

Piano/harpsichord 2hands

Anthologies

ANNIVERSARY EDITION



pian é forte. Klaviermusik
Women Composers through the Centuries
Barbara Gabler (Ed.)

Score with preface, biographies and notes on the work. Easy to medium difficulty
fue 11025 ISMN: 979-0-50182-325-3

17 piano pieces from women composers of different countries:

Anna Bon di Venezia (ca.1740–?): Sonata I, Maria Hester Park (1760–1813): Sonata I, Maria Szymanowska (1789–1831): Contre-danse, Emilie Zumsteeg (1796–1857): Polonaise Nr. 3, Louise Farrenc (1804–1875): Nocturne op. 49/1, Mel Bonis (1858–1937): Prélude op. 10, Fanny Hensel geb. Mendelssohn (1805–1847): Klavierstück, E-Dur und Andante, d-Moll (First Publication), Cécile Chaminade (1857–1944): Marche Russe, Ruth Schonthal (1924–2006): The Seagull's slow Ascent and Descent, Ljubica Maric (1909–2003): Song and Dance, Barbara Heller (*1936): Nelkenblume, Viera Janárceková (*1951): Tröpfelnde Elegie, Hope Lee (*1953): Flower Drum Dance, Sibylle Pomorin (*1956): Nr. III aus: Istanbul Kompositionen, Florentine Mulsant (*1962): Nr. II und III aus: Cinq Pièces pour les enfants, Vivienne Olive (*1950): Bush Gin Rag

In anniversary mood – 25 years of Furore Verlag – we cast our collective eye back, celebrating 250 years of the pianoforte with piano pieces which place particular emphasis on the sense of tone. «It was the editor's intent to place before the performer pieces enjoyable to play, pieces easy to enjoy, and pieces not terribly difficult to execute. Ordered chronologically, like its anniversary companion above, the works are suitable for the intermediate pianist, with a bit of wiggle-room on either side: some are a little easier than intermediate level, some are a little harder. All of the compositions are thoughtfully edited. The compositions shows a wide range of atmosphere and required touch. There are dances, mood pieces and even one that includes improvisatory passages and a Turkish air. The piano and vocal volumes are equally compelling purchases.»

Ellen Grolman, Journal of the IAWM, 2011

JUBILEE EDITION



25 PLUS PIANO SOLO
25 years Women in Music

Jubilee Edition with short biographies and notes on the works, 180 pages, DIN A4
fue 4660 ISMN: 979-0-50012-966-0
ISBN: 978-3-927327-59-7

Best Edition in Germany 2006! Plus CD

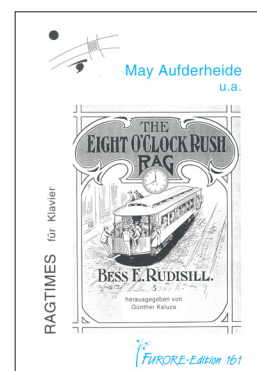
Liana Alexandra, Rumania: Cadenza, Maria de Alvear, Spain: Soles interiores, Caroline Ansink, Netherlands: Los, Matilde Capuis, Italy: Corale, Carmen Maria Cârneai, Rumania: conSolar, Diana Cemerytė, Lituanien: Still, Gloria Coates, USA: The Books, Andrea Csollány, Germany: Short Story, Violeta Dinescu, Germany: Telomer, Susanne Erding Swiridoff, Germany: Pagode, Siegrid Ernst, Germany: Klangschatten, Tsippi Fleischer, Israel: In chromatic mood, Ursula Görsch, Germany/Ghana: Piano latinero: Habanera, Carioca und Zortziko, Barbara Heller, Germany: Nacht-Tagebuch, Silvia Leonor Alvarez de la Fuente, Argentina: Variaciones para piano, Ursula Mamlok, Germany/USA: Inward Journey/In high spirits, Bernadetta Matuszczak, Poland: Kontraste per pianoforte, Ruth McGuire, USA: 5 lyrische Miniaturen, Florentine Mulsant, France: Sonate pour piano, Vivienne Olive, England: Prometheus meets Purcell, Sibylle Pomorin, Germany: Zahlenspiele, Ruth Schonthal, Germany/USA: Toccata & Arietta, Eva Schorr, Germany: Tango 25, Margarete Sorg-Rose, Germany: Corrente, Joanna Stepalska-Spix, Poland: Non Perpetuum Mobile, Ludmila Yurina, Ukraine: Angel of white Day, Marliese Zeiner, Czech Republic/Germany: Capriccietti

Extensive edition with short biographies and notes on the works (German/English). 27 contemporary female composers have donated a piano piece on the occasion of the 25th anniversary in 2004 of the International Working Group Women in Music. The pieces were performed at the anniversary celebration in Frankfurt and have now been collected in this unique anniversary edition. They are as varied as the personalities of the composers themselves, ranging from witty and playful to strictly disciplined, virtuoso to poetic, meditative, melodious and harmonious to shrilly aggressive.



CD: 27 Women composers
25 PLUS Piano Solo
Piano Music by 27 Women composers
Live-recording of the world premieres
Hochschule für Musik und Darstellende Kunst
Frankfurt/Main, October 16, 2004
2CDs SAL 7015

Special offer:
CD and sheet music edition
fue 9915



RAGTIMES for piano
edited by Günther Kaluza
fue 1610 ISMN: 979-0-50012-061-2

Aufderheide, May: Dusty & The Thriller!; Giles, Imogene: Red Peppers; Bolen, Grace M.: The Smoky Topaz; Ruddisill, Bess: The Eight O' Clock Rush Rag; Niebergall, Julia Lee: Horseshoe Rag; Giblin, Irene M.: Chicken Chowder; Cozad, Irene: Eat in Time

American women pianists composed numerous ragtime pieces around the turn of the 20th century about three hundred of which have been found and listed in recent years. Eight such pieces are published here; these syncopate rhythms are still as appealing as ever. Those who do not feel like continually practicing wide jumps with their left hand and octaves with their right should look for a partner and play these pieces four hands.

Women Composers from A–Z

AURNHAMMER, JOSEPHINE (1758–1820)

Sechs Variationen über ein ungarisches Thema (Rosario Marciano) First Publication fue 1180 ISMN: 979-0-50012-018-6

A work rich in substance and mood by one of Mozart's favourite pupils, Josephine Aurnhammer. This work proves to be an enrichment to the piano repertoire of the Vienna Classical School. First publication.

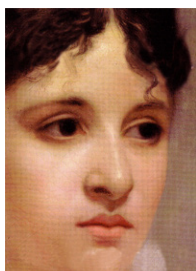
«The music is mildly Hungarian at best.»
(Music Teacher)



BEAT, JANET (*1937)

3 Capriccii vol. 1 for piano (1999/2002) (10') fue 4300 ISMN: 979-0-50012-930-1

WP: August 22, 2003 Eisenacher Wartburg, MDR Musiksommer, Alexandra Oehler, Klavier
The Capriccii contain many of Janet Beat's compositional trademarks. Exuberant, virtuosic writing with a strong rhythmic drive is contrasted with lyricism in which some parts are free and others are quite precise. It is the tension between these elements that creates the intensity in her work.



