

Gioachino Rossini

1792–1868 150th anniversary of death 2018

Although first and foremost considered an opera composer, the Italian Gioachino Rossini composed an extensive range of sacred and secular vocal music. Well-known are the *Stabat Mater* and the *Petite Messe solennelle*. It is also worth discovering his many smaller choral works.



Petite Messe solennelle

■ Carus 40.650

carus plus

Stabat Mater

■ Carus 70.089

carus **plus**

version for chamber orchestra

■ Carus 70.089/50

Messa di Rimini

■ Carus 40.674

Choral and ensemble music

■ Carus 70.090

carus plus

For major choral works Carus offers extra material: innovative practice aids, available as app or CD, and vocal scores XL in large print.







"Neither little nor solemn, the Mass's lack of solemnity is one its chief pleasures, and Tõnu Kaljuste and the eight voices of the Kirchheimer Consort find a happy balance between the serious text and the openly operatic nature of the music."

Choir & Organ

CDs

Petite Messe solennelle

Kirchheimer Vokal-Consort Tõnu Kaljuste

■ Carus 83.406

Il Carnevale

Choral and ensemble music Südfunk-Chor Rupert Huber

■ Carus 83.324

Dear friends of choral music!

I have now been a member of the team at Carus-Verlag as Sales Director for over six months, and am very pleased to be able to write to you in this capacity for the first time.

Behind us lie some very concentrated and productive months, particularly for colleagues in the Editorial and Production Departments. In November Johann Sebastian Bach's complete sacred vocal works will be available from Carus in modern editions with corresponding performance material. Renowned Bach scholars have been involved in the Bach *vocal* project over several decades, a project which is now reaching its conclusion with a 23-volume Complete Edition of the scores in three slip cases. Dr. Uwe Wolf, Chief Editor at Carus, sums up this project in his magazine article "The complete Bach". Seven conductors who specialize in Bach offer us interesting insights into performance practice by presenting their personal favorite cantatas.

What is more, we are thrilled to present you with our new choral collection, *Loreley*, which is published as part of the highly successful LIEDERPROJEKT. With the *Loreley* choral collection, mixed choirs with just one male voice part now have a range of new, modern arrangements of well-known German-language folk songs. Volker Hempfling, editor of this successful choral collection series, explains in the magazine the significance this repertoire of songs holds for him, and why he considers it just as valuable as Bach's *Mass in B minor*.



Barbara Großmann takes us on a journey to Paris of the 19th century in her article. The French metropolis had much more to offer than just Grand Opéra, and audiences in this European capital of opera were also able to hear first performances of grand and lavish mass and requiem settings. The paths taken by Charles Gounod and Gioachino Rossini are outlined in our magazine; they both have significant anniversaries in 2018 which we will be celebrating.

In the area of critical complete editions, a further volume in the Stuttgart Schütz Edition has been published containing various individual works. Helmut Lauterwasser reports in this issue about the new reconstructions which it includes. And in the Reger Complete Edition the "Songs" volume is the first to be published in the Series "Songs and Choral Works".

I hope you will find much inspiration for your program planning for the coming year, and wish you much enjoyment in reading our CARUS Magazine!

Marit Ketelsen Sales Director



Find the latest happenings under facebook.com/CarusVerlag

Read this magazine online: www.carus-verlag.com/en/focus/carus-magazine

SHORT NOTES



FRIEDER BERNIUS 70

The internationally renowned conductor Frieder Bernius has celebrated his 70th birthday. With the Kammerchor Stuttgart which he founded, he has enriched the Carus label right from the start, most recently with the award-winning complete recording of Felix Mendelssohn's sacred vocal works. He has also just completed a musical edition for the publishers with a new version of the *Missa in C minor* by

W. A. Mozart, augmented and edited in collaboration with Uwe Wolf, Chief Editor at Carus.



MULTIPLE AWARDS

The Stuttgart Kammerchor and Frieder Bernius's CD of *Lieder im Freien zu singen* by Felix Mendelssohn Bartholdy features in the German Record Critics' List of the Best 3/2017. As well as this, the Carus "Liebeslieder" series (song book, choral collection, voice and piano volume, and CD recordings) has been awarded the renowned BEST EDITION Prize by the German Music Publishers' Association.





IMPRINT

Editor

Carus-Verlag GmbH & Co. KG Sielminger Straße 51 70771 Leinfelden-Echterdingen Germany Tel: +49 (0)711 797 330-0 Fax +49 (0)711 797 330-29 info@carus-verlag.com www.carus-verlag.com

editorial staff: Iris Pfeiffer, Christina Rothkamm Translation: Elizabeth Robinson Layout: Sven Cichowicz

Errors excepted.
We welcome your feedback on this issue of CARUS Magazine. Please send us a mail: carus-magazin@carus-verlag.com

● = available on Carus CD Carus 99.009/08 Press date 9/2017

Cover: Frank Walka

HEINRICH VON HERZOGENBERG: 175TH ANNIVERSARY

2018 sees the 175th anniversary of the birth of Heinrich von Herzogenberg. Carus has made a considerable contribution to Herzogenberg's rediscovery, a composer long overshadowed by his friend Johannes Brahms. Choral music played a prominent role in Herzogenberg's output. Two choral collections, one containing secular works (Carus 4.102), and one sacred choral music (Carus 4.106), plus CD recordings of his works (including Carus 83.024) have made many of his works available for the first time. His oratorio *Die Geburt Christi* (Carus 40.196) is frequently performed.

2018 ANNIVERSARIES

Marc-Antoine Charpentier (1643–1704) 375th anniversary

Claude Debussy (1862–1918) 100th anniversary of death **Charles Gounod** (1818–1893) 200th anniversary

Gioachino Rossini (1792–1868) 150th anniversary of death

BACH EDITIONS TODAY

What is Bach research yielding in terms of new discoveries? What function do printed music editions have in the digital age? What does Urtext mean for performers? At a special symposium on 9 December 2017 at the Bach-Archiv in Leipzig, the function of music editions in linking the manuscript to the performer will be brought to life in a number of short lectures and a round table discussion. The occasion for the symposium is the conclusion of the Complete Edition of Bach's sacred vocal works published by Carus-Verlag (see following pages). Participants include Prof. Frieder Bernius, Dr. C. Blanken, Dr. U. Leisinger, Dr. U. Wolf, and Prof. Dr. P. Wollny.



11–14 October, **Music China** Shanghai, China

23–25 November, **2nd International Symposium on Children's Choirs** Bolzano, Italy





CELEBRATIONS AT CARUS

In the first half of 2017 there were particular reasons for celebration at Carus: firstly, in April, company founder Waltraud Graulich celebrated her 80th birthday. After several years as a school teacher, Graulich, mother of four children, founded and built up Carus-Verlag with her husband Günter Graulich. She continues to makes music with her children and grandchildren around the piano, and sings in a choir.

At the end of July, her youngest son Dr. Johannes Graulich, who joined the publishing house in 2001 and is now managing director, celebrated his 50th birthday. Congratulations! And by the way, Carus itself will be 45 years old this year. We are already focusing on the company's forthcoming 50th anniversary in 2022, and are continually developing our program systematically with a wide variety of vocal music – music for use in church services, choral music from the 16th to 21st century, repertoire for school choirs, and much more besides.

CIRCUS ALLEGRO

The German version of the children's musical *Circus Allegro* by Peter Schindler (English version: Carus 12.825) has now arrived at one of the world's leading circuses. Circus Krone, for decades the stage for sensational acts in the arena, has proved itself to be the perfect theater setting for *Circus Allegro*. In July the Gärtnerplatztheater in Munich presented a series of highly acclaimed performances.







CHRISTMAS CAROLS

The newly-released CD box set of Weihnachtslieder (Carus 83.031) contains both traditional Christmas carols and less well-known pieces and includes all recordings from the LIEDERPROJEKT. Traditional German Christmas carols are features alongside pieces from all over the world, all performed by distinguished soloists and ensembles.

The new CD *Choral Music for Christmas* (Carus 83.486) will ensure an especially festive mood this Christmas. Renowned performers include the Calmus Ensemble, the Dresdner Kammerchor, the Kammerchor Stuttgart, and the Athesinus Consort Berlin who perform Christmas highlights.



Bach

THE COMPLETE BACH

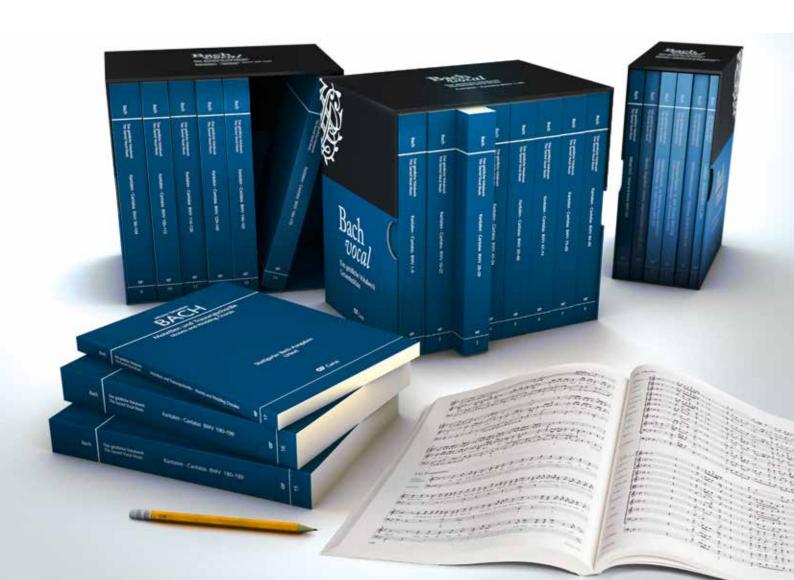
The complete sacred vocal works of J. S. Bach in Urtext

An ambitious publishing project stretching over several decades reaches its conclusion this year: the publication of the complete sacred vocal works of Johann Sebastian Bach together with complete performance material. Our project Bach vocal culminates with a complete edition of the scores in 23 volumes. The editorial work involved in producing over 12,500 pages of scores is a mighty undertaking in itself. But in fact, the Bach vocal project which stands behind them contains many more pages - in the shape of vocal scores, chorus scores and parts. It is only these materials which enable the scores to be heard and bring the works alive musically. But even a glance at the

performance material does not reveal the actual extent of the effort involved in the project. The Stuttgart Bach Edition looks back over a long journey which stretches from the first editions of Bach cantatas around 1960 to today. Along the route, worlds of difference lie between the performance practice of the 1960s or even the 1980s and the present-day, and during this period Bach research too has added enormously to our knowledge about works, sources, and traditions. For the edition this process of evolution has been crucial for what was regarded as 'correct' in 1965, 1985 or even 1995, does not have to be seen in the same way in 2017. So over the course of the

project, not only were a great many editions produced, but many had to be revised several times, or even completely newly edited in order to respond to changed demands or new research findings.

