

# Embellishments

A Newsletter about Recent Researches

Published by  A-R Editions, Inc., 8551 Research Way, Suite 180, Middleton, WI 53562

## *Selected German Works for Unaccompanied Men's Chorus* by Johann Herbeck of Vienna

Edited by William E. Hettrick

Johann Herbeck's influence on the musical culture of Vienna was all the more remarkable because his career lasted only twenty-five years. During his relatively short lifetime (1831–1877), he held important positions of leadership in that city's most respected musical organizations, and as conductor, composer, and musical administrator, he contributed substantially to Vienna's musical history in the third quarter of the nineteenth century.

Herbeck first came to the attention of the Viennese public in 1852, when he became the choir director at the Piaristenkirche Maria Treu and also joined the Wiener Männergesang-Verein (WMGV), the city's preeminent men's chorus. His musical career progressed rapidly in the WMGV, and in March 1856, he was chosen as its Chormeister. He was thus responsible for directing its demanding annual schedule of performances, including formal concerts, Liedertafel (featuring formal and informal singing in social entertainment halls), Sängerbahrte (journeys to locations nearby and distant, with both planned and informal music making), and participation in civic ceremonies such as the unveiling of statues and monuments. In March 1866, Herbeck was honored for his outstanding ten-year service to the WMGV in a festive banquet that included the presentation of laudatory orations and lavish gifts. In little more than a month's time, however, he was named imperial Hofkapellmeister, a prestigious position that required his withdrawal from the directorship of the WMGV (although he retained a connection as honorary conductor). He continued his work at the Hofkapelle for the rest of his life.

Herbeck was also closely associated with the Gesellschaft der Musikfreunde, becoming the founding conductor of its Singverein in 1858 and artistic director of the entire Gesellschaft concerts a year later. He served in these positions with much acclaim for the next eleven years, but resigned when he was appointed director of the court

Opera in 1870. He thus reached before the age of forty what many considered to be the pinnacle of power in the musical world of Vienna. His accomplishments were recognized by Emperor Franz Joseph in the bestowing of a distinguished order that allowed the recipient to petition for a knighthood; when this was granted in 1874, he became known officially as Johann Ritter von Herbeck. His considerable artistic and administrative accomplishments at the opera house were outweighed by aggravating bureaucratic problems, however, and he felt compelled to leave that stage of his career in 1875. Herbeck was able to return to the Gesellschaft der Musikfreunde, where he resumed his former responsibilities until he was stricken with a fatal illness in October 1877.

Described by Berlioz in 1866 as "a first-rate conductor," Herbeck demonstrated throughout his career that he was equally adept as a director of choral, orchestral, and operatic ensembles. He was the first conductor in Vienna to attract a following through his dynamic performances on the podium. Mileposts of his conducting career include the

*continued*



William E. Hettrick on his favorite street in Vienna.

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CHORMEISTER DES WIENER MÄNNERGESANG-VEREINS

J. Herbeck

Portrait of Johann Herbeck as *Chormeister* of the Wiener Männergesang-Verein in 1858, including his signature. (Vienna, Österreichische Nationalbibliothek, Bildarchiv, NB 513964-C. Reproduced with permission.)

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introduction of significant works to Viennese audiences in premiere performances: Franz Schubert's *Symphony in B Minor* ("Unfinished") in 1865, the first three movements of Johannes Brahms's *Ein deutsches Requiem* in 1867, and Richard Wagner's *Die Meistersinger von Nürnberg* (first Vienna performance) in 1870. A devoted champion of Schubert's music, Herbeck produced an extensive edition of selected choral works by that master in the 1860s.

As a composer, Herbeck was largely inspired by the ensembles he conducted. His works for men's chorus, for example, date principally from his fourteen years of active service to the WMGV, although he also continued to compose in this genre during the last decade of his life. His secular German music for men's chorus comprises over one

hundred pieces, most of which are unaccompanied and intended for concert performance. The new critical edition, recently published by A-R Editions, presents thirty-six of these works, selected for their musical quality and variety. All are written for the standard four-part ensemble (TTBB), but six have an additional solo quartet, and one adds a solo bass voice. The music in the volume demonstrates Herbeck's talent for creating satisfying, folk-like melodies in a harmonic context that is both logical and inventive. With the exception of his short setting of the WMGV's motto, the pieces in this edition are all set to metrical, rhymed texts that evince the composer's predilection for contemporary lyrical poetry. Many of these texts display topical themes that seem appropriate for men's ensembles: drinking, wandering, and activities of hunters, soldiers, and students. Two were written to honor members of the imperial family. Most of the pieces are constructed in strophic or modified-strophic form, while the rest exhibit more complex structures. Although several articles on Herbeck have cited the influence of Schubert and Schumann on his music in this genre, more striking similarities may be seen in the choral works of Mendelssohn.

The Recent Researches edition is based on primary sources (autograph scores and parts and other materials with autograph additions and emendations), although secondary sources (manuscript and printed scores and parts) are also taken into consideration. Herbeck wrote in a clear, legible hand, but some aspects of his notation definitely require editorial interpretation—for example, his seemingly haphazard placement of *crescendo* and *decrescendo* hairpins in homophonic passages. For each piece, the edition identifies pertinent sources of both music and text, supplies a translation of the latter, includes critical notes, and gives additional commentary on contemporary performances by the WMGV and critical reception in the press.