BONIS, MEL (1858–1937)

Piano Music

Edition in 9 volumes (Eberhard Mayer)

The pieces for piano represent a great stylistic variety. One gets the impression that Mel Bonis may have intended to give a summary of musical development, not quoting historic styles but adapting the past through her personal tone and to translate it into contemporary musical language. It seems that so she prepared the soil for the growth of something new. In fact her contribution to the development of French impressionism is significant.

Vol. 1: Femmes de Légende

Mélisande op. 34, Desdémona op. 101, Ophélie op. 165, Viviane op. 80, Phœbé op. 30, Salomé op. 100, Omphale op. 86

fue 4180 ISMN: 979-0-50012-918-9

The first volume includes an original series of musical portraits dedicated to legendary women, where Mel Bonis explores the enigmatic feminine universe.

Vol. 2: Pièces pittoresques et poétiques A: 1881–1895

« Cinq pièces musicales »: 1) Prélude op. 10, 2) Gai printemps op. 11, 3) Eglogue op. 12, 4) Aux champs op. 13, 5) Menuet op. 14, Impromptu op. 1, Rondo dans le genre ancien op. 7, Près du ruisseau op. 9, Pensées d'automne op. 19, Berceuse op. 23,1 fue 4190 ISMN: 979-0-50012-919-6

Vol. 3: Pièces pittoresques et poétiques B: 1895–1905

La chanson du rouet op. 24, Papillons op. 28, Romance sans paroles en la bémol majeur op. 29, Méditation op. 33,1, Marionnettes op. 42, Carillons mystiques op. 31, Barcarolle en si bémol majeur op. 41, posthume, Sorrente op. 61, Le Moustique op. 66 fue 4200 ISMN: 979-0-50012-920-2

Vol. 4: Pièces de concert

Prélude op. 51, Barcarolle en mi bémol majeur op. 71, La cathédrale blessée op. 107, Etude op. 136, Romance sans paroles op. 56, Barcarolle-Etude op. 43, Sévillana op. 125, Ballade op. 27 fue 4210 ISMN: 979-0-50012-921-9

Vol. 5: Danses A

Etiolles (Valse) op. 2; Les Gitanos, valse espagnole, op. 5,2; Mazurka, op. 26; Suite en forme de valse, op. 35–38

fue 4220 ISMN: 979-0-50012-922-6

Vol. 7: Pièces pittoresques et poétiques C: 1910–1932

Echo op. 89, Narcisse op. 90, L'ange gardien op. 99, Il pleut op. 102, Au crépuscule op. 111, Près du moulin op. 115, Ariel op. 129, Dolorosa op. 138, Une flûte soupire op. 117, Berceuse triste op. 118, Boston valse (valse lente) op. 119, Agitato op. 120, Cloches lointaines op. 121

fue 10004 ISMN: 979-0-50012-347-7

Vol. 10: Danses B for piano

Piano Music Vol. 10

Contents: Diamant noir, opus posthume 186, L'escarpolette, opus 52, Orientale, opus 32, Soirs d'antan, opus 34, Viennoise, opus 8 fue 10097 ISMN: 979-0-50182-097-9

BRANDMAN, MARGARET S. (*1951)

Sonorities (1981) for piano (4,30')

fue 39802 (Castle Music)

In memory of Bill Evans commissioned by the American pianist Selma Epstein.

Reflections (1990) for piano (8')

fue 39801 (M. Music Craft)

Autumn Rhapsody (2012) for piano (7')

easy to moderately difficult

fue 10108 ISMN: 979-0-50182-108-2

CÂRNECI, CARMEN MARIA (*1957)

conSolar (2004) for piano (5')

fue 10119 ISMN: 979-0-50182-119-8



ERNST, SIEGRID (*1929)

Klangschatten

fue 10044 ISMN: 979-0-50182-044-3

Kleine Suite (1963) (10')

fue 2360 ISMN: 979-0-50012-136-7

The suite, composed in the «modern classical» style, was written in honour of the anniversary of

the founding of a school. The dissonances, held up against the backdrop of humorous expression, are easily understood. The Etude combines pleasurable elements of concerto style with impressionistic colourfulness. The impressionist idiom can also be heard in the Prologue. Advanced pupils and students will come to terms with the technical difficulties, professional pianists will enjoy the specifically pianistic aspects of this work.



FLEISCHER, TSIPPI (*1946)

In Chromatic Mood op. 19 (1986) (3,45')

fue 4050 ISMN: 979-0-50012-905-9

GÖRSCH, URSULA (*1932)

Piano Latinero:

Habanera, Carioca und Zortziko

fue 10014 ISMN: 979-0-50182-014-6

Latin American and Spanish dance rhythms are the inspiration for the «Piano latinero»: three piano pieces written in 1986.



HELLER, BARBARA (*1936)

Currants – Johannisbeeren

Ein Sommertagebuch für Klavier (40')

fue 2340 ISMN: 979-0-50012-134-3

Contents: Ein Zug fährt ab..., Perpetuum, Schmerz:

Energie verebbt, Anklänge, ...niemand weiß...,

Schwebend, Einwurf, Verwirrung, früher (vormals),

...und..., good night, Triangel, Courante Erinnerung

(Kindheit: schwarz-weiß), This chord, Anruf aus Rom,

slow (langsam), im Traum..., Tagtraum, Aus der Ferne,

Einfall, Rätsel, Bruchstücke, Fermate, Ein Versuch, Ein

Zeichen

WP: 21.03.1985 Tilburg (NL) B. Heller

This work can be understood as the daily diary entries of a piano composer in an unusual situation. Suitable for elementary and advanced piano study as well as for concert performance. Selections vary from simple, to demanding short poetic pieces. Some are of didactic and some of minimalistic nature. Inspirational in the development of independence in interpretive decision-making.

Furore – Ein Traum/ Furore - A Dream

for piano

fue 10003 ISMN: 979-0-50012-374-3

Special Edition for Barbara Heller's 70th birthday
Furore - a dream was written in 1986 at the time the Furore publishing house was founded in Kassel. It is dedicated to the founder Renate Matthei. The special introduction, which calls for prepared piano, was conceived as a theme tune for that publishing house.

HELLER, BARBARA (*1936)

Klaviermusik (ca. 35–40')

fue 1290 ISMN: 979-0-50012-029-2

Contents: Verwirrung, Furore – Ein Traum, Anklänge, Anna Z., Eiskalt, Ostinato, Requiem für Loki, MMM (Meer Musik als Malerei), Schwarz-Weiß, Nelkenblume, Intensivo, Reißverschluss, Schmerz: Energie verehbt, Tagtraum, Wenn Töne auf Bananenstauden wachsen würden, Lied der Muschel ..., Rosa Quinten, Rosa Quinten: Erinnerungen eines Seerosenblatts. A collection of twelve piano pieces which were composed during a longer period. Some of them are studies and some were inspired by experiences beyond the musical sphere. Moderately difficult to difficult.