The changing history of the Stuttgart Bach Editions goes right back to the first Stuttgart cantata cycle, performed from 1958 to 1970 under Hans Grischkat (1903–1977) in the Stiftskirche Stuttgart. Hans Grischkat was also responsible for the first cantata editions published by Hänssler-Verlag and was soon afterwards joined by church musician and musicologist Paul Horn (1922–2016) who



Cantatas · Masses · Oratorios Passions · Motets



contributed to a first edition of the cantatas in 1960. Horn played a substantial role in his preparation of innumerable vocal scores and basso continuo realizations for numerous works of Bach (and other composers) until shortly before his death. The impetus for the first sizeable number of Bach editions came in the mid-1980s from a collaboration between Hänssler-Verlag and the Internationale Bachakademie. In time for the 300th anniversary of Bach in 1985, the musicologist and renowned conductor Reinhold Kubik (then an editor at Hänssler) edited a whole series of cantatas particularly for concerts and recordings by Helmuth Rilling. The motivation then was the same as it is today: a lack of modern and up-to-date editions with performance material.

After the Hänssler music publishing program was taken over by Carus in 1992, the Bach editions were newly organized. To this end, Günter Graulich sought out contacts with the leading Bach research centers in Germany, both at an official level and personally - with the Bach Archive Leipzig and the Göttingen Johann-Sebastian-Bach-Institut. Ulrich Leisinger (previously at the Bach Archive Leipzig, now at the Stiftung Mozarteum Salzburg) and I have taken over the editorial directorship with different responsibilities, and the Leipzig Bach Archive has joined us as co-editor of the edition. Well over 100 Bach editions, including all the major works, have been edited by scholars from the team of the two institutes alone, and the process of continual revision would hardly have been possible without these partnerships. Over the last years all editions have been checked through once more, forewords brought up-to-date or changed, entire music editions revised (with the music text often entirely re-set) or completely newly edited in order to offer the most up-to-date perspective as possible. It has however been possible to retain some editions with unaltered music texts at least where no other sources have emerged and the carefully-considered editorial decisions originally taken remain valid today.

The enormous effort invested in this complete Stuttgart Bach Edition has brought great benefits for performers: an authoritative music text prepared for practical use, and partial new reconstructions or versions of Bach's works which could not have been performed in this way until now. And the concluding complete edition of the scores occupies not only a good meter of shelf space in a music library, but it can now also be used on the conductor's rostrum for a whole range of performances.

Dr. Uwe Wolf has been Chief Editor of Carus-Verlag since 2011, after holding various positions in Bach research for over 20 years.



Attractive introductory price!

J. S. Bach The Sacred Vocal Works

Complete Edition in 23 volumes

Edited by Ulrich Leisinger and Uwe Wolf in collaboration with the Bach Archive Leipzig

- 12,500 pages 23 volumes 3 slip cases
- For study and performance: the authoritative Urtext of the Stuttgart Bach Edition reflecting the latest state of Bach research
- Individual volumes edited by internationally-recognized Bach experts and interpreters, including Christine Blanken, Pieter Dirksen, Wolfram Enßlin, Andreas Glöckner, Klaus Hofmann, Ulrich Leisinger, Masaaki Suzuki, Uwe Wolf and Peter Wollny
- Each volume contains a preface reflecting the latest state of Bach research
- Systematic revision of older editions both music and text sections – in which there have been new discoveries about the sources or from historically-informed performance practice
- · User-friendly order following the Bach Works Catalog
- Rapid location of desired work: each cantata volume contains an overview of the cantatas in the church year
- Reader-friendly format, also suitable for conducting (19 x 27 cm, like a vocal score)
- Complete performance material for all works available for sale: full score, study score, vocal score, choral score, and the complete orchestral parts
- Innovative practice aids (carus music, the choir app, Carus Choir Coach) and large print editions of major works

Introductory price

valid through 30.6.2018 full scores in 3 slip cases

■ Carus 31.500

consisting of:

Cantatas and Motets (2 slip cases)

■ Carus 31.501

Masses, Passions and Oratorios (1 slip case)

■ Carus 31.502

available November 2017

Johann Selastian Dach.

Conductors and Church musicians talk about their favorite cantatas



Herr Jesu Christ, wahr' Mensch und Gott

Thou who, a God, as man yet came Cantata for the Sunday of Estomihi BWV 127 (Carus 31.127)

Ton Koopman

When I was twelve or thirteen years old, using the money I had earned as organist at church, I bought an LP with a recording of this cantata with Hans Grischkat. From the very first time I

heard the record, I loved this cantata, and I still do today. Back then I did not know anything about the chorale cantatas or Bach's second cycle of cantatas, but I was very impressed by the moving opening with the special recorder parts. I played the LP until it was worn out.

Shortly before I moved from my home town of Zwolle to study in Amsterdam, I had the opportunity to perform this cantata myself. I played continuo on the harpsichord, and by playing the bass line I was able to appreciate the work even more. The magnificent opening chorus is followed by a secco recitative which did not mean so much to me back then, and after that one of the most sublime soprano arias I know. The solo oboe, accompanied by bass pizzicati and short notes on the recorders, prepares the way for the soprano, who sings the heartfelt text: "Die Seele ruht in Jesu Händen". Here Bach sets the longing for the hereafter in breathtaking style (we

hear the funeral bells). Happily there is a da capo! An accompagnato recitative with trumpet solo follows: a firework display in which Bach depicts the Last Judgement almost operatically. Finally a chorale in which we ask for God's help and for the forgiveness of our sins. What a magnificent chorale – that is how I felt about it then, as now.

Bach wrote many brilliant cantatas but put a huge amount of effort into this one (as can be seen from the manuscript), and for me it stands apart. It still moves me deeply. Particular chords go straight to the heart. What a masterpiece!

Ton Koopman, conductor, organist, harpsichordist, and university lecturer, has specialised in the music of the Baroque in historic performance practice. He has recorded the complete Bach cantatas with the Amsterdam Baroque Orchestra and the Amsterdam Baroque Choir.

Der Himmel lacht! Die Erde jubilieret

The heavens laugh, the earth exults in gladness. Cantata for Easter Sunday BWV 31 (Carus 31.031)

Helmuth Rilling

The Easter story is vividly stamped onto each movement of this early cantata. Bach first greets the risen Christ with a magnificent Sinfonia dominated by the trumpets. All the instruments seem to rush past in unison, then praise the risen Lord in soloistic passages and chordal blocks. In the introductory chorus, unusually in five parts, Bach's allegro music has a captivating, enthusiastic character. He follows this with an adagio section, harmonically recalling the preceding Passion story, and ends with a third section which takes up the vitality of the opening.

Bach writes a two-part recitative and aria for each of the three soloists. The constant change of tempo in the recitatives results in an exceptionally varied and lively interpretation of the text. The



first aria for the bass is accompanied only by continuo. The beginning of the text "Fürst des Lebens, starker Streiter" sets off a majestic dotted rhythm which defines the whole piece. Bach embeds the tenor aria "Adam muss in uns verwesen" in a movement for strings. This has a liveliness through the constant sixteenth notes in the upper part, but also a warmth through the scoring for two viola parts. The third aria "Letzte Stunde brich herein" unfolds as a dialog between soprano and oboe. Line by line, the chorale "Wenn mein Stündlein vorhanden ist" is also heard in the violins

and violas. The hope of a continued personal life after death is expressed in an enraptured, meditative way.

The final verse of the same hymn appears as the final chorale: "So fahr ich hin zu Jesu Christ". As is often the case, the chorale is sung in a four-part setting by the chorus. In addition Bach gives the first trumpet and the first violin an obbligato part – the radiance of the resurrection shines on the chorale. The fermata at the end of the lines are notated on quarter notes. For the upper part Bach places the fermata an eighth note later. It is moving how the urgent hope of life after death gains expression in the final chorale through this device.

Helmuth Rilling's career as a conductor is closely associated with J. S. Bach in many ways. He was the first conductor to record all the sacred Bach cantatas on LP record. In 2000 under his overall artistic direction, the first complete recording of all the works of Bach came to fruition. He was Artistic Director of the Internationale Bachakademie Stuttgart which he founded, and President of the Neue Bachgesellschaft from 1990 to 1996.



Wer nur den lieben Gott lässt walten

All those who seek God's sov'reign guidance. Cantata for the 5th Sunday after Trinity BWV 93 (Carus 31.093)

Gotthold Schwarz

A guiding principle for my responsibilities as Kantor of St. Thomas's Leipzig could be: "Bekennen will ich seinen Namen" (BWV 200). This applies as much to the musical direction of St Thomas's Choir, with its rich tradition as it does to the choice of works for performance from the almost inexhaustible riches of sacred vocal music since the beginning of polyphony and the current question of how a chorale should be convincingly communicated. The masterly cantata Wer nur den lieben Gott lässt walten BWV 93 displays, as I understand it, the relevance and topicality of hymns. In 1641 Georg Neumark wrote a humble, trusting hymn text, and a wonderful melody to go with it. His "Trostlied" (as he called it, taking his inspiration from Psalm 55, verse 23) quickly became well-known. From this Bach shaped a perfect example of the chorale cantata genre. As a brilliant composer, he made it clear at the same time that this genre should not be regarded as concert music for entertainment, but as his profession of "Soli Deo Gloria". Today we can comprehend this if we take the trouble to convey the meaning of the text clearly in our performances, following the tried and tested rule "Prima le parole, poi la musica", while simultaneously asking, like Bach, "Juva Jesu" [Jesus, help].