The largest repository of sources of Herbeck's works for men's chorus is the archive and performance library of the WMGV in the famed Musikverein building in Vienna. During a research trip to Vienna in 1987, I had the good fortune to meet the late Dr. John ("Jack") Whitten, a retired official of the U.S. State Department who served as a member of the WMGV board of directors. He made it possible for me to study the WMGV's rich collection of Herbeck sources and subsequently to acquire microfilms and photocopies of this material. Without Jack Whitten's great kindness, I would not have been able to produce this edition, which I have dedicated both to his memory and to the organization that he loved.

**Johann Herbeck: Selected German Works for Unaccompanied Men's Chorus**

Edited by William E. Hettrick

N48 978-0-89579-628-8 (2008) xix + 233 pp. \$175.00

William E. Hettrick, Professor of Music at Hofstra University, has published critical editions of works by Gregor Aichinger and Bernhard Klingenstein (A-R Editions), an annotated translation of Martin Agricola's *Musica instrumentalis deutsch*, a study of Adalbert Gyrowetz's autobiography, and articles on the American piano industry of the late 19th and early 20th centuries. He is presently at work on a second volume of Johann Herbeck's choral music, which will include works for mixed chorus.

**Embellishments**  
A Newsletter about Recent Researches

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# New and Forthcoming Publications — Spring 2008

## Recent Researches in the Music of the Middle Ages and Early Renaissance

### Monophonic Tropes and Conductus of W1: The Tenth Fascicle

Edited by Jann Cosart

M38 ISBN 978-0-89579-622-6 (2007) xxi + 38 pp. \$68.00



The tenth fascicle of W1 (Wolfenbüttel, Herzog August Bibliothek, Cod. Guelf. 628 Helmst.), tucked away near the end of the manuscript, transmits an unusual collection of sacred liturgical chant, the only monophonic music in a manuscript otherwise devoted to Notre Dame polyphony. It contains three conductus and twelve tropes for Mass Ordinary chants: six on the Sanctus and six on the Agnus Dei. Over half of the texts and all but two of the melodies are unica, and the tropes are strikingly melismatic in comparison with other contemporary tropes. The edition includes a critical discussion of both the music and texts, translations of the poetry, and a study of rhythm and performance practice. This volume is the first complete edition of the monophonic repertoire of W1.

## Recent Researches in the Music of the Renaissance

### Luzzasco Luzzaschi: Complete Unaccompanied Madrigals

Edited by Anthony Newcomb

Part 3: *Terzo libro de madrigali a cinque voci* (Venice, 1582)

R150 ISBN 978-0-89579-621-9 (2007) xl + 122 pp. \$80.00



This edition presents, in four volumes, the complete unaccompanied madrigals of Luzzasco Luzzaschi, director of music at the Ferrarese court at the end of the sixteenth century. Part 3 of the *Complete Unaccompanied Madrigals* of Luzzaschi incorporates the madrigals of his *Third Book*, published by the commercial Venetian printer Angelo Gardano in 1582. One assumes that madrigals in this book were written in the years between 1576, the year of the publication of Luzzaschi's *Second Book*, and 1582, six years of great activity in the music establishment of the Ferrarese court, years that also saw the formation of the famous *concerto delle dame*. The edition also includes ten additional madrigals heretofore unavailable in modern editions, most of them settings by Luzzaschi's near contemporaries of texts set by Luzzaschi in his *Third Book*.

## Recent Researches in the Music of the Baroque Era

### Giacomo Antonio Perti: Five-Voice Motets for the Assumption of the Virgin Mary

Edited by Rodolfo Zitellini

B147 ISBN 978-0-89579-613-4 (2007) xviii + 164 pp. \$115.00

B147R Performance parts available for rental; please contact us.

This edition makes available some of the best music produced by the Bolognese composer Giacomo Antonio Perti (1661–1756). These three motets, composed for the great Prince of Tuscany,

Ferdinando de Medici, show a unique union of secular and sacred music styles, typical of the Bolognese tradition, majestically developed by Perti. The influence of opera is obvious and Perti is able to blend it with strict counterpoint. Even the instrumentation for these works is peculiar, with the use of the cornett in important parts. This instrument was not popular any more at the beginning of the eighteenth century and contributes to the unique style of these works.

### Giovanni Felice Sances: Motetti a 2, 3, 4, e cinque voci (1642)

Edited by Andrew H. Weaver

B148 ISBN 978-0-89579-626-4 (2007) xxxiv + 220 pp. \$125.00

This edition presents a collection of twenty-five motets (for two to six voices and continuo) published by the imperial court composer Giovanni Felice Sances (ca. 1600–1679) in 1642, a critical year of the Thirty Years' War (1618–48). Many aspects of the collection, such as the dedication to Count Vilem Slavata (as well as other external features), the choice of motet texts, and how the music enhances the words, demonstrate a close relationship between this book and Habsburg politics and piety, making the print an effective means of propaganda for Holy Roman Emperor Ferdinand III (r. 1637–57). In addition, the edition provides a valuable cross-section of mid-seventeenth-century musical style, with works ranging from various *concertato* styles to more staid *da cappella* works.