Klaviersuite (1956) (14')

for piano

fue 10077 ISMN: 979-0-50182-077-1

The work is pianistically challenging, even though it fits the hands well. It's a thoroughly entertaining piece of music and is set to benefit both up-and-coming musicians and concert pianists, and deserves to be included in the standard repertoire.

Nacht-Tagebuch (2004) (4'20)

for piano

medium difficulty

fue 10023 ISMN: 979-0-50182-023-8

Composed for the 25th anniversary of Archiv Frau und Musik. Debut performance: Hochschule für Musik Frankfurt/Main, Martin Schmalz.



Ton-Zeichen (1988) für Klavier

fue 2350 ISMN: 979-0-50012-135-0

Contents: Welle für Ulrike Feld (perpetuum mobile), Eine Welle kehrt um..., Wenn Töne auf Bananenstauden wachsen würden, Spiralwelle, Steiniger Ackerboden, Sich winden, Wellenreiter, Lied der Muschel über die verlorene Perle, Die Schlange im Stein, Sonne und Mond, Sternstunde, Feigenblatt **Best Edition in Germany 1996!**

Playful musical ideas inspired by the observation, experiencing and depiction of landscapes and by a collection of small natural objects. Each piece contains a musical conception and their interpretation on the piano should be improvisatory. Easy to moderately difficult, they provide good teaching material for the development of musical creativity.

Das Quintenbuch (1989) (17')

fue 2380 ISMN: 979-0-50012-138-1

Contents: Blaue Quinten, Gelbe Quinten, Unterbrochene Quinten, Rosa Quinten: 2 Versionen, Orange Quinten, Schwankende Quinten, Quintenlied, Quinten: 2 links, 2 rechts, Neujahrsquinten für D. Richards WP: 22.04.1990 Heidelberg O. Miller

A collection of long and short piano pieces all of which were inspired by the interval of the fifth. This limitation leads to very unusual tonal colouring. The titles: Blue, Yellow etc., indicate the attempt to convert colours into music. Some pieces from this cycle have successfully established themselves within the teaching literature for intermediate students. Very easy (Pink Fifths), moderately difficult and difficult (Blue Fifths).

HELLER, BARBARA (*1936)

2 Piano Pieces: Toccata-Tonkette (4')

fue 1010 ISMN: 979-0-50012-001-8

Toccata (1963): Written in a playful vein, this piece is reminiscent of A. Khatchaturian's Toccata. Appropriate for use as a 20th-century composition in piano examinations. Medium difficulty. Tonkette (1986): This piece was commissioned by a goldsmith on the occasion of the opening of one of her jewellery exhibits. Entertaining, written in unison with hidden polyphony, traditionally notated, easy to moderately difficult.



HENSEL, FANNY née MENDELSSOHN (1805–47)

Piano Music – A Selection

fue 2005 ISMN: 979-0-50012-021-6

Preface by Frauke Grimmer

Contents: 1. Etude, Allegro ma non troppo (1823), 2. Etude, Allegretto (1824), 3. Praeludium (1827), 4. & 5. 2 Bagatelles: Allegretto, Con moto, 6. from op. 8 4 Lieder for piano No. 2 Andante con espressione, 7. Presto (1829), 8. Das Jahr: Juli (1841), 9. Das Jahr: Juli, Facsimile of the illustrated fair copy

A great number of the app. 450 extant works composed by Fanny Hensel are for the piano. Furore has edited a lovingly produced volume of selected pieces. In their multifaceted realisation of musical invention, in their lyrical and elegiac expression and in the challenges they present for the pianist, each of these pieces constitutes a valuable addition to the repertoire of piano learners, piano lovers and professional pianists alike.

Series of Books:

Piano Pieces by Fanny Hensel

First publications

Scores with preface and critical report

Vol. 1: Lyrical Piano Pieces (1836–1839)

fue 1940 ISMN: 979-0-50012-094-0

Andante con espressione B-Dur, Andante con moto E-Dur, Allegro molto vivace ma con sentimento Es-Dur (3,5'/4,5'/6,5') (aus MA Ms. 44) (Annegret Huber)

Piano pieces which the composer most probably would have indicated as «Songs without words». Sensitive lines and richness of tone in the piano part are combined to atmospheric sensations. Difficult.

Vol. 2: Virtuoso Piano Pieces (1838)

fue 1950 ISMN: 979-0-50012-095-7

Etude-Allegro con brio g-Moll, Allegro di molto d-Moll, Allegro grazioso B-Dur (5'/5'/5') (aus MA Ms. 44) (Annegret Huber)

Three virtuoso piano pieces that show the composer's qualities as a fabulous pianist, but do not - by means of discrete brilliance - neglect musical expression.

Vol. 3: Character Pieces

fue 2080 ISMN: 979-0-50012-108-4

Allegro molto vivace e leggiero H-Dur, Allegro molto vivace C-Dur, Andante con moto E-Dur, Andante espressivo Es-Dur (aus MA Ms. 49) (Annegret Huber) Four piano pieces which Fanny Hensel composed in the last year of her short life. Two of them have a

lyrical character and the two others are virtuoso pieces. They make us wonder and question which quality of expressiveness the composer might have been able to develop.

Vol. 4: Übungsstücke und Etüden Vol. 1

fue 2060 ISMN: 979-0-50012-106-0

Allegro molto C-Dur, Allegro agitato g-Moll, Presto G-Dur, Allegro moderatissimo F-Dur (aus MA Ms. 33) (Annegret Huber)

Vol. 5: Übungsstücke und Etüden Vol. 2

fue 2070 ISMN: 979-0-50012-107-7

Larghetto es-Moll, Allegro assai moderato G-Dur, Allegro ma non troppo C-Dur, «C-Dur» (aus MA Ms. 33) (Annegret Huber)

The publication includes Übungsstücke (études) which are suited for piano instruction. Unfortunately it is unknown whether these pieces were composed for own use or if they were addressed to somebody else. The first volume refers to advanced pupils (velocity, local orientation and coordination of the two hands as well as a so titled «Etude»). The exercises in Vol. 2 are more easy (phrasing and stretching).

Vol. 6: Frühe Klavierstücke

Heft 1: Leichte Stücke (1823/24)

fue 1960 ISMN: 979-0-50012-096-4

Allegro ma non troppo h-Moll, Übungsstück Allegretto g-Moll, Lento ma non troppo C-Dur, Andantino B-Dur, Allegro molto agitato d-Moll (from MA Ms. 34) (Barbara Heller)

Vol. 7: Frühe Klavierstücke

Heft 2: Mittelschwere Stücke (1824)

fue 2090 ISMN: 979-0-50012-109-1

Sonata o capriccio f-Moll, Toccata C-Moll, Etude (aus MA Ms. 34) (Barbara Heller)

The early piano pieces are a choice of technically easy, medium difficult to rather demanding short pieces. In musical respect, every title conveys a very original and atmospheric music. They are very suitable for teaching purposes, because every title affords a playing technique of its own.