Gotthold Schwarz has had a long association with St Thomas's Choir Leipzig, firstly as a choirboy, then as a concert singer, and vocal coach. As Kantor of St. Thomas's he is now following directly in the footsteps of J. S. Bach.

Wir müssen durch viel Trübsal in das Reich Gottes eingehen

Through bitter tribulation we enter into God's kingdom. Cantata for the Sunday Jubilate BWV 146 (Carus 31.146)

Frieder Bernius

Cantata BWV 146 is one of the less known works, and is the very first cantata which I myself performed in 1971. Not only for that reason has it remained one of my favorite cantatas.

When we hear the opening, it immediately strikes as familiar: the beginning of the Harpsichord Concerto in D minor! What does this have to do with the title of the cantata, with "Trübsal" [tribulation]? Or with the "Eingehen in das Reich Gottes" [entering into the kingdom of God]? We soon realize that it is not the introduction to an opening chorus, but an introductory sinfonia with an organ solo part instead of the harpsichord. We call this secondary exploitation nowadays. Is it a coincidental choice? But could the key of D minor not also correspond with the "Trübsal" [tribulation] and the concertante-rhythmic style be interpreted as joy at the "Reich Gottes" [kingdom of God].

Now we come to the second movement. Only now do we hear the text of the cantata, set in G minor and in a four-part setting, but this time entirely without any instrumental introduction which is unusual. The orchestra underlies the choral writing with a theme played in unison which is again well-known to us: it is the slow movement of the Harpsichord Concerto! A passacaglia, the theme of which constantly repeats and gives the upper parts the opportunity to depict the tribulation through the broken dominant seventh chord of the bass line. What an overwhelming combination of instrumental concerto and choral writing! Who else could write like this other than Bach, without recourse to earlier models?

In the following aria in B flat major the alto frees herself from so much tribulation in a duet with a violin and with ascending motifs to the text "ich will nach dem Himmel zu", but not without looking back at "schnödes Sodom" [wicked Sodom] with sighing nine-seven chords. In the B section of the da capo aria, the theme at "meines Bleibens ist nicht hier" seems famililar to us - we recognize it as the theme of the cantata (and an organ fugue) Ich hatte viel Bekümmernis. That is what is special about Bach: we can reconstruct his compositional thought process and at the same time enjoy the musical result!

How else could the following soprano accompagnato recitative with the words "Ach" [Ah!], "böse Welt" [evil world], "Weinen" [weeping], "Seufzer" [sighs], "Leid" [sorrow] be treated compositionally than with diminished chords, chromatic lines and sighing suspensions? And the following soprano aria? I still remember as if it were yesterday my feelings of happiness at hearing the duet with the flute, accompanied by two oboes d'amore. How it constantly changes between the D minor of "Zähren" [tears] and the "bangem Herzen" [anxious heart] and the F major of the "Herrlichkeit" [glory] and the "Tage der seligen Ernte" [day of the blessed harvest]. And in the tenor/bass duet "Wie will ich mich freuen" [How shall I rejoice], which ends the cantata: can anyone rejoice ["freuen"] and be refreshed ["laben"] more appropriately in music - rhythmically, metrically and melodically - than in this minuet for two voices?

In his varied repertoire, the choral and orchestral conductor Frieder Bernius has focused intensively on the works of Bach. The Barockorchester Stuttgart which he founded specializes in historical performance practice of the 18th century. His recording of Bach's St Matthew Passion has recently been released on the Carus label.



Gudrun Bublitz

C Carus NEW Ein feste Burg

J. S. Bach: Ein feste Burg BWV 80 Missa in g BWV 235 Kammerchor Stuttgart, Barockorchester Stuttgart, Frieder Bernius

■ Carus 83.282

🔊 Lyn Williams, Gondwana Choirs, Australia





Patrick Charbon

Nach dir, Herr, verlanget mich O my Lord, I long for thee BWV 150 (Carus 31.150)

Simon Carrington

This remarkable early cantata has always been a favourite of mine - and yet is something of a mystery. Neither the poet nor the occasion of its composition is recorded. Bach seems to have chosen his musical ideas with particular care to illustrate the text. Scored for just two violins, solo bassoon and continuo, the cantata is eminently practical and yet supremely expressive.

As a conducting exercise, the first chorus condenses a multitude of essential techniques into three action-packed minutes! Each chorus is no more than two or three minutes in length but packed with musical and pictorial ideas.

The final movement is a grand and ingenious chaconne, full of a host of inventive ways to pit orchestra against choir, instability and suffering against the strength and blessing of God, the protector. I have two strong memories of conducting this marvelous chorus. The first was in the Mormon Tabernacle in Salt Lake City, USA, with the 900 (!) voices of the Utah All State choir, the best high school singers from around the state. The Mormons really know how to sing Lutheran church music! The vibrancy and fervency of that sound in this B minor chaconne accompanied by the great organ in the tabernacle remains unforgettable. Some years later I conducted the cantata in Jordan Hall at New England Conservatory, in Boston, Massachusetts. My choir sang the cantata with members of Benjamin Zander's Boston Philharmonic Orchestra. At the end of the cantata's grand final chaconne, Ben led the full orchestra into Brahms Symphony number 4 in E minor, the last movement of which is based on a passacaglia bass line closely resembling Bach's chaconne.

Sei Lob und Ehr dem höchsten Gut

All glory to the Lord of Lords BWV 117 (Carus 31.117)

Kay Johannsen

My favorite cantata? I have many, and during the course of our ten-year "Bach:vokal" cycle others are constantly being added. I have happy memories of the very first Bach cantata which I performed as a teenager: Sei Lob und Ehr dem höchsten Gut. I was particularly fascinated by the alto aria "Ich will dich all mein Leben lang, O Gott von nun an ehren". Here, Bach wrote an absolutely beguiling aria theme in a gentle, lilting D major in triplet 3/4 meter. He has the flutes float over the strings - what magic! In style, this aria is related to the opening chorus with its cheerful, lively 6/8 meter. This is also a straightforward movement, but is effectively structured with agile sixteenth-note writing over long passages in the cellos and a cantus firmus high in the texture for the soprano, shining above everything in the simply-scored chorale setting. In the tenor aria with two oboes d'amore, and also the bass aria with violin, lyrical rather than virtuoso writing comes to the fore. And so this chorale cantata based on a song of praise which is still frequently sung today, can serve as a beautiful introduction to Bach's cantatas, many of which are still too little known.

Kay Johannsen, Kantor of the Stiftskirche in Stuttgart, performed the complete organ works of Bach between 1997 and 2007, and has recorded 5 CDs for the Edition Bachakademie. As part of the "Bach:vokal" cycle, he is conducting the complete vocal music of Bach between 2011 and 2021.

Simon Carrington, Yale University professor emeritus, has enjoyed a long and distinguished career in music, performing as singer, double bass player and conductor including innumerable encounters with Bach.

Jesu, der du meine Seele Jesus, you have freed my spirit Cantata for the 14th Sunday after Trinity BWV 78 (Carus 31.078)

Rudolf Lutz

My approach to Bach has a great deal to do with my development and approach as an improviser and composer. What has always particularly interested me is the decisions Bach made in setting and working out his textual model, some of which can be reconstructed from the movement structure, but others completely unexpected. For me the most memorable experiences include the performance of the cantata Jesu, der du meine Seele BWV 78. This is a fascinating work right from the opening chorus for its innovative blending of traditions combining a chorale motet with an ostinato passacaglia and concerto-style elements. The following duet "Wir eilen mit schwachen, doch emsigen Schritten" in turn combines an almost folk-musiclike cheerfulness with a beguiling duet and busy continuo writing. And the arias and recitatives feature more than ideally-matched musical expression for each nuance of the text - from strongly-expressive declamation over the elegiac melody of the flutes to the pathos-laden accompagnato and energetic orchestral writing. When the final chorale with its powerful longing for eternity is heard, we have experienced a veritable sermon in music which is never conventional or wearying. So I always look forward to new works when I open the score of a Bach cantata I do not yet know.

Organist, harpsichordist, church musician, and choral director Rudolf Lutz was appointed Artistic Director of the J. S. Bach-Foundation in St. Gallen, Switzerland, in 2006. With the instrumental and vocal ensembles he founded in Trogen (in the Appenzell region of Switzerland) he has embarked on a project aiming to perform Bach's complete cantatas in which a new cantata is studied and rehearsed every month.

J. S. BACH: CANTATAS – NEW EDITIONS

O ewiges Feuer, o Ursprung der Liebe O fire everlasting. Cantata for the 1st day of Pentecost BWV 34

Soli ATB, Coro SATB, 2 Fl, 2 Ob, 3 Tr, Timp, 2 Vl, Va, Bc / 21 min ed. Paul Horn, rev. Felix Loy

■ Carus 31.034

Schauet doch und sehet

Look ye then and see now. Cantata for the 10th Sunday after Trinity BWV 46 Soli ATB, Coro SATB, 2 Blfl, 2 Obca, Tr da tirarsi, 2 VI, Va, Bc / 20 min ed. Paul Horn, rev. Uwe Wolf

■ Carus 31.046

Jauchzet Gott in allen Landen

Praise ye God throughout creation. Cantata for the 15th Sunday after Trinity BWV 51 / Solo S, Tr, 2 VI, Va, Bc 20 min / ed. Paul Horn, rev. Felix Loy

■ Carus 31.051

Die Himmel erzählen die Ehre Gottes

The heavens are telling of God in glory Cantata for the 2nd Sunday after Trinity BWV 76 / Soli SATB, Coro SATB, Ob I/ Obda, Ob II, Tr, 2 VI, Va, Bc 35 min / ed. Ulrich Leisinger

■ Carus 31.076

Herr Jesu Christ, wahr' Mensch und Gott

Thou who, a God, as man yet came Cantata for the Sunday of Estomihi BWV 127 / Soli STB, Coro SATB, 2 Blfl, 2 Ob, Tr, 2 Vl, Va, Bc / 21 min ed. Hans Grischkat, rev. Felix Loy

Carus 31.127December 2017

Warum betrübst du dich, mein Herz

What is it troubles thee, my heart Cantata for the 15th Sunday after Trinity BWV 138 / Soli SATB, Coro SATB, 2 Obda, 2 VI, Va, Bc / 20 min ed. Uwe Wolf

■ Carus 31.138

Mein liebster Jesus ist verloren

My blessed Jesus, gone forever Cantata for the 1st Sunday after Epiphany BWV 154 / Soli ATB, Coro SATB, 2 Obda, 2 VI, Va, Bc [Cemb] / 17 min ed. Benedikt Leßmann

■ Carus 31.154

Mein Gott, wie lang, ach lange

Ah God, my way is weavy. Cantata for the 2nd Sunday after Epiphany BWV 155 Soli SATB, Coro SATB, 2 VI, Va, Fg, Bc 13 min / ed. Paul Horn, rev. Felix Loy

■ Carus 31.155

Text language: German, English singable translation. Full score, vocal score, choral score and the complete orchestral material available or to be published in 2017.