### La grand-mère amoureuse, parodie d'Atys: A Marionette Parody of Lully's "Atys" by Louis Fuzelier and Dorneval from 1726

Edited by Susan Harvey

B149 ISBN 978-0-89579-627-1 (2007) xlvii + 70 pp. \$80.00



*La grand-mère amoureuse* was performed by marionettes at the Foire Saint-Germain in Paris in 1726. This *comédie en vaudevilles*, written by Louis Fuzelier and his collaborator Dorneval, is a parody of *Atys*, the *tragédie en musique* by Lully and Quinault, which was revived at the Opéra in the 1725–26 season. With nearly continuous music consisting of vaudevilles and airs parodies, and with both discernable critical distancing from and intertextual reference to its target opera, *La grand-mère amoureuse* is a mature and particularly polished example of opera parody, providing a fascinating perspective on contemporary reception of establishment opera. This edition makes *La grand-mère amoureuse* accessible by setting the sung portions of the play to the specified *vaudevilles* and providing *basse continue* parts, taken whenever possible from contemporary sources. The resulting score facilitates study of this important example of a little-known genre and is also suitable for performance.

### Andreas Hammerschmidt: Geistlicher Dialogen Ander Theil

Edited by Janette Tilley

B150 ISBN 978-0-89579-625-7 (2008) xxv + 108 pp. \$85.00

B150P Parts (rec.; vn. 1; vn. 2; b.c.) \$30.00



Andreas Hammerschmidt's *Geistlicher Dialogen Ander Theil* (1645) is a collection of fifteen sacred Lieder for one to three voices, two to three instruments, and continuo, twelve of which

## New and Forthcoming Publications — Spring 2008

use texts from Martin Opitz's paraphrase of the Song of Songs. With its overtly erotic content and covert spiritual meaning, the Song of Songs had long been a popular choice of text for musical treatment. Hammerschmidt is one of the few composers to approach Opitz's poetry in a systematic way with the intention of setting the entire collection. Arguably one of the most popular and widely heard German composers of his generation, Hammerschmidt writes in a simple yet subtle style appropriate for private and amateur performance. The vocal and instrumental parts are naturally undemanding and could easily be attempted by students. This apparent simplicity should not belie the music its charms and the possibility of tasteful variation in performance. The present contribution makes Hammerschmidt's volume available to modern performers and scholars for the first time.

### *Recent Researches in the Music of the Classical Era*

#### *Der Stein der Weisen*

Edited by David J. Buch

C76 978-0-89579-616-5 (2007) lxi + 332 pp. \$280.00

C76R Performance parts available for rental; please contact us.

*Der Stein der Weisen oder Die Zauberinsel* (Vienna, 1790) is the heroic-comic opera that provided the model for Wolfgang Amadeus Mozart's *Die Zauberflöte*. Emanuel Schikaneder wrote the libretto based on the same collection of fairy tales. The music is attributed to five composers, all of whom were involved in *Die Zauberflöte*: Johann Baptist Henneberg, Benedikt Schack, Franz Xaver Gerl, Mozart, and Schikaneder. The opera includes Mozart's well-known "cat" duet, "Nun liebes Weibchen" (K. 625/592a).

This modern edition is based on a recently rediscovered Viennese manuscript now in Hamburg, with variants from the other surviving Viennese sources. The introduction discusses the historical and theatrical context, composers, revivals, reception, and relationship to *Die Zauberflöte*. The edition also provides the libretto with an English translation, facsimiles of selected pages from the primary sources, and a critical apparatus with discussion of the sources and critical notes.

### *Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries*

#### *Orchestral Lieder (1815–1890)*

Edited by Timothy J. Roden

N44 ISBN 978-0-89579-618-9 (2007) xxi + 142 pp. \$140.00

N44R Performance parts available for rental; please contact us.

Throughout the twentieth century, performers and scholars of orchestral lieder directed their attention to works by late-nineteenth and early-twentieth-century composers, chiefly Strauss and Mahler but also Wolf, Pfitzner, and Reger. However, earlier

nineteenth-century composers also created a significant body of works in this genre. Prominent composers such as Liszt, Brahms, and Berlioz wrote orchestral lieder, as did many other composers whose music has receded with the passage of time. These include individuals such as Carl Reinecke, Andreas Romberg, and Peter von Lindpaintner, composers who were highly esteemed during their era and who produced competent, artistic lieder that are worthy of examination. The purpose of this volume is to provide a source for the study and performance of repertoire that is not readily available. The six orchestral lieder that are included contribute to a more accurate and comprehensive understanding of the genre's role in nineteenth-century German concert life and its influence on subsequent composers.

#### *Alice Mary Smith: Two Overtures: "The Masque of Pandora" (1878) and "Jason, or The Argonauts and the Sirens" (1879)*

Edited by Ian Graham-Jones

N45 ISBN 978-0-89579-615-8 (2007) xv + 153 pp. \$135.00

N45R Performance parts available for rental; please contact us.