Vol. 8: Klavierstücke 1828–1830

Fantasia, Presto, Praeludium (a-Moll), Klavierstück E-Dur, Klavierstück e-Moll (Annette Nubbemeyer)

fue 4310 ISMN: 979-0-50012-931-8

These five pieces are very different in character. Fanny Hensel has composed them in a very special time of her life: Engagement and wedding with Wilhelm Hensel and the birth of her son Sebastian.

Vol. 9: Andante-Klaviersätze und Notturmo napoletano

fue 10074 ISMN: 979-0-50012-074-0

Klavierstück d-Moll (WV 4), Andante E-Dur (WV 30), Klavierstück e-Moll (WV 29), Andante h-Moll (WV 200), Andante d-Moll (WV 177), Klavierstück f-Moll (WV 202), Notturmo napoletano h-Moll (WV deest), Andante A-Dur (WV 269) (Raimund Schächer)

All the pieces have a generally lyrical mood. In addition, the piano pieces 30, 177, 200 and 269 are marked with the tempo «Andante». The centrepiece of this edition is the rediscovered «Notturmo napoletano», due to its great musical quality. It is a true novelty.

Vol. 10: Klavierstücke 1821–1824

fue 10104 ISMN: 979-0-50182-104-4

Klavierstück g-Moll (WV 40), Klavierstück B-Dur (WV 39), Klavierstück g-Moll (WV 37), Gigue e-Moll (WV 127), Klavierstück g-Moll (WV 130), Klavierstück As-Dur (WV 41), Klavierstück f-Moll (WV 132) (Raimund Schächer)

HENSEL, FANNY née MENDELSSOHN

Band 11: Four piano pieces 1823–1826

fue 10105 ISMN: 979-0-50182-105-1

Contents: Übungsstück C-Dur (WV 108), Klavierstück c-Moll (WV 116), Übungsstück c-Moll (WV 136), Westöstlicher Redaktionswalzer Fis-Dur (WV 184) These piano pieces date from the early creative period in the years 1823–1826. They are études or pieces with the character of an étude. The Westöstlicher Redaktionswalzer (West-Eastern Editor's Waltz) can be considered unique among Fanny Hensel's works for piano.

Band 12: Klavierstücke (piano pieces)

fue 10148 ISMN: 979-0-50182-148-8

Contents: Fuga Es-Dur, Klavierstück a-Moll – Allegro molto, Klavierstück e-Moll – Tempo di Scherzo, Klavierstück a-Moll [Fragment]

The piano works printed in this edition point the different styles of Fanny Hensel: The Fuga Es-Dur returns to the baroque form, the piano piece in A minor is a demanding concert piece, similar to the piano piece E minor with a fragmentary ending. The piano piece A minor in the appendix is a fragmentary early work, composed by Fanny Hensel at the age of 15.

Das Jahr (The year) A Piano Cycle (47')

12 character pieces for piano

Two different editions:

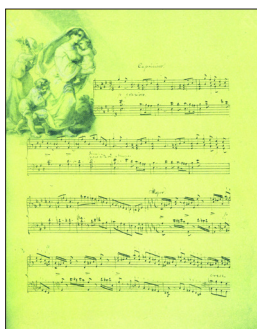
1. Modern typed edition

(Liana Gavrilă Serbescu/Barbara Heller/Ayako Suga-Maack). 2. revised editions after the illustrated fair copy 1999.

First Publication

fue 1380 ISMN: 979-0-50012-038-4

The piano cycle «The Year» – quite an obvious subject but still without example in the history of music when it was composed in 1841 – was published for the first time in 1989 and is probably Hensel's most adopted work. During the preparation of the 2nd edition presented here, we were surprised to find another source in the form of an illustrated fair copy. This revised version could be used as a valuable basis for the revision. Both the structure of composition, highlighting particularly the contours of the cyclic course of the year, and the piano setting are examples of the composer's mature personal style. By changing between virtuoso, lyric, song-like and solemn characters, the piece combines various levels of difficulty in an overall demanding piano work. Single pieces from the cycle can well be performed separately. «The real gem is the Fanny Mendelssohn facsimile ... tremendous visual appeal and obvious historical significance. All libraries should own it.» (Notes, December 04)



2. Facsimile Edition

Facsimile of the illustrated fair copy with illustrations by Wilhelm Hensel
From the Mendelssohn-Archive of the Staatsbibliothek zu Berlin

128 pages, hard cover, 4c

fue 8920 ISBN 978-3-927327-44-3

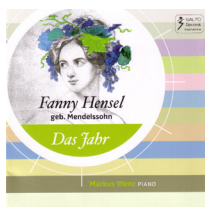
In addition to vignettes and an extraordinarily beautiful notation there is a short poetic introduction to each month's piece. This romantic «multi-media» work of art made by Fanny and Wilhelm Hensel will appeal not only to lovers of graphic beauty or people feeling at home in the 19th century. It will also be a useful source of inspiration and an interpretation aid for pianists.

«... It delights the eye... All libraries should own it ...» (Notes, December 2004)

From the Prefaces

«The 'case' of The Year is something very special and at the same time characteristic: something special within Fanny Hensel's catalogue of works, and something characteristic as regards the role that mere chance plays for the loss and conservation of women's works. So far, the reception the cycle received has also been characteristic. Now, with the facsimile edition of the fair copy, we can be sure about Fanny Hensel's intention as to the interpretation of the individual pieces, without having to look any further for 'open' or 'hidden' programs.» (B. Borchard)

«The unique aesthetic design which Fanny and Wilhelm Hensel gave their fair copy of the piano cycle The Year, makes us suddenly aware how rigorously our usual note editions are confined to the presentation of the mere note text. ... The fair copy is a small, private and unique work integrating various art forms in one book, though its main focus is unmistakably music, the character piece, the song without words. Perhaps the combination of music, vignettes, lyric epigraphs and colourful paper has such a charming effect because it allows for a 'multi-media' perception that is appropriate to the genre of the lyric piano piece, that complements this small chamber-music form in an unpretentious manner and 'clings' elegantly to it (not only in the literal sense as depicted in the illustrations).» (Christian Thorau)



CD Das Jahr (The year) (2005) (60')

Markus Wenz, piano

with an introduction of Christian Thorau

Salto Records International

SAL 7016

«Markus Wenz has recorded Fanny Hensel's piano cycle «The Year» for the first time with both versions of the «June» and the «Farewell to Rome.»

A great recording with a wonderful pianist.

Prélude

for piano (Rosario Marciano)

First publication

fue 1360 ISMN: 979-0-50012-036-0



www.fanny-hensel.com

A composition by Fanny Hensel which reflects her great affection for Bach. This is a work of remarkable power and feeling.

Sonate g-Moll (1843)

(L. Gavrilă Serbescu/B. Heller)

First publication

fue 1460 ISMN: 979-0-50012-046-9

Piano Sonata written in 1843.

Sonate c-Moll, Sonatensatz E-Dur

(L. Gavrilă Serbescu/ B. Heller)

First publication

fue 1470 ISMN: 979-0-50012-047-6

Composed in 1824 and 1822. Medium difficulty.