Ich steh mit einem Fuß im Grabe

I stand with my open grave before me Cantata for the 3rd Sunday after Epiphany BWV 156 / Soli SATB, Coro SATB, Ob, 2 VI, Va, Bc / 17 min ed. Uwe Wolf

■ Carus 31.156

Der Friede sei mit dir

May Peace be unto you. Cantata for the 3rd day of Easter BWV 158 Soli SB, Coro SATB, Ob, VI solo, Bc 12 min / ed. Hans Grischkat, rev. Felix Loy

■ Carus 31.158

Ihr, die ihr euch von Christo nennet

You, who the name of Christ have taken Cantata for the 13th Sunday after Trinity BWV 164 / Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 Vl, Va, Bc / 17 min ed. Frieder Rempp

■ Carus 31.164

O heilges Geist- und Wasserbad

O Holy Spirit's solemn rite Cantata for the Trinity Sunday BWV 165 Soli SATB, Coro SATB, 2 VI, Va, Fg, Bc 15 min / ed. Frauke Heinze

■ Carus 31.165

Ihr Menschen, rühmet Gottes Liebe

You mortals, tell of God's devotion Cantata for the feast of John the Baptist BWV 167 / Soli SATB, Coro SATB, Ob/ Obca, Clarino, 2 VI, Va, Bc / 18 min ed. Ulrich Leisinger

■ Carus 31.167

Es ist ein trotzig und verzagt Ding

The heart is wicked, defiant and deceitful Cantata for Trinity BWV 176 Soli SAB, Coro SATB, 2 Ob, Tl (Eh), 2 Vl, Va, Bc / 13 min / ed. Paul Horn, rev. Uwe Wolf

■ Carus 31.176

Ärgre dich, o Seele, nicht

Fret thee not, thou mortal soul Cantata for the 7th Sunday after Trinity BWV 186

Soli SATB, Coro SATB, 2 Ob, Tl (Eh), Fg, 2 Vl, Va, Bc / 40 min / ed. Uwe Wolf

■ Carus 31.186/50

Gott ist unsre Zuversicht

Rest thy faith on God the Lord Cantata for a wedding BWV 197 Soli SAB, Coro SATB, 2 Ob/Obda, Fg, 3 Tr, Timp, 2 VI, Va, Bc / 20 min ed. Uwe Wolf

Carus 31.197/50

Insert movements for the Magnificat NEW

from BWV 243a (German, Latin) Soli SB, Coro SSATB, 2 Ob, 2 VI, Va, Bc ed. Günter Graulich

■ Carus 31.243/50



New recordings of the Gaechinger Cantorey and Hans-Christoph Rademann at Carus



J. S. Bach: Erhalt uns Herr, bei deinem Wort

Cantatas BWV 79, BWV 126 and Missa in G major

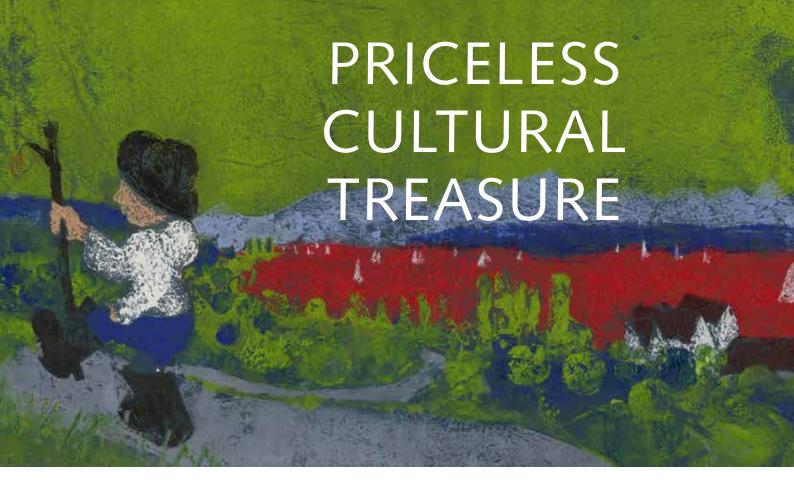
■ Carus 83.311

A CD marking the commemoration year of the Reformation which simultaneously provides an illustration of the new orientation of the Gaechinger Cantorey.



J. S. Bach: Christmas Oratorio Cantatas I–VI BWV 248 Carus 83.312 (2 CDs)

Based on the historic foundations of the Bach era, and rooted in the living performance history of the choir, the name "Gaechinger Cantorey" represents an integrated musical approach and the aesthetic sound ideal of the Baroque.



Volker Hempfling on the new Loreley choral collection

German folk songs had disappeared from the repertoire of choirs for a long time. *Loreley*, the choral collection series edited by Volker Hempfling with Günter Graulich, has successfully contributed to the revival of this traditional repertoire of songs in musical life. Now another volume in the series has been published, arranged for mixed choirs with just one male voice part, some with piano accompaniment. Volker Hempfling explains why he particularly loves folk songs, and what the latest volume offers in terms of new pieces – including a quite personal discovery.

he "Loreley" choral collection series for mixed choir which you have edited with Günter Graulich for over a decade continues to enjoy tremendous success. How did this come about? Did you expect this?

We could not have anticipated this success, but German folk songs had almost disappeared around the turn of the millenium and were perhaps waiting to be rediscovered. Back then Günter Graulich asked me whether I would like to do a choral collection with German folk songs, and I readily accepted. In fact, I was surrounded by folk songs from my childhood onwards and I can recall from the age of two how my grandmother sang Guten Abend, gute Nacht to me. And when later on I taught in a primary school, I sang folk songs with the children. Children will namely never learn the songs if their parents and teachers

do not sing them to them; folk songs were handed down through parents and grandparents who also learned to appreciate them through singing them in choirs. And folk songs were sung less frequently in choirs towards the end of the last century because the songs were too tainted due to their appropriation by the Nazis. The Loreley choral collection which we have devised has now reached its eighth edition, and folk songs are once again being widely sung by choirs, thereby continuing the tradition. I frequently receive feedback about how much choirs love this book. Parents and grandparents - and youth choirs as well - are now singing folk songs. It is important that this continues through the generations and is maintained. For why should we discard a 500-year-old cultural heritage - think of Isaac's Innsbruck, ich muss dich lassen, for example - because of twelve years of Nazi darkness?

What do you see as the special value of this cultural heritage? What characterizes the songs?

Folk songs are good, quite simply good! And they are also becoming popular in other countries. Der Mond ist aufgegangen or Kein schöner Land, for example, are highly regarded, they stand for pure romanticism. On tours abroad in particular, German choirs are asked for these songs. I find this cultural heritage so incredibly precious that we simply must engage with the job of preserving it. I regard it as a precious treasure - it simply cannot be put any other way - of high quality, gathered together by many generations. And of course also by composers such as Silcher and Brahms. Today we call them "folk songs", but they were not planned as such by either Silcher or Brahms. They have achieved this status because they are sung by everyone. The repertoire of songs has just as great a value for me as Bach's B minor Mass which should never be allowed to fall out of the repertoire, or works by Mozart, Handel, and others. It is an international cultural heritage worthy of preservation.



The new choral collection is conceived for choirs with just one male voice part – what is your target group here?

The collection is aimed at two groups. Firstly there are choirs who have grown somewhat older, or established choirs where, over the course of time, fewer basses or tenors come to rehearsals. These choirs will certainly have a lot of fun with the collection. The other group is youth choirs where the young male

voices have not yet developed their high or low notes. For that reason, the male voice part in the collection is in the baritone range, so that both tenors and basses will be able to cope with it well.

How did the composers approach the guidelines for vocal scoring?

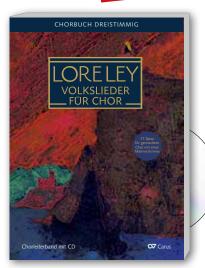
There are, and were in the past, some very beautiful three-part settings, and there are composers who achieve this wonderfully. Incidentally, it is a far greater skill than writing a four-part setting. But as there are now often more female than male voices in choirs, the composers could also write in four parts with a third female voice part. That is possible nowadays, because in my experience, now after 55 years of choral conducting experience, the low female voices have genuinely developed a lower vocal range. Whereas formerly it was a challenge to sing a low F below middle C audibly, this is often no longer a problem. Women who sing in this register have powerful, developed alto voices, so that composers can write a four-part setting for soprano, mezzo-soprano, and alto - plus one male voice part - with confidence. We also assume that there are more girls than boys in youth choirs. More than a third of the settings are therefore written in this way for four parts.

It was important for me to offer an additional piano accompaniment for some of the settings, which can also give choirs a kind of musical support. In these piano accompaniments for almost half of the settings, some of which are optional, composers had the opportunity to present the text more richly with the possibilities offered by a piano.

The repertoire of songs has just as great a value for me as Bach's *B minor Mass*. It is an international cultural heritage worthy of preservation.