The concert overture was the most popular genre in concerts in Victorian England, at least one such appearing in virtually every orchestral concert program. Alice Mary Smith (1839–84) was the most prolific woman composer of her time, producing the greatest number of large-scale orchestral and choral works, as well as chamber compositions, of any of her gender, and at a time when women were only considered capable of writing drawing-room songs and piano miniatures. Of Smith's six overtures, *The Masque of Pandora* (1878) and *Jason, or The Argonauts and the Sirens* (1879) are the most mature. Both were acclaimed in her day, receiving three and two performances, respectively, under such distinguished conductors as Wilhelm Ganz, August Manns, and Sir Julius Benedict. The introduction to the edition outlines Smith's contribution to the genre, discussing her earlier overtures. It contains press reports and letters about the works from such eminent musicians as Charles Grove and George Alexander Macfarren, and also reproduces the program notes from the aforementioned performances.

#### *Anton Reicha: Missa pro defunctis (Requiem)*

Edited by Amy Goodman Weller

N46 ISBN 978-0-89579-614-1 (2007) xvii + 231 pp. \$185.00

N46R Performance parts available for rental; please contact us.

In addition to his wind chamber music and theoretical treatises, Anton Reicha (1770–1836) wrote numerous choral compositions, including a thirteen-movement *Missa pro defunctis*. This *Requiem*, composed by the teacher of Berlioz years before the latter wrote his *Grande messe des morts*, is missing the final "Cum sanctis" fugue of its manuscript score. However, in his *Traité de haute composition musicale*, Reicha uses a "Cum sanctis" fugue as an example of fugal writing for chorus and orchestra. The choral and string parts of this fugue match the extant string and choral manuscript parts of the *Requiem*. Therefore, the missing portion of this *Missa pro defunctis* has been supplied from



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**Clara Kathleen Rogers: *Chamber Music***  
*Edited by Judith Radell and Dieter Wulfhorst*  
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“. . . Now that there is renewed interest in the broad range of nineteenth-century repertoire, these works are well worth ‘looks’ from musicians, and performances, too. . . . As is usual for the editions published by A-R Editions in the various Recent Researches series, the scores are well presented and properly edited—and the front matter is exemplary.”

—Catherine Parsons Smith in *Notes*, September 2004

**Luzzasco Luzzaschi: *Complete Unaccompanied Madrigals***

*Edited by Anthony Newcomb*  
Recent Researches in the Music of the Renaissance  
(R136 and R139)

“The standard of quality and accuracy is exceptionally high. . . . With this superb edition, Luzzaschi can at last take his place not just as a famous name, but as a composer of a significant body of real music. . . .”

—Ruth I. DeFord in *Notes*, December 2006

**Charles Ives: *129 Songs***  
*Edited by H. Wiley Hitchcock*  
Music of the United States of America (MU12) /  
Recent Researches in American Music (A47)

“. . . If one can conceive of a definitive version of those Ives songs that have, until now, evaded scholarly editions, then this is most decidedly it.”

—David Nicholls in *Notes*, March 2006

**Luzzasco Luzzaschi: *Complete Unaccompanied Madrigals***

*Edited by Anthony Newcomb*  
Recent Researches in the Music of the Renaissance  
(R136)

“. . . The meticulously produced *Luzzasco Luzzaschi: The Complete Madrigals*, Part 1, permits us finally to assess for ourselves the importance of the late 16th-century Ferrarese madrigal. . . .”

—Flora Dennis in *Early Music*, February 2005

**Franz Lachner: *Two Woodwind Quintets***  
*Edited by Jonathan Saylor*  
Recent Researches in the Music of the Nineteenth  
and Early Twentieth Centuries (N39)

“With the publication of these two interesting works for wind quintet, there is now more of an alternative to the traditional domination of the early romantic wind quintet genre by Reicha and Franz Danzi. These [Lachner’s] are both delightful works, composed with great skill for the wind player, and I am sure [the *Two Woodwind Quintets*] would be very successful and well-received additions to a typical wind quintet recital program. I recommend them strongly to both professional and amateur quintets looking for interesting old-but-new music to perform.”

—Ronald Klimko in *The Double Reed*, Vol. 27, no. 2 [2004]

***Early American Anthems***  
*Edited by Karl Kroeger*  
Recent Researches in American Music  
(A36 and A37)

“. . . Kroeger and A-R Editions have done us all a service by making this large selection of early American music—so varied in its musical styles and applications—generally available, and in such clear and attractive scores. . . .”

—Nym Cooke in *Notes*, September 2005

**Music for *Macbeth***  
*Edited by Amanda Eubanks Winkler*  
Recent Researches in the Music of the Baroque Era  
(B133)

“Amanda Eubanks Winkler’s edition of music written for *Macbeth* brings together music from three different productions of ‘the Scottish play’. . . . I am sure the editions will prove valuable for performers and scholars alike.”

—Mark Humphreys, *Early Music*, December 2005

**Daniel Read: *Musica Ecclesiae***  
*Edited by Karl and Marie Kroeger*  
Recent Researches in American Music (R48, R49,  
and R50)

“The transcriptions and editing in this edition are meticulous, the typography and layout attractive and easy to read. . . . In short, the edition is a model of musical scholarship, worthy both of the Kroegers and of A-R Editions.”