HENSEL, FANNY née MENDELSSOHN (1805–1847)

Vier Lieder ohne Worte op. 8

for piano (Eva Rieger)

fue 1420 ISMN: 979-0-50012-042-1

Fanny Hensel was in her element as a Lied composer. With her singingly eloquent character pieces for piano she became the 'inventor' of the genre of the «song without words» – a term which she herself, however, did not employ.

Two Bagatelles

for piano (Barbara Heller)

fue 1230 ISMN: 979-0-50012-023-0

Two easy pieces well suited for piano lessons. Prefaced by Diether de la Motte's fascinating analysis.

HOLMÉS, AUGUSTA (1847–1903)

Rêverie Tzigane (Christel Nies)

fue 1430 ISMN: 979-0-50012-043-8

Besides for operas, symphonic and sacred music, Augusta Holmès also composed salon pieces, e.g. this 'gipsy-dream' with virtuosity, arpeggios and melodic sighs within the gipsy-scale.

«This is a good, tuneful encore piece at grade 7, a shorter alternative to the Liszt Valse impromptu.» (Music Teacher)



JANÁRCEKOVÁ, VIERA

Abgestaubte Saiten. 14 Pieces for Piano

fue 1760 ISMN: 979-0-50012-076-6

Contents: Glockenspiel, Verliebte Stechmücken, Tröpfelnde Elegie, Nachmittag eines Roboters, Nachklang der Weltliteratur, Klavierstück für Harfe und Pauke, Drei ergiebige Fingergabeln, Fünf verirrte Wäscheklammern, Radioaktive Weintrauben, Zwölf-Apostel-Walzer, Beschwörung der silbernen Schlange, Morgenländische Fata Morgana, Der letzte Tag der Herbstferien, Utopische Landschaft
You would not necessarily think of 'piano' when colours of sound are envisioned as they are here: Fortunately players are not left alone with questions about execution. The composer gives excellent introductions into contemporary experimental techniques. Very well suited for piano instructions.



LEE, HOPE (*1953)

Across the veiled distances (1996) (11')

fue 2910 ISMN: 979-0-50012-191-6

Four sections, to be played as one continuous movement: I. being, II. growth, III. seeking, IV. Transformation. Concert piece. «Underlying the entire score is an intense awareness of the joy and the pain that are ever present in the life and ultimate transfiguration of an artistic genius. Lee's music unfolds into structures built upon short fragments that repeat and expand into larger shapes in a fan-like manner. The harmonies are bold and fresh, filled with unexpected yet completely convincing dramatic destinations.» (Music Works, 2002)

Dindle (1979) (10')

for piano

fue 2100 ISMN: 979-0-50012-110-7

Contemporary piano techniques, traditional pitch setting of notes, colourful piano sound, difficult (exam, concert).

entends, entends la passé qui marche...

(1992) for piano and tape (12')

fue 2110 ISMN: 979-0-50012-111-4

«...one of the most beautiful pieces ever written for this combination...The form of the nocturne comes to mind immediately, and indeed, 'entends..' is a kind of night music exploring the subconscious through its use of darker, mysterious timbres and ascetic gestures...» (The Albertan Composer, Review, 1994/3)

Flake upon Flake upon... (1989) (20')

fue 2120 ISMN: 979-0-50012-112-1

Piano pieces for young pianists from primary up to intermediate level. Descriptions of the 13 pieces include: title, level, focus.

Flower Drum Dance (2001) (2'20)

for piano. easy to medium difficulty

fue 10024 ISMN: 979-0-50182-024-5

New Music For Young Musicians Project, initiated by the Canadian Music Centre. Inspired by Béla Bartók's Swine-Herd's Dance.

Melboac (1983) (0,4'-15')

for harpsichord

fue 2140 ISMN: 979-0-50012-114-5

«...three themes are constantly getting involved with each other and surprisingly: despite extensive complicated rhythms, despite the structure consisting of clusters, the composition, which is located between Nancarrow's use of rhythmical elements and Ligeti's 'Tontrauben' (clusters) is always as transparent as water mostly no longer is.» (Reinhard Kager, 1990). Each of the three parts has got a different level of difficulty (from I to V, V being the most difficult) and each can be performed separately.

MAGIDENKO, OLGA (*1954)

Bauernhof op. 88 (2008)

8 pieces for piano: Schmied, Tauben turteln, Das fröhliche Hundchen, Truthahn und Pute, Das kranke Schäfflein, Das stolze Lama, Die Mühle, Feierabend

fue 10069 ISMN: 979-0-50182-040-5

Funny suite for young people aged 11, 12, 13 or 14 years. Easy to medium difficulty.



MAGIDENKO, OLGA (*1954)

Das goldene Schlüsselchen op. 1 (1967)

(10') 10 Pieces for children

Interessante Studien op. 26 (1986) (10')

fue 4360 ISMN: 979-0-50012-936-3

A piano suite for children after the fairy tale of Alexej Tolstoj and stimulating studies for piano. For beginners.

Little Sonatina op. 89

for piano

fue 10040 ISMN: 979-0-50182-040-5

The «litte Sonatina» is intended as an easy music for children who are going to know something about the Piano Sonata.

Sonate op. 2 (1967) (7')

Funny Fughettas op. 3

fue 4420 ISMN: 979-0-50012-942-4

«The Sonata has some magical twists. ... The music swings in a surprising and poetic way between Prokofieff's deeper meaning and post-Romantic piano glory à la Rachmaninov and this is what makes their appeal.» (Piano News)



MARIC, LJUBICA (1909–2003)

Music for Piano I (1945) (7'00)

Etude, 3 Preludes

fue 3240 ISMN: 979-0-50012-824-3

WP: 1945 Belgrad: Zdenko Marasovic

«The Three Preludes for piano, written long ago, may will speak for themselves, as indeed real music. For in order to become something, there must already be something.» (L. Maric) Racy pieces. Moderately difficulty. Good teaching material.

Music for Piano II

Song and Dance, Branko's Round Dance

fue 3460 ISMN: 979-0-50012-846-5

Song and Dance: «Tempo and character are used with reversed roles: The gentle song became lively and with the melody of the dance its exactly the other way round.» (L. Maric).

Branko's Round Dance: based on the poem «Farewell of the Students» of the Serbian poet Branko Radicevic. In this poem, he invites students of neighboring countries to perform a round dance (Kolo) together. Instead of verbal invitations she uses musical motives. A piece full of drive. Moderately difficulty. Very Good teaching material.



MARTINES, MARIANNA (1744–1812)

Sonata da Cimbalo G-Dur (Sally Fortino)

fue 1480 ISMN: 979-0-50012-048-3

The third of her still extant sonatas for harpsichord or fortepiano, in the key of G-major, features especially inventive passages and development sections as well as a free treatment of chromaticism and forward-moving rhythmic motives. The Italian melodic style is prevalent. First publication.



MULSANT, FLORENTINE (*1962)

24 Préludes pour piano op. 38 (1020/11)

(45')

fue 10073 ISMN: 979-0-50182-073-3

The Preludes are mysterious, playing with piano resonance, rhythmic and passionate. They are linked by a great unity of language. It is possible to play some of them, however a complete interpretation is preferable.