For *Das Wandern ist des Müllers Lust*, Jean Kleeb, a Brazilian composer who has lived in Germany for 20 years, initially wrote a very beautiful three-part setting. Then I asked him to incorporate some





Loreley. Folk songs for choir

77 German folk songs in arrangements for mixed choir with just one male voice part a cappella or with piano accompaniment ed. Volker Hempfling

Choral collection with CD (figure humaine, Denis Rouger)

■ Carus 2.203, 176 p.

edition*chor* (without CD)

Carus 2.203/05

Introductory price valid through 30.9.2018

Already published in the series:

Loreley. Folks songs for choir SATB

Choral collection with CD ■ Carus 2.201/20, 224 p.

editionchor

■ Carus 2.201/05



Loreley. Folks songs for women's choir Choral collection with CD

■ Carus 2.202/20, 224 p.

edition*chor*

■ Carus 2.202/05



What distinguishes the choral collection series, particularly the third volume "Loreley"?

It is the settings above all which are extremely innovative. We had more than half of these newly-written for the collection. And the composers come from all over the world, in the new volume for example from Great Britain, the USA, Sweden and Finland. It is gratifying that in the first volume, many of the settings were by composers from countries which had particularly suffered under the Germans during the Third Reich. I think it is tremendous that composers from these countries -Belgium, the Netherlands, France and Poland of course - are now writing settings of German folk songs and thereby contributing to the renaissance of the folk song. In this international mix, many witty and amusing and atmospheric settings have been written.

In the latest volume we have also responded to new trends and have included rap-like elements or pop, for example, with composers such as Carsten Gerlitz and Oliver Gies, who usually writes for his ensemble Maybebop. The generation of 30 to 40-year-old composers are new-

Which songs mean a lot to you personally?

When I was ten years old, an age when you are touched by romanticism, the song Dunkle Wolk fascinated me in particular. I had just begun piano lessons and then I wrote a three-part setting - as appropriate for the ability of a ten-year-old. It was the time of Distler and Pepping and the setting is written in that style. Carus-Verlag agreed to include this three-part setting which I wrote in 1954 in the latest choral collection. In 1981 I created a four-part setting from this, adding just one voice which comprises a single note, B. This line can easily be sung by women's voices. And in 2017 I finally composed a piano part to go with it, with slightly jazzy harmonies. The complete

song setting contains, as it were, my development from childhood to today. By bringing everything together, you can take everything apart again.

In the book there is a whole range of songs which I am particularly fond of: Kein schöner Land, Der Mond ist aufgegangen, Bunt sind schon die Wälder, and Die Gedanken sind frei. I also really like Die Blümelein, sie schlafen and of course Wer hat die schönsten Schäfchen – I now need all of these for my seven grandchildren. Basically, I can say there are no songs in the collection which I am not especially fond of.

ly represented in this volume. Michael Carbow's setting of *O du fröhliche* also follows new trends – set with scat syllables, i.e. in a vocal jazz style. Or the setting *Die Gedanken sind frei* by Matthias Nagel who uses rap. These are wonderful settings with piano accompaniment.

It was also important to us to have arrangements in a more classical style: good to sing, not too difficult, and yet cleverly and imaginatively composed. Here, for example, are arrangements such as the *Vogelhochzeit* by Gunther Martin Göttsche, the *Loreley* by John Høybye, and the short "musical" *Ein Jäger längs dem Weiher ging* by Peter Schindler, to name just a few.



Volker Hempfling has many years experience as Professor of Choral Conducting. A truly knowledgeable connoisseur of the international choral scene, he is editor of the *Loreley* choral collection.





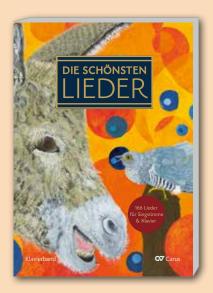
Charity project supporting singing with children

New in October 2017

nyone looking for a wide-ranging selection from the classic treasury of songs from German-speaking countries in a beautifully-produced volume will strike lucky with this song book. Families with children will enjoy using this volume over the years. The choice of songs is as colorful as life itself: songs for celebrations, for telling stories, playing, laughing and dancing, enjoying the seasons, friendship, the pleasures and pains of love, going to sleep. Alongside folk songs, the book also contains songs from other countries which have already become standards, plus lots of rounds.

The song book contains 166 songs with melodies, texts, and chord symbols. The singalong CD (mp3 format) contains one or two verses of all the songs recorded on different instruments. An invaluable support for learning and singing together.

Frank Walka has produced numerous expressive paintings specially for the song book. Printed on double pages and also scaltered throughout the music pages, these invite you to explore the songs and tell their stories in a unique way.



This extensive volume for piano offers for all 166 songs arrangements for voice and piano. The melodious arrangements ar easy to medium level of difficulty, the involvement of around 50 composers guarantuees a wide range of music and styles. All the verses of the text are included. A unique treasury of songs for voice and piano.



Have a look inside: www.carus-verlag.com/2409

The most beautiful songs

The big family song book
Song book inc. singalong CD (mp3)
ed. Christine Busch and Frank Walka
Illustration by Frank Walka

246 pages, Hardcover Large-format 30,5 x 26,5 cm ■ Carus 2.409



The most beautiful songs volume for voice and piano 176 pages ■ Carus 2.409/03

CDs: The most beautiful songs, vol. 1 and 2 Dorothee Mields, Jonas Kaufmann, Christoph Prégardien, Calmus Ensemble, Kammerchor Stuttgart, Dresdner Kammerchor and others

■ Carus 83.032, 83.033 (vol. 2 only available in Germany, Austria and Switzwerland)

Win CD boxes!

The front cover of the song book *The most beautiful songs* depicts one of the song illustrations by Frank Walka. To which song does it refer? Just write an email until 30.11.2017 to carus-magazin@carus-verlag.com. From the correct answers we will draw five winners who will get each a package with the CD boxes *The most beautiful songs* (Carus 83.032 und Carus 83.033)!



Charles Gounod (1818-1893)



Gioachino Rossini (1792–1868)

A PARISIAN CENTURY

In the footsteps of Gioachino Rossini and Charles Gounod

In the 19th century France experienced a period of great upheaval both politically and socially: the tribulations of the French Revolution and the Napoleonic Wars ended in 1815 with the restored order brought about by the Vienna Congress, and the Bourbon monarchy was reinstated. But the new ways of thinking about liberty, equality, and fraternity could no longer be suppressed. At the onset of industrialization, the rising bourgeoisie and the working classes increasingly subverted the traditional hierarchical class system, in opposition to all attempts at restoring the previous order. At the same time, over the course of the century, a completely new French self assurance and national confidence developed. In the preceding century, Italian influences had shaped musical life at court and in Paris. Under Louis XIV, the Italian composer Jean-Baptiste (Giovanni Battista) Lully firmly held the reins as regards opera, and Napoleon too preferred Italian music to French. Italians such as Giovanni Paisiello and Ferdinando Paër directed the imperial chapel. Even after Bonaparte's fall, Italian composers still influenced musical life in Paris; the Florentine Luigi Cherubini was even appointed director of the Conservatoire in 1822. At this time, the 32-year-old Gioachino Rossini came to Paris and, with his last stage work Guillaume Tell (1829) in particular, engaged with the traditions of French opera in France. However, because of the abdication of his royal patron in the July Revolution of 1830, he lost all his official positions in Paris.

Under the new Regent, the "Citizen King" Louis-Philippe, numerous musical guests from abroad came to Paris, includ-

ing Frédéric Chopin, Richard Wagner, and Niccolò Paganini. Composers and virtuosi of international rank wanted to make their names in the city on the River Seine. Works by Giacomo Meyerbeer, Adolphe Adam, and Daniel-François-Esprit Auber dominated Parisian stages. Rossini was indeed dismissed from his positions, but nevertheless continued to exert considerable unofficial influence in his previous places of work, and even lived in a small apartment directly in the Théâtre Italien (Salle Favart) 3. Now he had time to devote himself to a commission from Spain – the Stabat Mater. Because of health problems he initially wrote just six of the twelve movements. Only later did he replace the other movements with his own music. On 7 January 1842 the completed version of the work was extremely successfully premiered in the Théâtre Italien. Given a tumultuous reception by audiences and critics, the work was heard again that same year in Paris alone a further 14 times.

The French composer Charles Gounod, 26 years younger, did not experience Rossini's success in 1842. He spent a period from 1839 in Italy as prize-winner of the illustrious "Prix de Rome" awarded by the Académie des Beaux Arts 4. Back in Paris, in 1843 he took up a position as music director at the Église des Missions Étrangères 6, initially devoting himself exclusively to sacred music. The troubles of the February Revolution in 1848 brought this period in his career to an end. The rebellions of the workers and bourgeoisie against the increasingly reactionary politics of the King led to the declaration of the Second Republic. Napoleon's nephew, Louis Napoléon Bonaparte, was elected French president,

"Capital of the Nineteenth Century". This much-quoted label is as challenging as it is fitting: it is hard to overestimate the charisma and force of attraction which radiated from Paris during this period. The French capital became a melting pot for artists and intellectuals from all over the world. In 2018, the anniversaries of two important protagonists in this Parisian century will be celebrated: firstly, the 150th anniversary of Gioachino Rossini's death, and secondly the 200th anniversary of Charles Gounod's birth. Both became celebrated for the music they wrote for Paris theaters, but they also achieved great success with their sacred works. The political events and upheavals of the time shaped their careers.