—Robert M. Copeland in *Notes*, December 2006

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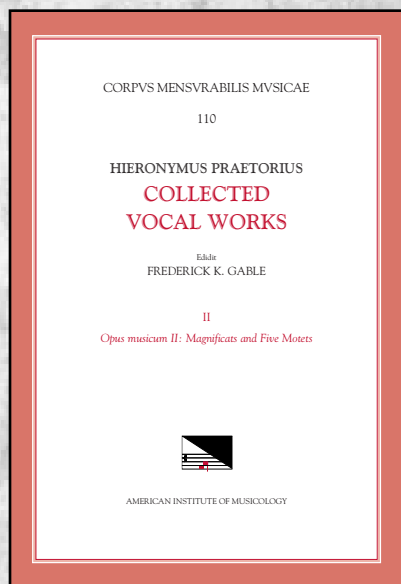
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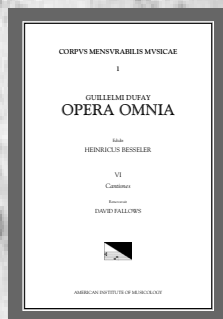
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# Hieronymus Praetorius

Collected Vocal Works, vol. 2: *Opus musicum II: Magnificats and Five Motets*

Edited by Frederick K. Gable

CMM 110-2 (2008)

Available in May 2008.

Hieronymus Praetorius (1560–1629) of Hamburg was a preeminent composer in north Germany. His five-volume *Opus musicum*, originally published between 1599 and 1625, contains 100 Latin and German motets for five to twenty voices (for one to four choirs), six Masses in five to eight parts, and nine eight-part Magnificats. His vocal works display the beginnings of Italian influences on north-German sacred music, especially through the extensive exploitation of polychoral techniques, and exhibit an imaginative blend of old and new styles in sacred music during the early Baroque.

This new complete modern edition preserves the arrangement and contents of the original prints. In addition to authoritative scores with continuo parts, each volume includes historical commentary, style criticism and analysis, text translations, performance alternatives, and critical notes.

The first volume to be released, *Opus musicum II*, contains nine Magnificats for eight-part double choir and five grand psalm motets for eight to twelve voices. The works belong to the catholic and Protestant tradition of Magnificat sets in each of the Cantic tones, usually providing only alternating verses in polyphony.

## Also Released!

**Early Sacred Monody**

**Vol. IV Emilio de' Cavalieri, *Rappresentazione de anima, et di corpo* (1600)**

Edited by Murray C. Bradshaw

**MISC 5-4** ISBN 978-1-59551-346-5 (2007) xvii+194 pp. \$70.00

**Guillaume Dufay, *Opera omnia*, vol. 6: *Cantiones***

Revised edition by David Fallows

**CMM 1-6** ISBN 978-1-59551-347-2 (2006) [xiii]+119 pp. \$68.00

**The Gonzaga Masses in the Conservatory Library of Milan Fondo Santa Barbara, vol. 2: *Masses of Giovanni Giacomo Gastoldi, Alessandro Striggio, Giacomo Castrati, and Giulio Bruschi***

Edited by Ottavio Beretta

**CMM 108-2** ISBN 978-1-59551-348-9 (2007) xviii+180 pp. \$100.00

**Theodore Karp: *An Introduction to the Post-Tridentine Mass Proper***

**MSD 54-1** Part 1: Text. ISBN 978-1-59551-339-7

(2005) viii+321 pp.+Audio CD

\$80.00

**MSD 54-2** Part 2: Music Examples. ISBN 978-1-59551-345-8

(2005) x+339 pp.

\$70.00

**Keyboard Music at Castell' Arquato (middle 16th c.), vol. 3: *Ricercari, Mass Movements, Motet, Chanson, and Madrigal Arrangements***

Edited by H. Colin Slim

**CEKM 37-3** ISBN 978-0-97250-626-7 (2005) xix+75 pp. \$32.00

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## New and Forthcoming Publications — Spring 2008

Reicha's own treatise. Commentary on the *Requiem* includes performance suggestions based on concepts discussed by Reicha in his four major theoretical treatises.

### *Quodlibets of the Viennese Theater*

Edited by Lisa Feurzeig and John Sienicki

N47 ISBN 978-0-89579-623-3 (2007) xxv + 321 pp. \$245.00

The quodlibet genre was significant in Viennese theater during the first quarter of the nineteenth century. Quodlibets are important for two reasons: they reflect the ironic intertextuality of Viennese life, and they present a cross-section of music of many genres and styles that was most familiar to the theatergoing audience. This edition includes three works—*Die travestierte Ariadne auf Naxos* (ca. 1799), a one-act melodrama with spoken and sung sections, *Rochus Pumpernickel* (1809), a three-act play with musical numbers, and “Das beliebte Quodlibet” from *Der Eheteufel auf Reisen* (1821), a medley—that represent different times and styles, tracing the history of the genre. *Ariadne auf Naxos*, a parody of the 1775 Brandes/Benda melodrama, borrows the original text almost completely, but replaces Benda's music with comical melodies drawn from the Vienna Volkstheater and adds a happy ending. *Rochus Pumpernickel*, with a story based on Molière and twenty-seven musical numbers, was the most successful of all the full-length quodlibet plays; the high-brow periodical *Der Sammler* paid it the back-handed compliment of saying that its author “writes for the box office, not for immortality.” With music ranging from Mozart and Haydn to Méhul, Salieri, Weigl, Wenzel Müller, and anonymous folksong, it offers a rich assortment of material familiar and unfamiliar to modern scholars. Dance music plays a significant role, so this play also opens a window on the Viennese dance world. The medley “Das beliebte Quodlibet” combines opera, folksong, and *Tyrolerlied* into a quasi-political jab at the police state. The edition provides literal English translations of all the texts, and the two full-length works also include performable translations underlaid in the music. An extensive commentary section identifies musical sources and discusses how pieces are reinterpreted in their new contexts.