Amers pour piano op. 4 (6,30') (1984)

fue 3230 ISMN: 979-0-50012-823-6

Dedicated to David Delambre. Written after reading the poems of Saint John Perse.

Cinq Pièces pour piano op. 12

(1990/97) (3,30')

fue 2950 ISMN: 979-0-50012-195-4

Written for children, these 5 pieces are more widely for beginners. They are of varying design and short duration. They display at turns melody, humour, playfulness, cheerfulness – they are a reflection of childhood.

Huit Pièces pour piano op. 6 (1988) (9')

fue 2940 ISMN: 979-0-50012-194-7

WP: 1988 3. biannual for music creation in Essonne These 8 pieces, all made short, are of opposing natures. The pieces succeedingly expose moments of elegy, fast rhythm, resonance, and of wandering and play in the fog of harmonics or clusters. The whole amounts to a fleeting and expressive work.

MULSANT, FLORENTINE (*1962)

Passacaille pour piano op. 29 (2004) (8,20')

fue 4280 ISMN: 979-0-50012-928-8

WP: Lise de La Salle, 10 September 2004, Paris, Festival des Serres d'Auteuil

The great pianist Lise de la Salle is very successful with this concert piece, which is dedicated to her.

Sonate pour piano op. 13 (1995) (5,30')

Hommage à Domenico Scarlatti

fue 2820 ISMN: 979-0-50012-082-7

This piece strictly obeys to the two-parts structure of the Sonata form of the early XVIIIth Century. All formal elements, like ritornelli, are in place, only the substance of harmony, melody and rhythm have taken liberty: fluid, and with a reference to viennese pointillism.

Uno op. 8 pour piano (1992) (5,30')

fue 2930 ISMN: 979-0-50012-193-0

This is a piece for rather accomplished pianists. There is purposely a unique theme, which constantly generates its own development. The piece is an ample pianistic variation which unwinds and then gradually narrows down to the end. But colour and harmony dominate the piece, bringing light, contrast, and peace.

OLIVE, VIVIENNE (*1950)

Bush Gin Rag (2004) (5')

fue 4670 ISMN: 979-0-50012-967-7

«Just a fun piece that was written in memory of some good times I had together with some of the other artists in residence at Bundanon/Australia.» Medium difficulty.



The Dream Gardens (17')

fue 1280 ISMN: 979-0-50012-028-5

A cycle of seven pieces based on Sir Roy Strong's book: «Creating Small Gardens»

Contents: 1. The Cottage Garden, 2. The Corridor Herb Garden, 3. The Carpet Garden, 4. The Multilevel Garden, 5. The Architectural Garden, 6. The Romantic Garden, 7. The Japanese Garden

WP: 1988, Nuremberg, first performed by Annie Gicquel at the Nuremberg Days for Modern Music. High difficulty.

Five Australian Landscapes (1998)

fue 3540 ISMN: 979-0-50012-854-0

Comm. by Dorian Keilhack

This work was inspired by the Landscape of North Queensland (Australia) where the composer lived for two years. The pieces are all related to each other via motivic and tonal material, although various compositional techniques have been used, including serial and hexatonic. High difficulty. «The main point of her message is directed at the 'feelings surrounding the soul of her audience'. This can be sensed again and again: in the flurrying heat-haze of 'Michaelmas Cay', in the dead still breathlessness of 'Ghost Gums', in the truly 'fantastic' impressions of the Great Barrier Reef in 'Reefscape'. This is a fabulous volume with marvelous and poetic music!» (Piano News)

Perpetuum Mobile (1999)

for piano or electronic keyboard

fue 3550 ISMN: 979-0-50012-855-7

A 60th birthday piece for the musicologist and author, Eva Rieger. Medium difficulty.

Text III for piano (15')

fue 1620 ISMN: 979-0-50012-062-9

Inspired by a deep sea diver's text about the beauty of deep ocean anchovies Olive first composed a work for vibraphone. In Text III she uses themes from this piece and arranges them to become a «Fantasiestück» which includes passages with virtuosity. Difficult.

Toccata e Fuga per Uta (2011) (14')

fue 10088 ISMN: 979-0-50182-088-7

Tuareg Love Song (3')

fue 1800 ISMN: 979-0-50012-080-3

A short meditative pentatonoc piece. Easy.



POMORIN, SIBYLLE (*1957)

Istanbuler Kompositionen

for piano (1996) (10')

fue 3520 ISMN: 979-0-50012-852-6

Arrangement of the Istanbuler Kompositionen for the instrumentation ud, kanun, tanbur, violin, viola, violoncello and percussion. They have been composed during a three month scholarship by the Berlin Government (Senatsverwaltung für Wissenschaft, Forschung und Kultur) in Istanbul. The pieces are inspired by the poems of Yunus Emre (14th century) and by traditional turkish music.

MADAME RAVISSA DE TURIN

(ca. 1745/50–1807)

Six Sonatas pour le Clavecin op. 1

for harpsichord or period and modern pianos (Claudia Schweitzer)

Sonatas I–III

fue 4340 ISMN: 979-0-50012-934-9

Sonatas IV–VI

fue 4600 ISMN: 979-0-50012-960-8

Italian composer. One is struck by her surprising, elaborate modulations, described in 1778 by the Parisian Almanach musical as «bold modulations that the Italians love and our timorous composers do not dare to allow themselves».

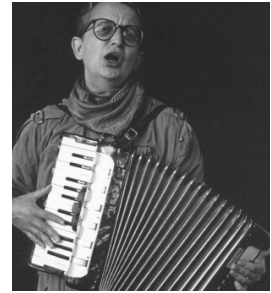


SAMTER, ALICE (1908–2004)

Eskapaden (8') for piano

fue 1070 ISMN: 979-0-50012-007-0

Three short pieces, mostly quick, associated to three versions of «escaping». Medium difficulty.



SCHENKER, MARGRIT (*1954)

Baumklang (sound of trees) for piano

fue 3600 ISMN: 979-0-50012-860-1

Contents: Palme mit Schnee, Chinesischer Kirschbaum, Birke, Ahorn 1+2, Alte Naturinsel in der Stadt, Lärche, Lindenblütenbaum, Trauerweide 1 und 2, Esche.

Easy pieces which are encouraging for improvisation during piano instructions. They had been composed in close cooperation with the piano students of the composer. Pictures from trees were the starting point for sound journeys on the piano.



SCHONTHAL, RUTH (1924–2006)

About beautiful Days

fue 4710 ISMN: 979-0-50012-971-4

Contents: Last Rose of Summer, Little Turkish Girl, Bells pf Shangri La, On a Warm Summer Afternoon, Starry Sky, Homage a Debussy, Passing Clouds with a Pink Tint, Stroll in the Park on a Beautiful Day, The First Real Day of Spring

The Canticles of Hieronymus (18')

fue 2540 ISMN: 979-0-50012-154-1

WP: 27.3.1975 Washington D.C., Margaret Mills
Three interconnected movements, based loosely on the triptych by Hieronymus Bosch «The Garden of Delight». Virtuosity, dramatic and contrasting with some reference to medieval and spiritual elements.