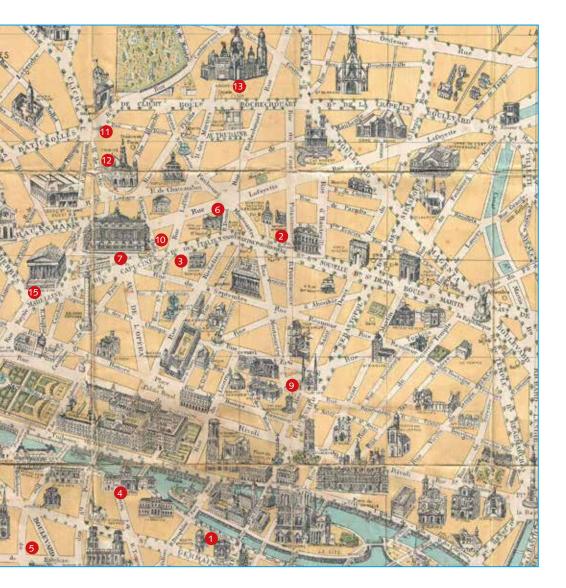


Map by L. Guilmin, 1890

but very shortly afterwards he had himself proclaimed Emperor in a coup d'etat. There is very little information about how Gounod spent the period between 1848 and 1852. Was he involved in fighting on the barricades, like his fellow-musician Ambroise Thomas? As regards music, during this period he seems to have attempted to make contacts in various

Map of the city 1890

- 1 Gounod's birthplace (11 place Saint-André-des-Arts)
- 2 Conservatoire de musique
- 3 Salle Favart (Théâtre Italien 1825–1838)
- 4 Académie des Beaux Arts (Institut de France)
- 5 Église des Missions étrangères
- 6 Salle Le Peletier (Opera 1821–1873)
- 7 Opéra Garnier (from 1875)
- 8 Eiffel Tower
- 9 Église Saint-Eustache
- 10 Rossini's Paris city apartment (2 rue de la Chausée d'Antin)
- 11 Hôtel Pillet-Will (12 rue Moncey)
- 12 Église de la Trinité
- 13 Église Sacré-Cœur de Montmartre
- 14 Gounod's Paris city apartment (20 place Malesherbes / place du Général-Catroux)
- 15 Église de la Madeleine



places. In the process he turned to dramatic works, but his first opera, *Sapho* (premiered in 1851 in the Salle Le Peletier (5)), was unsuccessful. Only in 1852 did Gounod's life return to a more ordered course. He married Anna Zimmerman, daughter of Pierre-Joseph-Guillaume Zimmerman, the influential teacher at the Conservatoire, who went on to champion his son-in-law's

cause. In 1852 Gounod took up a position as director of the amateur choral association Orphéon. Only after his breakthrough in the realm of opera composition with Faust (1859) did he relinquish this post and devote himself primarily to music for the theater. In time he went on to achieve great success with his operas alongside the works of Georges Bizet and Léo Delibes.



Gioachino Rossini (1792–1868)

Stabat Mater (Latin) carus plus Soli SSTB, Coro SSTB (SATB), 2 Fl, 2 Ob, 2 Clt, 2 Fg, 4 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc, Cb 66 min / ed. Klaus Döge

■ Carus 70.089, full score, study score, vocal score, choral score, complete orchestral material, @rusmusic

Arrangement for chamber orchestra Soli SSTB, Coro SSTB (SATB), Fl, Ob, Clt, Cor, Fg, Timp, 2 Vl, Va, Vc, Cb arr. Joachim Linckelmann

■ Carus 70.089/50, full score, complete orchestral material vocal score und choral score see above

carus **plus**

Petite Messe solennelle (Latin) Soli SATB, Coro SATB, 2 Pfte, Armo 90 min / ed. Klaus Döge

■ Carus 40.650, full score, study score, vocal score (identical with Pianoforte concertato), vocal score XL, choral score, Pianoforte di ripieno + Armonio, Set: 2 x Pianoforte di ripieno + Armonio + 1 x vocal score

Choral and ensemble music (French, Italian, Latin) ed. Guido Johannes Joerg

Rossini humorously termed his numerous compositions written after the end of his operatic career in Paris as "sins of old age". This collection of Rossini's choral music is a complete edition of all compositions written for several voices – either unaccompanied, or with piano or organ accompaniment.

■ Carus 70.090, full score separate editions available CD Carus 83.324

www.carus-verlag.com/ en/composers/rossini

carus plus

For major choral works Carus offers extra material: innovative practice aids, available as app or CD, and vocal scores XL in large print.

200th anniversary 2018



Charles Gounod (1818-1893)

Messe solennelle de sainte Cécile (Latin) / Soli STB, Coro SATB, Picc, 2 Fl, 2 Ob, 2 Clt, 4 Fg, 4 Cor, 2 Pist, 2 Tr, 3 Trb, Perc, Arpa, 2 Vl, Va, Vc, Cb, Org 45 min / ed. Frank Höndgen

■ Carus 27.095, full score, vocal score, choral score, complete orchestral material

Reduction for two equal voices Soli SA, Coro SA, Org (Pfte)

■ Carus 27.025, full score, choral score

Messe no 1 aux orphéonistes

(Latin) / Soli TTB, coro TTB, [Soli SS, Coro SS], Org / 19 min / ed. Paul Prévost

Carus 27.021, full score, choral score

NEW

Requiem (Latin)

Solo SATB, Coro SATB, 2 Fl, 2 Ob, Eh, 2 Clt, 2 Fg, 4 Cor, 2 Tr, 3 Trb, Tb, Timp, Gran cassa, Arpa, Piatti, 2 Vl, Va, Vc, Cb, Org / ed. Barbara Großmann / 35 min Carus 27.315, full score, vocal score, choral score, complete orchestral material

Arrangement for soli, choir and organ Solo SATB, Coro SATB, Org arr. Zsigmond Szathmáry

■ Carus 27.315/45, full score, vocal score und choral score see above

www.carus-verlag.com/en/composers/gounod



corridors were driven through to create the great boulevards in the heart of the capital city. The building of the magnificent Opéra Garnier 7, opened in 1875, was also initiated by Baron Haussmann. The first French International Exhibition in Paris could also be seen as an expression of the new spirit; it was intended to present technical innovations, and explicitly also the fine arts. For this occasion, Jacques Offenbach opened his own Théâtre des Bouffes-Parisiens to great success. The Eiffel Tower 8 was built for the International Exhibition in 1889, and Gounod had an uninterrupted view of the building site from his house in Saint-Cloud. Innovations in instrument making were presented at world exhibitions, for example the octobass, the largest instrument in the string family, which the violin maker Jean-Baptiste Vuillaume had developed with Hector Berlioz. This instrument was used for the first time in an orchestra in 1855, in Gounod's Messe solennelle de sainte Cécile, composed in 1855 for the annual Feast of St Cecilia given by the Association des artistes musiciens. 300 singers and instrumentalists took part in the first performance, including six harps and an octobass, as well as one of the largest organs in France in the church of Saint-Eustache 9. Hardly any other sacred work of the time was as enthusiastically received or achieved European-wide dissemination as rapidly as Gounod's Messe de sainte Cécile.

In the same year Rossini and his French wife finally returned to Paris after a long Italian sojourn in Bologna and Florence. However, he suffered from serious health problems and depression which made any kind of work impossible for him. In

Paris his state of health improved considerably and he began to compose again. He received musicians and other guests from all over the world in musical salons in his city apartment 10 and in his villa in Passy, including Richard Wagner and Franz Liszt, whose work Légendes was performed publicly for the first time in this setting. Gounod was also a guest at these salons. Rossini's Petite messe solennelle, his second major church music composition (alongside the Stabat Mater), was composed in 1863, in fact as an occasional work for the dedication of the private chapel of a Parisian nobleman 11. The premiere of the work, accompanied only by piano and harmonium, took place privately, and the following day publicly in the Théatre Italien, and was tremendously well received by audiences. Urged by his friends, Rossini orchestrated the mass in 1867. His wish was to be able to perform the work "in a great basilica", but this was impossible because at that time men and women were not allowed to sing together in choirs in the Catholic church. Rossini personally applied to the Pope for a lifting of this restriction, but without success. On Friday 13 November 1868, the composer died at his villa. Over 4,000 people accompanied him on his final journey from the official state funeral at the church of La Trinité 12 to Père-Lachaise Cemetery.

Within a few years of Rossini's death, there were political revolutions once again. In July 1870, war between Germany and France broke out, and from September 1870 to January 1871 German troops besieged the French capital. The population starved. After the capitulation of France there were uprisings in Paris, and: as a result the city was governed for three months by a revolutionary council on socialist lines. The so-called Paris Commune was violently suppressed in May by government troops. As the July revolution of 1830 for Rossini and the February revolution of 1848 for the young Gounod had marked important turning points, so the political events of 1870/71 probably



Gounod's large-scale "Messe solennelle de sainte Cécile" was successfully premiered in 1855 in the church of Saint-Eustache (9), involving around 300 performers. The orchestra included six harps and one of the largest organs in France, and for the first time the octobass, an instrument developed by Berlioz and Vuillaume.

The Théâtre Italien (Salle Favart) 3 was where Rossini worked and also lived for a time. This is where the first performances of the "Stabat Mater" (1842) and the "Petite Messe solennelle" (1864) took place, which were extremely enthusiastically received by audiences.

represented the greatest turning point in Gounod's personal life. A few days before the siege encampment closed around Paris, he succeeded in escaping with his family across the English Channel to London. His house in Saint-Cloud was plundered and destroyed. Oppressed by events, Gounod did not feel ready to work for several months, but with the help of the singer Georgina Weldon, he gradually found his feet in London musical life. Only in 1874 did he finally return to Paris. The situation in the city gradually returned to normal and a new sense of national identity awakened which was expressed in architecture with the building of the monumental church of Sacré-Cœur in Montmartre 13. And this was accompanied by a reinvigoration of church music. Corresponding with innovations and advances in organ building, a new generation of organ virtuosi emerged including Gabriel Fauré and Camille Saint-Saëns. The study in Gounod's Paris city apartment 14 housed a salon organ made by Aristide Cavaillé-Coll. In the last years of his life Gounod also increasingly dedicated himself to sacred music. In 1893 he wrote in a letter: "I have just put the finishing touches to a Requiem which will probably be my last work." In fact, shortly after completing the orchestration of the Requiem, he suffered a stroke in October and died soon afterwards as a consequence. At Gounod's state funeral in the church of La Madeleine 15, there was "no first performance" at his own request. The Requiem was first performed publicly in Holy Week 1894 and again on the first anniversary of his death, conducted by Gabriel Fauré. The press reported: "The effect was magnificent. Sacred music has now acquired another masterpiece." This Requiem is the final testament of Charles Gounod, a contemporary witness who had experienced almost the whole of the "great Parisian century".