### Johann Herbeck: *Selected German Works for Unaccompanied Men's Chorus*

Edited by William Hettrick

N48 ISBN 978-0-89579-628-8 (2008) xix + 233 pp. \$175.00

See the feature article in this issue of *Embellishments!*



### *Recent Researches in American Music*

#### George Whitefield Chadwick: *String Quartets Nos. 4–5*

Edited by Marianne Betz

A60 ISBN 978-0-89579-606-6 (2007) xvii + 162 pp. \$140.00

A60P1 Quartet No. 4 Parts (vn. 1; vn. 2; vla.; vc.) \$28.00

A60P2 Quartet No. 5 Parts (vn. 1; vn. 2; vla.; vc.) \$29.00

The five string quartets of George Whitefield Chadwick (1854–1931) are important works in the composer's oeuvre,

which hitherto, unfortunately, were hardly accessible. In contrast to the first three quartets, premiered in 1878, 1879, and 1886, and published earlier by A-R Editions (A58), the later quartets demonstrate Chadwick's mature style. The fourth and the fifth quartets were premiered in 1896 and 1901 by famous Boston ensembles, the Kneisel Quartet and the Adamowski Quartet, respectively. In both works, the formal conception is more liberal than before, revealing Chadwick as a composer at the height of his career. Besides their structural qualities the quartets display characteristics and sonorities that commentators labeled “Irish,” “Gaelic,” or “American,” thus referring to what became part of Chadwick's very personal musical signature. His contributions to the highly ranked genre of the string quartet must be considered milestones in the repertoire of late-nineteenth-century chamber music. In these works, Chadwick demonstrated his skills as an eminent and individual composer, who proudly could declare that “my music is my own” and who wished for just one thing, to be “discovered at last!” This edition will contribute to making his music better known, primarily by making his quartets accessible, and also by through the detailed essay in which the genesis, reception history, and structural details of the works are considered in the context of the genre in the late nineteenth and early twentieth centuries.

### Charles Zeuner: *Fantasies and Fugues for Organ and Pianoforte*

Edited by J. Bunker Clark

A61 ISBN 978-0-89579-617-2 (2007) xii + 198 pp. \$106.00

Charles Zeuner (1795–1857) was undoubtedly one of the best American organists in the first half of the nineteenth century. He left Germany in 1830 with a rich musical heritage, having studied both with Johann Nepomuk Hummel and Michael Gotthard Fischer, who were in turn the students of Wolfgang Amadeus Mozart and Johann Sebastian Bach. Zeuner was active as an organist both in Philadelphia and in Boston, where he was also briefly the president of the Handel and Haydn Society. His known works include the first U.S.-published organ music and the first organ concerto written in the United States.

Most of the twenty-seven prelude-and-fugue pairs and three extended fantasies found in this volume were intended for the organ, and no fewer than fourteen of them include Zeuner's distinctive double-pedal notation. However, several works do not call for specific pedal parts, and they could easily be played on the organ manuals alone or on a piano. Zeuner's prelude and fugue pairs are usually linked thematically, but sometimes this relationship is obscure. At least two works in this volume are newly composed preludes for existing fugues by his teacher, Fischer. Zeuner's command as composer is clearly evident in this music that exhibits many characteristics of the eighteenth and early nineteenth century, including an expressive and often surprising chromaticism. The music for this edition comes from both holographs and manuscripts copied by William Newland now housed at the Library of Congress.



# New and Forthcoming Publications — Spring 2008

## Music of the United States of America

*Music of the United States of America (MUSA)* is co-published by A-R Editions, Inc., and the American Musicological Society and is supported in part by the National Endowment for the Humanities.

### Charles Hommann: *Surviving Orchestral Music* Edited by Joanne Swenson-Eldridge

MU17 / A62 ISBN 978-0-89579-619-6 (2007) \$145.00

Charles Hommann (1803–ca. 1872) was a Philadelphia-born musician and composer during the years in which instrumental music, especially European classical music, became increasingly prominent in the United States. He was encouraged by the Musical Fund Society of Philadelphia, an organization founded in 1820, to aid its aging musician members and dedicated to “the cultivation of skill and diffusion of taste in music.” Hommann’s surviving orchestral compositions—two overtures and a symphony—seem a fitting response to the musical environment created by the Society and its members.

None of Hommann’s orchestral works was published. This edition of Hommann’s three extant orchestral works, accompanied by an essay that discusses his cultural and historical milieu, will bring deserved attention to the enterprising Musical Fund Society of Philadelphia and make accessible for study and performance the earliest known products of an emerging tradition of notable orchestral works by native-born American composers.