Fiestas y Danzas (1961) (16')

fue 2550 ISMN: 979-0-50012-155-8

WP: 12.4.1964 Carnegie Rec. Hall, Herbert Stessin
Colourful concert piece, with attractive Latin-American rhythms, multimeters and bitonality.

Five Oceanic Preludes

for piano (2000) (6')

fue 3880 ISMN: 979-0-50012-888-5

Contents: 1. Oceanfront at Sunset, 2. The Seagull's slow Ascent and Descent, 3. Beaches Whales, 4. Sirens, 5. Dolphins at Sunset. Medium to difficulty.

In an article in the NY Times the prominent concert pianist Ursula Oppens mentioned the death of good music written using avant-garde techniques suited for piano students. This was the incentive for Ruth Schonthal to write the Five Oceanic Preludes. «In Five Oceanic Preludes pianists play inside the piano with forearms, and on the keyboard while dampening strings inside the instrument.» (Clavier 2004)

SCHONTHAL, RUTH (1924–2006)
Glockenläuten (1999/2000) (13')
for piano
From the Life of a Pious Woman
for Gary Steigerwalt
fue 3160 ISMN: 979-0-50012-816-8

Fourteen Inventions (1984) (28')
for Harpsichord or Piano
fue 2530 ISMN: 979-0-50012-153-4
14 contrapuntal short works. Inspired by Bach's two-part inventions in a contemporary idiom.

Heidelberger Fanfare with Variations (7')
fue 2520 ISMN: 979-0-50012-152-7
WP: 6.8.1996 Heilig-Geist-Kirche Heidelberg,
Ruth Schonthal, Klavier.
Written for the 500th anniversary of the City of Heidelberg. Eleven short, pianistic variations, based on the letters Hedebege (Heidelberg).

In Homage of ... (24 Preludes) (1978) (18')
fue 2580 ISMN: 979-0-50012-158-9
WP: 24.09.1978, Carnegie Recital Hall, Alec Chien
24 short, interconnected preludes suitable for recitals, either whole or in selected groups. These contrasting preludes with virtuosity are meant as homage to Chopin, Bartók, Hindemith and others, expressed in an individual contemporary idiom.

Japanese Sketches for piano: Book I (Junior)
fue 2870 ISMN: 979-0-50012-187-9
Contents: 1. The Pretty Girl in the Pink Kimono with the Chrysanthemums, 2. Melancholy Girl ..., 3. At the Seashore Watching the Waves, 4. The Boy with the Happy Face, 5. The Sad Story of Ito K., 6. Pretty Butterfly Flying From Flower to Flower, 7. Two Gossiping Neighbors, 8. And Poor Mrs. Toshida Was Left All Alone, 9. Gentle Brook, 10. Lanterns Swaying in the Wind, 11. Four Ways of Walking Through a Japanese Garden, 12. Calm Ocean
Descriptive, very poetic imaginative pieces using pentatonic scales in many different keys, bitonality and interesting textures. «There are 12 short pieces in this volume, including one brief theme and variations. The pieces sound pentatonic and include eight notes, eight rests, and some large chords that are built by holding the pedal. The hands also shift out of a five-finger position.» (Clavier 2004)

Short Impressions for very young piano players

Vol. 1
Contents: Happily walking down and up, Seasaw, Happy memory, Gentle tune, Sunday stroll, Tender feelings, Happy again, Xmassy, Xmas bells, a waltz ..., My kidbrother on his hobbyhorse, Trumpets in the distance, Two very good friends, The swing under the old cherrytree, My grandmother is still from the Old Country
fue 3770 ISMN: 979-0-50012-877-9

Vol. 2
Contents: Singing while walking, I tell you, that was really sad, Happy variations for the left hand, Evening bells, Twins, Sayonara, Wintery Day, Sounds I remember, Imagine a sleighride with horses in winter, Fast, catch the ball, Festive sounds, rocking-to-sleep-song
fue 3780 ISMN: 979-0-50012-878-6

Nachklänge (Reverberations) (1967–74)
for piano with added timbres (16')
fue 2560 ISMN: 979-0-50012-156-5
WP: 20.9.1971 Carnegie Recital Hall, R. Schonthal
Contents: Preludium/ Choral/ Sehnsuchtsstema/ Der Krieg/ Ich hat' einen Kameraden/Verzweiflung/ Nachklänge /Vulgarität (Walzer)/Nachklänge/ Abgesang
Distorted quotations from half-remembered German folk-tunes paint a portrait of Hitler's Germany. Objects of metal, wood, glass and plastic placed loosely on the strings produce a ravishing, haunting effect. Medium difficulty.

Oceanic Suite for piano
fue 4730 ISMN: 979-0-50012-973-8
Contents: Seabreezes, Seashells, Seecrabs, Seagulls Turning, The Ecstasy of the Moonlight Swimmer, Oceanwaves

Pieces for Piano for Sam and Jill
from Sunset to Sundown
fue 4610 ISMN: 979-0-50012-961-5
Contents: Last Rose of Summer, Passing Clouds with Pink Tint, The Little Turkish Girl, Sroll in the Park on a beautiful Day, On a warm Summer afternoon, The Bells of Shangri La, Homage à Debussy, The first real Day of Spring, Stary Sky

Sonata Breve (1973) (7,20')
fue 3420 ISMN: 979-0-50012-842-7
WP: 15.02.1973, Delta Omicron 34th Ann. WNYC Festival of American Music, Donell Library NY, R. Schonthal

Sonata in E flat (1948) (7,20')
for piano
fue 2640 ISMN: 979-0-50012-164-0
WP: 6.3.1949, NY, Times Hall, R. Schonthal

Sonata quasi un 'Improvisazione' (1964) (11')
fue 2590 ISMN: 979-0-50012-159-6
WP: 18.2.1965 Festival of American Music, Donell Library, New York, Ruth Schonthal
Rhapsodic, contrasting concert piece with a kinship to Brahms, but individually contemporary approach.
SCHONTHAL, RUTH (1924–2006)
Sonatensatz (1973) (7,30')
fue 2570 ISMN: 979-0-50012-157-2
WP: 23.5.1975 The Juilliard, NY, Gary Steigerwalt
Expressive, romantic-contemporary. Contrasting dynamics, gestures, textures, and registers make this an effective concert piece. Also suitable for graduate student recitals.

Sonatina in A (1939) for piano
fue 3430 ISMN: 979-0-50012-843-4
WP: 1940, Königl. Musikakad. Stockholm, Ruth Schonthal
At the age of 14 Ruth Schonthal composed this Sonatina, which was first published in Sweden in 1941.