Barbara Großmann



Barbara Großmann studied musicology, history, Romance languages, and German language and literature in Saarbrücken, Tübingen and Paris. She has been an editor at Carus-Verlag since 2004.



Camille Saint-Saëns (1835-1921)

gave his first public concert at the age of eleven in the Salle Pleyel in Paris. He studied piano, organ and composition at the Paris Conservatoire, and was organist at various different churches. Gabriel Fauré was one of his piano students at the École Niedermeyer in Paris.

Messe à quatre voix op. 4 (Latin)
Soli SATB, Coro SATB, 2 Fl, 2 Eh, 2 Tr,
3 Trb, 2 Vl, Va, Vc, Cb, Org, Org ripieno
45 min / ed. Dieter Zeh

The Messe op. 4 was first performed in 1857. Camille Saint-Saëns was a devoted follower of historicism as part of the reform movement in French church music. This is more evident in the mass published here than in any other of his compositions. The model for this work is the unison Messe Royale by Henry DuMont (1610–1683). Saint-Saëns combined its Gregorian style convincingly with contemporary elements of Romantic composition, an expressive chromaticism, which determines the harmonic progression.

Alongside the orchestral forces, the Grand Orgue plays an important role. Used as a solo instrument, it is an equal partner in the composition.

■ Carus 27.060, full score, vocal score, choral score, complete orchestral material

Messe de Requiem op. 54 (Latin) Soli SATB, Coro SATB, 4 Fl, 2 Ob, 2 Eh, 4 Fg, 4 Cor, 4 Trb, 4 Arpa, Grand Orgue, Orgue d'accompagnement, 2 Vl, Va, Vc, Cb (reduzierte Fassung: 2 Fl, 2 Ob, 2 Eh, 2 Fg, 2 Cor, Trb, 2 Arpa, Org, 2 Vl, Va, Vc, Cb) / 35 min / ed. Fritz Näf

■ Carus 27.317, full score, vocal score, choral score, complete orchestral material

Oratorio de Noël (Latin) carus plus Soli SMsATB, Coro SATB, 2 VI, Va, Vc, Cb, Org, Arpa / 40 min ed. Thomas Kohlhase

■ Carus 40.455, full score, study score, vocal score, vocal score XL, choral score, complete orchestral material © COTUS MUSIC, Carus Choir Coach

Organ arrangement

Soli SMsATB, Coro SATB, Org
■ Carus 40.455/45, organ arrangement, vocal score, vocal score XL und choral score see above



Gabriel Fauré (1845-1924)

was organist at several churches in Paris from 1870 onwards. From 1871 he also taught at the École Niedermeyer, and from 1877 he was choirmaster at the church of La Madeleine. In 1905 he became director of the Paris Conservatoire.

Requiem (Latin) carus plus
Version for symphony orchestra
Soli SBar, Coro SATB, 2 Fl, 2 Clt, 2 Fg,
4 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, 2 Va, 2 Vc,
Cb, Arpa, Org / 40 min
ed. Marc Rigaudière

Gabriel Fauré's Requiem is undoubtedly the most important opus among the sacred works of this French master. Beginning with the first performances during the composer's lifetime, it is one of those works whose popularity has never waned.

■ Carus 27.312, full score, study score, vocal score, vocal score XL, choral score, complete orchestral material (carusmusic)

Version for small orchestra

Soli SBar, Coro SATB, 2 Cor, 2 Tr, 3 Trb, Timp, VI solo, 2 Va, 2 Vc, Cb, Org, Arpa 35 min / ed. Marc Rigaudière

The present reconstruction of a "version with small orchestra" presents the work for the first time not in a mixed version, but rather in its well-documented form dating from 1889.

■ Carus 27.311, full score, vocal score, choral score, complete orchestral material

Musique religeuse

Complete edition of shorter sacred works for choir and ensembles (Latin, French/German)

ed. Jean-Michel Nectoux

Carus 70.301, full score

 Carus 70.301, full score separate editions available



HEARING SCHÜTZ ANEW

New reconstructions of works by Heinrich Schütz

"What is the purpose of a new edition of old works, in which only the tiniest details have been altered?", is a question sometimes heard amongst musicians. But the latest volume of the Schütz Edition shows just how worthwhile a new look at the seemingly familiar can be. The reconstructions created from the available source material demonstrate what varied results can be produced from a new evaluation of the sources and their contexts. This is partly due to the great variety of pieces they contain and partly because of the completely different status quo regarding the frequently poor and inadequate sources.

Volume 19 of the Stuttgart Schütz Edition *Opera varia I. Works with 1–7 parts* contains all works either published by Schütz himself as smaller individual works, for example as music for special occasions, works which were published in contemporary printed collections along with works by other composers, or works which only exist in manuscript sources. The 26 compositions and versions by Schütz collected in this volume offer a representative cross-section of the Saxon Court Kapellmeister's output, ranging from simple chorale movements through motets in the "old style" to sacred madrigals and concertos in the "new style". In the six-part *Ultima verba Psalmi 23* 1625, Schütz displays his mastery in contrapuntal writing (*Gutes und Barmherzigkeit* SWV 95); in the multi-part setting of Psalm 116

he translates the emotions of the madrigal, closely allied to the words as he had experienced in Italy, to the powerful imagery of the Lutheran text (Das ist mir lieb SWV 51); and with the oratorio-like Vater Abraham, erbarme dich mein SWV 477, he brings echoes of Monteverdi's new opera into the Lutheran church. But the salient feature of this volume with its reconstructions of works which survive incomplete is that previously unheard music is being published for the first time. And so the repertoire of church music has gained two "new" Christmas pieces by Schütz: it was possible to compile a convincing reconstruction of the short sacred concerto Ein Kind ist uns geboren SWV 497 for two tenors and basso continuo after a perusal of the surviving vocal parts. And the three-part Ach Herr, du Schöpfer aller Ding SWV 450a, a setting of the ninth verse of Luther's Christmas carol Vom Himmel hoch, da komm ich her, with the aid of the parody model. For this work, like the five-part setting SWV 450, is based on the Italian madrigal Deh poi ch'era ne' fati ch'io dovessi by Luca Marenzio, which is printed in the Appendix of the volume. This process not only made transparent the reconstruction of the lost upper voice of the three-voice work, but also provides an insight into the composer's arranging skills.

The Osterdialog *Weib*, *was weinest du* SWV 443 is one of the works which has survived in incomplete form, but this fact is often overlooked. It is nevertheless the case that all previous editions only include about two thirds of the complete work, because only the basso continuo parts survive from the rela-

Illustration on the left: Heinrich Schütz, "Ach Herr, du Schöpfer aller Ding" SWV 450a. Page from a compiled manuscript from the Bass II part book in which the basso continuo has been retained (under the heading from the second line of music onwards). Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden

tively extensive final chorus. It was at least possible to establish the rhythm and harmony from a figured bass part. This is probably the first time an attempt has been made to reconstruct the final section marked with "ripieno" and "forte" by Schütz himself; now it is possible to perform and listen to the work in a compoletely new fashion.

The six-part funeral music *Gutes und Barmherzigkeit* SWV 95, written in 1625 on the death of the Leipzig student Jacob Schulte, has the title "Ultima verba Psalmi 23" in the original printed version. Of the original seven part books only cantus, altus, tenor and bassus continuus survive; the bassus vocal part and quinta and sexta vox are missing. Although the reconstruction partly follows the attempt undertaken by Hans Joachim Moser in 1936, it also contains numerous divergences from the earlier reconstruction in which Moser either did not recognize the composer's intentions or consciously ignored them.

A challenge were the works with relatively little source material.

This is already visible in the opening measures, but to an even greater degree in an extended passage - almost half of the entire piece - in which Schütz wrote a repetition in the cantus, altus and basso continuo, but not in the tenor. It seems likely that Schütz simply switched round the two tenor parts in this section, as was his custom in many other works with pairs of voices with similar ranges. The fact that the surviving first tenor part of one section actually fits as "sexta vox" in the preceding section, i. e. as the missing second tenor part, cannot be mere coincidence. It was therefore possible to reconstruct the original part of this extended section in the new edition.

A further challenge were the works with relatively little source material, i.e. pieces for which no source authorized by Schütz exists, only individual manuscript copies. Some of them in turn were partially lost as a result of war damage and only indirectly available through their inclusion in the old Schütz Gesamtausgabe by Philipp Spitta. The most extensive piece in the volume, the Gesang der drei Männer im feurigen Ofen

SWV 448, provides a relevant example. Here, it was necessary to undertake a critical re-evaluation of Spitta's edition and his description of the now missing manuscript source. As a result, a decision was made to present the piece in two different scorings: for five-part vocal choir, accompanied by a wind and string ensemble, and with an additional five-part vocal ripieno choir (included in the appendix to the volume) and provided with text by the editor.

The situation was similar and yet quite different in the case of the three-part "angelic concert" Heute ist Christus, der Herr, geboren SWV 439. The sole manuscript source does indeed survive, but here, too, it was essential to consider practical performing options and their interpretation. The vocal parts now preserved in the Universitätsbibliothek – Landesbibliothek und Murhardsche Bibliothek der Stadt Kassel are so heavily figured that we are undoubtedly dealing with fully notated ornamentation, typical of its time, the so-called practice of diminution. As we are not familiar with the original musical text, this work is published largely corresponding with the source without alteration of the vocal parts, as it might actually have sounded during Schütz's day. At the same time, this edition offers the opportunity of adding a ripieno choir to the three solo parts. This decision was also made after consulting the source material: in the lower margin of the vocal parts, an "Alleluja" section in triple meter with the heading "Tripel" is written out separately and can be introduced in four passages in which rests are notated for all parts.

The approach adopted for all these reconstructions has been explained and substantiated in the foreword, giving all performers the opportunity of understanding the chosen version. Of course, none of the published additions claims to be the answer to everything. Instead, the Schütz connoisseur is explicitly encouraged to investigate the composer's intentions and perhaps improve an occasional passage in his spirit. The compositions of Schütz always invite musicians to make new and rewarding discoveries.