### Dudley Buck: *Selected Organ Works*

Edited by N. Lee Orr

A63

Forthcoming

One of Victorian America’s most beloved and respected composers, Dudley Buck played a crucial role in the coming of age of American music following the Civil War. This volume of his most popular organ works is the first scholarly edition of these pieces. A conductor, organist, and teacher, Buck was the first American to write professional, accessible, and popular organ music, as well as a wealth of choral music, including anthems, cantatas, and partsongs. (A selection of choral music by Buck is available in MU14.) N. Lee Orr’s careful, authoritative edition presents Buck’s two organ sonatas and four concert variations, introduced by an informative essay on Buck’s life and the development of American organs and organ music.

## Yale University: Collegium Musicum, Second Series

### Francesco Cavalli: *La Calisto*

Edited by Jennifer Williams Brown

Y2-16 ISBN 978-0-89579-601-1 (2007) xciv + 219 pp. \$180.00

Y2-16R Performance parts available for rental; please contact us.

One of the few Baroque operas often performed today, *La Calisto* has been widely available only in Raymond Leppard’s rewritten version. This new edition aims to serve the needs of performers, scholars, and students alike. It offers a complete and accurate text, based on the three surviving sources of the premiere (Venice, 1651), plus a new English translation. It reconstructs the original scenery/staging and missing ritornelli, provides suggested continuo figures throughout, and chronicles the revisions Cavalli and Faustini made during production.

A lengthy introduction discusses the music and drama, the original production, and the issues at stake in editing seventeenth-century opera. For performers, it offers numerous suggestions about casting, instrumentation, continuo realization, and making revisions for modern productions. Four appendices provide a list of the 1651 revisions, data on the original scenery and costumes, a detailed concordance with Leppard’s edition, and replacement music for the missing dances.

## A-R Special Publications

### Dresden Sonatas 1: *Sonatas a 3*

Edited by Reinhard Goebel

S4 ISBN 978-0-89579-543-4 (2006) vii + 42 pp. \$35.00

Includes full score and parts (vn. 1; vn. 2; b.c.)

### Dresden Sonatas 2: *Sonatas a 5*

Edited by Reinhard Goebel

S5 ISBN 978-0-89579-544-1 (2006) vii + 42 pp. \$40.00

Includes full score and parts (vn. 1/viola da braccio 1; vn. 2/viola da braccio 2; va. 1/viola da braccio 3; va. 2/viola da braccio 4; vc.)

### Dresden Sonatas 3: *Sonatas a 6*

Edited by Reinhard Goebel

S6 ISBN 978-0-89579-545-8 (2006) vii + 31 pp. \$35.00

Includes full score and parts (vn. 1/violino piccolo; vn. 2/vn.; vn. 3/bn.; va. 1; va. 2; b.c./vc.)

## Back in Print!

### Irving Berlin: *Early Songs, 1907–1914*

Edited by Charles Hamm

Part 1: 1907–1911

A20/MU2A ISBN 978-0-89579-305-8 (1994) xlix + 247 pp. \$125.00

Part 2: 1911–1913

A21/MU2B ISBN 978-0-89579-340-9 (1994) x + 359 pp. \$150.00

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Spotlight on:

# Women Composers in Recent Researches Editions

Over the years A-R has published a number of important works by women composers in its Recent Researches series. Not restricted by period or genre, the music involves a variety of styles, and the pieces are outstanding for many reasons. It is difficult to imagine modern chamber music literature without the *Quartet for Strings* (in *One Movement*), Opus 89, by Amy Beach or to understand the music in convent life without familiarity with the efforts of Chiara Margarita Cozzolani or Isabella Leonarda. The description that Ian Graham-Jones offers in the introduction to two orchestral overtures by Alice Mary Smith is telling when it comes to the roles of women in music in the nineteenth century:

Alice Mary Smith (1839–84) was the foremost amongst a small group of women composers in Victorian England who attempted to venture into the field of chamber, orchestral, and large-scale choral composition in the generation before women gradually began to become accepted as composers and as performers on orchestral instruments. In the thirty or so years before 1880, of those women that embarked into the territory of composing such works, only five or six can be identified as having achieved any measure of success.

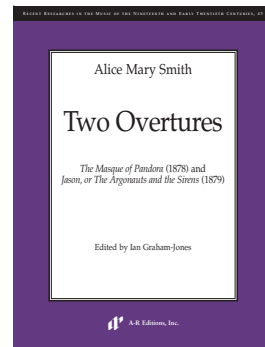
Of those five or six whose names survive, their success resides in the works they left, and some of them are quite impressive. Alice Mary Smith, for example, composed some fine orchestral works that are now available in modern editions: two symphonies (N38) and two concert overtures (N45), and a review quoted in the introduction to the Recent Researches edition includes the following comment about Smith's originality:

Confident of her powers, and of the appreciation of eclectic musicians, the authoress of the *Jason* overture has in fact presented music which

is no reflection of other composers' thoughts, but the production of her own fertile brain...The freshness of the musical phrases in the overture is enhanced by the brightness of the instrumentation....

Smith is not alone in being cited as an original voice.

