorliteratur, Kammermusik und Musiktheater sind nun auch in einer digitalen Aufbereitung erhältlich. In optisch hervorragender Darstellung kann man die gelben Studienpartituren mit einem Klick jetzt auch digital genießen.

In the early nineteenth century, seven composers experimented with the design of the piano concerto at roughly the same time. Two mature figures - Johann Baptist Cramer and Carl Maria von Weber - and five young firebrands - Felix
Mendelssohn, Valentin Alkan, Clara Wieck, Robert Schumann and Franz Liszt - probed the possibilities and challenged the traditions of the genre regarded as problematic, and even anachronistic by the 1830s. Lindeman considers each composer's approach to concerto form in a lucid and engaging account. He then pairs this with an analysis of their concertos, including a combination of LaRue timelines and Schenkerian techniques that is logical and insightful. A different perspective is seen in the reviews of Robert Schumann in his Neue Zeitschrift für Musik. The critic's profound dismav with the state of the noble genre is apparent in his reviews of concertos by the Parisian virtuosi, which he regarded with particular disdain. Lindeman's overview reveals that Schumann's criticism offers a touchstone for the reformulation of the genre in the experimental works of the seven composers. Lindeman's book includes measure-by-measure timeline analyses of the first movements of over 100 concertos. Included are all those of Mozart, Cramer, Beethoven, Hummel, Weber, Field, Moscheles, Alkan, Chopin, Mendelssohn, Wieck, Schumann, and Liszt, plus examples by Sterndale Bennett, Boiëldieu, Burgmüller, Czerny, Dussek, Ries, and Steibelt. Structural Novelty and Tradition in the Early Romantic Piano Concerto offers the first detailed examination of a critical time in the development of the form. It is an indispensable reference tool for anyone interested in the piano concerto genre.


From 1727, when Johann Sebastian Bach turned to Bernhard Christoph Breitkopf for a printed text sheet for his “Trauer-Ode” (Cantata 198), to 1787, when Carl Philipp Emanuel Back engaged Bernhard's son, Johann Gottlob Immanuel, to print the last volume of his Clavier-Sonaten für Kenner und Liebhaber, the Bachs and the Breitkopfs enjoyed close professional ties—ties born of the growing trade in the eighteenth century between music composers and music printers. The Breitkopf firm, which began in 1719 as a book-printing operation, gradually became one of the most important publishing houses in central Europe. It owned an extensive inventory of music manuscripts, from which copies could be produced on request; it issued the first music catalogs with printed incipits; it developed one of the first viable methods of printing music from movable type. Bach Perspectives examines the publishing activities of the Breitkopf firm as seen through its commerce with the Bach family. The volume begins with an introductory essay that surveys Breitkopf’s business in Leipzig and the firm’s contribution to the wider world of music publishing. The articles turn to the specific connections between the Bachs and the Breitkopfs, the importance of Breitkopf's music catalogs, the identification and dating of music manuscripts in Breitkopf's extensive inventory, and the architecture of the buildings in which the Bach and Breitkopf families lived.

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