Three Elegies (1982) (6')
fue 2600 ISMN: 979-0-50012-160-2
WP: February 1982, The Westchester Conservatory of Music, White Plains NY, Ruth Schonthal
Expresses sorrow in the first movement, anger in the second and reconciliation in the third. Suitable for lecture recitals, memorial services or as a recital piece. Grade IV.
«Although Three Elegies is short, it expresses powerful emotions. The third Elegie features a melody that pierces through repeated full chords and varying emotional settings.» (Clavier 2004)

Tocatta and Arietta (1989) (2')
for piano
fue 2610 ISMN: 979-0-50012-161-9
Commissioned for Renee B. Fisher Piano Competition Grade IV, brilliant and expressive recital piece for the young virtuoso.

65 Celebrations (1993/94)
for piano
fue 2630 ISMN: 979-0-50012-163-3
65 Preludes, Interludes and Postludes in different keys for the year round Christian Holy Days for piano or organ. In selected groups also suitable for concert. Duration from 40 seconds to 3 1/2 minutes.



SCHWEIKERT, MARGARETE (1887–1957)
Novellette (1910) for piano(4')
fue 10089 ISMN: 979-0-50182-089-4
This short piano piece in the style of a barcarolle has a well-defined form from which the composer appears to depart repeatedly with imaginative outbursts. Medium to difficult.

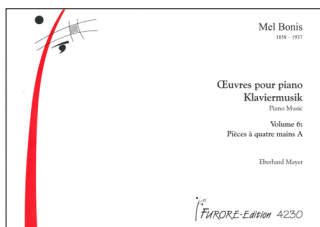


SONNTAG, BRUNHILDE (1934–2004)
Vier Klavierstücke für H. (12')
fue 1100 ISMN: 979-0-50012-010-0
Every piece in this piano cycle demonstrates a principle of musical and other related forms of organisation.

STOLL, MARIANNE (*1911)
Sonate für Gitarre und Cembalo (11')
 fue 1170 ISMN: 979-0-50012-017-9
 Allegro/Thema mit Variationen (Siciliana)/Vivace e ritmico



VIARDOT-GARCIA, PAULINE (1821–1910)
Gavotte & Serenade (1885)
 Two piano pieces
 fue 3900 ISMN: 979-0-50012-890-8
 The singer Pauline Viardot was an excellent singer and pianist. These two piano pieces are swinging compositions for the salon music. Medium difficulty.



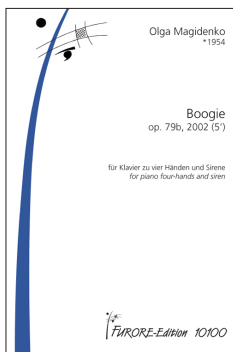
Piano 4hands

BONIS, MEL (1858–1937)
Klaviermusik/Piano Music
 Œuvres pour piano

Vol. 6 Pièces à quatre mains A
 Stücke zu vier Händen/4-hand pieces
 Pavane op. 81/2, Six Valses-Caprice op. 87, Le Songe de Cléopâtre op. 180/1
 fue 4230 ISMN: 979-0-50012-923-3
 «The volume with original music of the Romantics for 4 hands is wonderful literature. Amateurs could play nearly all the pieces. Especially the Pavane and the 6 waltzes are simple to carry out, but very effective pieces. Highly recommended!» F. Helfrich in: Pianist 04/08

Volume 8: Pièces à quatre mains B
 4-hand pieces
 « Suite en forme de Valses » op. 39: Ballabile, Valse lente, Scherzo-Valse, Danse sacrée, Interlude et Bacchanale; Les Gitanos: Valse espagnole op. 15/2
 fue 10025 ISMN: 979-0-50182-025-2

HENSEL, FANNY née MENDELSSOHN (1805–1847)
Drei Stücke zu vier Händen
 Three character pieces 4 hands: Allegretto, Allegro molto, Allegretto grazioso (Barbara Gabler)
 2. revised edition, First publication
 fue 1200 ISMN: 979-0-50012-020-9
 Though undated, the maturity of the compositional structure assures us, that Fanny Hensel wrote these pieces later in her life. The demands on piano



technique are quite high for both of the players especially in the second piece which reminds of an Ouverture. With helpful suggestions for fingering etc. Medium to advanced.

MAGIDENKO, OLGA (*1954)
Boogie op. 79b (2002) (5')
 for piano 4hands and siren
 fue 10100 ISMN: 979-0-50182-100-6
 The funny, humouristic piece «Boogie» is part of the 8th scene of Magidenkos Opera Medea. Commissioned by the Kulturstiftung Rhein-Neckar-Kreis e. V., WP: 20. September 2002 in Dilsberg

Pieta op. 81b (2003) (7')
 for piano 4hands and siren
 fue 10101 ISMN: 979-0-50182-101-3
 Dedicated to Heinrich Vetter
 Commissioned by the Kulturstiftung Rhein-Neckar-Kreis e. V.
 WP: 13. June 2004, Dilsberg, Heidelberger Festival GEGENWELTEN with Ok-Hi Lee and Rudolf Meister
 A piece in one movement in memory of a deceased.



Rock 'n' Roll op. 82 (2003) (7,5')
 for piano 4hands
 fue 10102 ISMN: 979-0-50182-102-0
 Dedicated to Roswitha Sperber
 A dance in one movement: funny, humorous a bit devilish.
 Commissioned by the Kulturstiftung Rhein-Neckar-Kreis e. V.
 WP: 13. June 2004, Dilsberg, Heidelberger Festival GEGENWELTEN with Ok-Hi Lee and Rudolf Meister

SCHONTHAL, RUTH (1924–2006)
Bouquets for Margret
 Five Duets for piano four hands
 fue 3890 ISMN: 979-0-50012-889-2
 Commissioned by the Third Settlement Music School for Margaret Mills.
 For lessons and concerts. Medium difficulty.
 Contents: 1. Bouquets for Margaret, 2. The Pretty Flower Thinks of the Days of Her Wilting, 3. A Bouquet of Wild Flowers and the Butterfly, 4. Exotic Birds and Exotic Flowers, 5. Daisies: She Loves Me, she loves me not, She Loves Me!

2 Pianos 4hands

MEL BONIS (1858–1937)
Klaviermusik/Piano Music
 Œuvres pour piano

Volume 9: Pièces pour deux pianos
Pieces for 2 pianos
 Scherzo opus 40, Variations opus 85
 fue 10026 ISMN: 979-0-50182-026-9
 The level of difficulty of these pieces for 2 pianos is difficult.

2 Pianos 8hands

OLIVE, VIVIENNE (*1950)
And no birds sing (2001)
 for 2 pianos/4 pianists
 fue 3840 ISMN: 979-0-50012-884-7
 WP: London, Sept. 2001, London Piano Quartet
 The title 'And no birds sing' goes back to a piece that Olive wrote during her student days in Freiburg, Germany, during the 1970's. It tells of the dreadful tragedy of Seveso, Italy, and its consequences for the environment. The song of the nightingale is always there in the background. Highest grade of difficulty.

Information
Many further editions with works by women composers in our free general catalogue. The performance duration is given in minutes (e. g. 10').
All editions can be purchased (with the exception of the hire materials for orchestras). A separate list indicating the valid prices is available and may be obtained from Furore.
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