Beyond Smith and Beach, other women composers deserve attention and, more than that, repeated hearings. Each of them adds to the perception of the genres and styles in which they worked, and it is difficult to discuss the periods in which they lived without some reference to the accomplishments of such creative artists. Thus the comments by Katherine Axtell that appear at the beginning of the introduction to her edition of two chamber works by Elfrida Andrée are fitting. Contemplating the various contexts in which women composed, Axtell ultimately asks "whether and/or how the music that flowed from their pens constitutes an identifiably 'feminine' expression," and that opens a discussion requiring a deeper knowledge of the music. With solid, critical editions of these and other women in the Recent Researches series, it is possible to hear the music. As with our other editions, we encourage performances so that new audiences can appreciate the accomplishments of women composers and enjoy their inspiration through so many fine compositions.



**Elfrida Andrée**

**Two Chamber Works. Piano Trio in C Minor and Piano Quartet in A Minor**

Edited by Katherine L. Axtell

N40	ISBN 978-0-89579-556-4 (2004) xv + 121 pp.	\$92.00
N40P1	Piano Trio in C Minor Parts (vn.; vc.)	\$11.00
N40P1	Piano Quartet in A Minor Parts (va.; vn.; vc.)	\$14.00

**Amy Beach**

**The Canticle of the Sun**

Edited by Betty Buchanan

A57	ISBN 978-0-89579-583-0 (2006) xviii + 91 pp.	\$90.00
A57P	Part (Piano-vocal score)	\$18.00

**Amy Beach**

**Quartet for Strings (in One Movement), Opus 89**

Edited by Adrienne Fried Block

A23/MU3	ISBN 978-0-89579-291-4 (2000) xxxii + 58 pp.	\$52.00
MU3P	Parts (vn. 1.; vn. 2; va.; vc.)	\$18.00

**Chiara Margarita Cozzolani**

**Motets**

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B87	ISBN 978-0-89579-402-4 (1998) xxxii + 271 pp.	\$104.00
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**Ruth Crawford**

**Music for Small Orchestra (1926); Suite No. 2 for Four Strings and Piano (1929)**

Edited by Judith Tick and Wayne Schneider

A19/MU1	(2nd ed.) ISBN 978-0-89579-326-3 (1996) xxvi + 63 pp.	\$47.00
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MU1P2	Suite No. 2 parts (vn. 1; vn. 2; va.; vc.; pf.)	\$10.00

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N22	ISBN 978-0-89579-293-8 (1994) xxi + 101 pp.	\$42.00
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B88	ISBN 978-0-89579-404-8 (1998) 1 + 282 pp.	\$109.00
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Edited by Stewart Carter

B113	ISBN 978-0-89579-493-2 (2001) x + 121 pp.	\$53.00
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**Dixit Dominus**

Edited by Irving Godt

C48	ISBN 978-0-89579-384-3 (1997) xiii + 93 pp.	\$38.00
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**Alice Mary Smith**

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Edited by Ian Graham-Jones

N45	ISBN 978-0-89579-615-8 (2007) xv + 153 pp.	\$135.00
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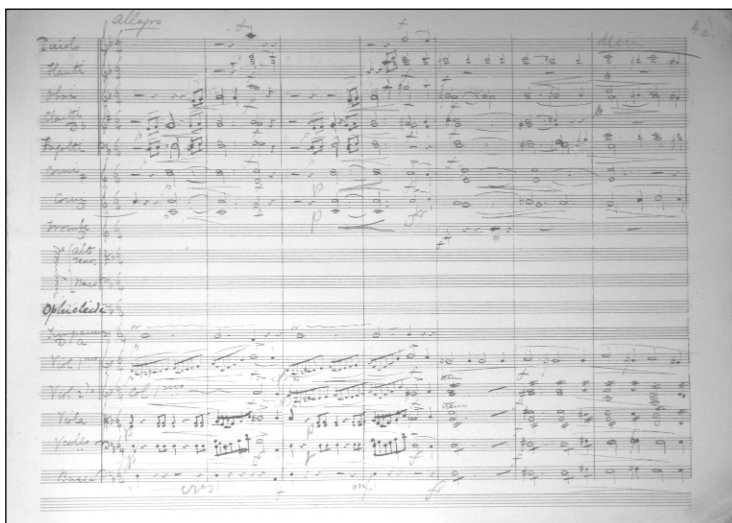
**Barbara Strozzi**

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Edited by Gail Archer

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68

27 **Allegro**

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2  
in B $\flat$

Bs. 1, 2

Hr. 1, 2  
in F

Hr. 3, 4  
in D

Trpt. 1, 2  
in D

A. Trb.  
T. Trb.

B. Trb.

Oph.

Timp.

**Allegro**

Vn. 1

Vn. 2

Va.

Vc.

Cb.

The opening of Allegro section of Alice Mary Smith's Overture "Jason, or the Argonauts and the Sirens" (1879) in facsimile and as published in the Recent Researches edition.



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**Embellishments No. 34**  
**Spring 2008**

**Feature**

*Selected German Works for  
Unaccompanied Men's Chorus*  
by Johann Herbeck of Vienna  
Edited by William E. Hettrick

**Spotlight**

Women Composers in Recent  
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