Helmut Lauterwasser



Dr. Helmut Lauterwasser studied music education, church music, musicology, educational science and music ethnology. After receiving his PhD from the University of Göttingen, he was initally employed as a full-time church musician. In 2000, he was appointed as an academic research assistant for

the Gesellschaft zur wissenschaftlichen Edition des deutschen Kirchenlieds in Kassel and since May 2008 for the RISM (Répertoire International des Sources Musicales) in the project team Germany e.V. at the Bavarian State Library in Munich.



Stuttgart Schütz Edition

The Stuttgart Schütz Edition features Schütz's complete oeuvre, and all works are published in practical Urtext editions.



Heinrich Schütz (1585–1672)

Opera varia I

Works with 1–7 parts
(Complete Edition, vol. 19)
ed. Helmut Lauterwasser

Carus 20.919
separate editions available

Psalm 119

NEW

(Schwanengesang [Swansong]) (Complete Edition, vol. 18) ed. Werner Breig

■ Carus 20.918

November 2017

www.carus-verlag.com/
en/composers/schuetz

Complete Recording Dresdner Kammerchor

Dresdner Kammerchor Hans-Christoph Rademann



Box II: Vol. 9–14, 8 CDs Carus 83.042

Symphoniae Sacrae I (Vol. 14)

Carus 83.273 (2 CDs),

Becker-Psalter (Vol. 15)

■ Carus 83.276

Schwanengesang

Carus 83.275 (2 CDs)November 2017







Michael Praetorius (1571–1621)

Komm, Heiliger Geist, Herre Gott (German)

4 children voices/S, ATTB (SATB), [Instr.], Bc / 7 min / ed. Uwe Wolf

This late work by Michael Praetorius is characterized by a combination of the new Italian style with the Protestant chorale. The *Puericinium*, which appeared in 1621, the year of Praetorius' death, has a music-pedagogical component. Four children's voices (who would have been boys in Praetorius' time), ideally spread around the four corners of the church, sing the chorale line by line in turn, interrupted and concluded by tutti passages augmented by an adult choir. The whole piece is accompanied by basso continuo and a four-part instrumental ensemble ad lib. The magnificent Komm heiliger Geist, Herre Gott is still suitable for performance by a children's choir and adult choir today; although adult sopranos would not have sung in church choirs in Praetorius' time, they can join in the melody line in the tutti passages.

■ Carus 10.030, full score, choral score 1 and 2, complete orchestral material

Dieterich Buxtehude (1637–1707)

Du Lebensfürst, Herr Jesu ChristO price of life, Lord Jesus Christ
Ascension cantata BuxWV 22 (German)
Soli SATB, Coro SATB, 2 VI, 2 Va, Bc
12 min / ed. Violetta Brehm

The Ascension Cantata *Du Lebensfürst*, *Herr Jesu Christ* BuxWV 22 by Dieterich Buxtehude is based on five verses of the hymn of thanksgiving of the same name by Johann Rist (1641) based on the form of a Concerto cum aria. An introductory sonata is followed by verse and ritornello in alternation. A special feature of the scoring is the use of the violetta as a string instrument in the middle of the five-part string texture. This can be played by a modern viola.

 Carus 36.222, full score, vocal score, choral score, complete orchestral material

Johann Schelle (1648–1701)

Four choral movements for Christmas Also insert movements for the Magnificat (German) Soli SATB, Coro SATB, 2 Ctr, Timp, 2 VI, Va, Bc / ed. Arne Thielemann First edition

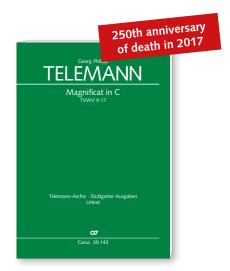
In the period around 1700, numerous settings of the Magnificat were performed in the main Leipzig churches. Works by composers such as J. Kuhnau and G. P. Telemann survive; however, the best-known examples are undoubtedly the Magnificat BWV 243 and 243a by J. S. Bach with 'extra' movements for the latter composition which still exist in Bach's own hand. Following a long-established Leipzig tradition, the vocal settings of Vom Himmel hoch, Freut euch und jubiliert, Gloria in excelsis and Virga Jesse floruit (known as the Kindl-Wiegen) could be inserted between the verses of the Magnificat at Christmas. Some of these are scored for festive forces. The extra movements in C major published here for the first time attributed to Johann Schelle, can be performed either together with a Magnificat setting in a suitable key (e.g. by Kuhnau, Telemann, see next page) or independently.

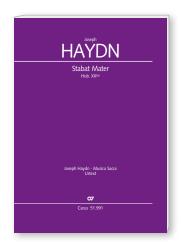
■ Carus 10.026, full score, choral score, complete orchestral material



Michael Praetorius:
Gloria sei dir gesungen
Chorale concerts
Gli Scarlattisti, Jochen Arnold
Carus 83.482

.....







Georg Philipp Telemann (1681–1767)

Magnificat in C major (Latin)
Soli SATBB, Coro SATBB, 3 Ctr, Timp,
2 VI, Va, Bc / 19 min
ed. Arne Thielemann

Georg Philipp Telemann has long been perceived as a composer of sacred music, and particularly of the German-language church cantata. However, in the course of his long life, he also composed church works in Latin text settings. In addition to works for smaller ensembles there is presently only one larger psalm setting, Deus judicium tuum available in a new edition. This will now be joined by the first ever scholarly, critical edition of his Magnificat in C major. Telemann probably composed this impressive work for the dedication of the organ in the Leipzig Neukirche in 1704. Like Bach's well-known Magnificat, it is scored for three trumpets and timpani. For ambitious church choirs, the work is really worthwhile and also a most effective piece for audiences to enjoy.

■ Carus 39.143, full score, vocal score, choral score, complete orchestral material

Joseph Haydn (1732-1809)

Stabat Mater Hob. XX^{bis} (Latin) Soli SATB, Coro SATB, 2 Ob (also Eh), 2 VI, Va, Bc / 60 min ed. Clemens Harasim

Joseph Haydn's Stabat Mater, written in 1767, was the first church work the composer wrote after entering the service of Prince Esterházy in Eisenstadt. Unlike almost all his other sacred works, it soon circulated in numerous copies and established Haydn's reputation as the leading vocal composer of his day. This edition is based on three original copies of parts which are regarded as being particularly close to the (missing) autograph manuscript on the strength of their date of production and the reliable transmission of the music text. This great, moving setting of the Stabat Mater is now newly available in a modern, scholarly edition. The complete performance material is available for purchase.

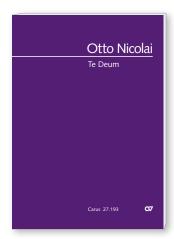
■ Carus 51.991, full score, vocal score, choral score, complete orchestral material

Wolfgang Amadeus Mozart (1756-1791)

Missa brevissima (Latin)
Soli e Coro SATB, 2 Ob, 2 Tr, Timp,
2 Vl, Bc / 15 min
after fragments and sketches arranged
by Johann Simon Kreuzpointner

When Wolfgang Amadeus Mozart returned to Salzburg in January 1779 from his journey to Paris, his luggage contained a single church music work - an unfinished Kyrie in E flat major (K. 296a) together with sketches for the Sanctus and Benedictus (K. 296c). In 2015, at the suggestion of the late Armin Kircher, Johann Simon Kreuzpointner set about compiling a five-movement setting of the mass from this material, also drawing on an unfinished cantata in E flat major (K. 429). For the orchestration and text underlay, Kreuzpointner took his cue from Mozart's church music works. With this edition, Kreuzpointner, an experienced church musician and composer, created a convincing and stylistically assured work, which he tried out in several performances. The result is a concise setting of the mass which is good to sing and does not present any great difficulties for soloists, chorus or orchestra. The title "Missa brevissima" was not given by Mozart, but was chosen because of the brevity of the mass setting with its missing Credo. It also underlines the special status of this setting of the mass.

■ Carus 51.801, full score, vocal score, choral score, complete orchestral material



Otto Nicolai (1810-1849)

Te Deum (Latin) Soli SATB, Coro SATB/SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, Cfg, 2 Cor, 3 Tr, 3 Trb, Timp, 2 Vl, Va, Vc/Cb / 45 min ed. Klaus Rettinghaus

The *Te Deum* composed in 1832, is a convincing work with quick changes of expression and warm orchestral colors. Choruses, including a double chorus, alternate with arias and soloist ensembles, smooth woodwind sounds and an obbligato solo violin with orchestral tuttis and special sound combinations, e.g. in *Tibi gloriosus* for male voices, bassoons, contrabassoon and three trombones.

■ Carus 27.193, full score, vocal score, choral score, complete orchestral material

carus **plus**

For major choral works Carus offers extra material: innovative practice aids, available as app or CD, and vocal scores XL in large print.



Johannes Brahms (1833-1897)

Schicksalslied op. 54 (German/English) Arrangement for chamber orchestra by Russell Adrian Coro SATB, Fl, Ob, Clt, Fg, Cor, Tr ad lib, Trb ad lib, Timp, 2 Vl, Va, Vc, Cb 16 min

With his Schicksalslied (Song of Destiny), inspired by a text by Friedrich Hölderlin, Brahms created a timeless piece of music with his personal interpretation of the idea of destiny. The work is impressive both in the concert hall and in a sacred setting. With the publication of this arrangement for chamber orchestra, smaller choirs now also have the opportunity of performing this work. The scoring (for flute, oboe, clarinet, horn, timpani, and strings) is identical with the chamber orchestra version of the German Requiem (Carus 27.055/50), meaning that the two works can easily be combined in a concert program. A trumpet and trombone can be added ad libitum. The choral parts correspond to the original version, meaning that the vocal score and choral score from that version can be used.

■ Carus 10.399/50, full score, vocal score, choral score, complete orchestral material

Also available:

Schicksalslied (German/English)
original version
Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg,
2 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc, Cb
■ Carus 10.399, full score; vocal score
and choral score see arrangement for

chamber orchestra, complete orchestral

German Requiem (German) carus plus original version Soli SB, Coro SATB, Picc, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 4 Cor, 2 Tr, 3 Trb, Tb,

■ Carus 27.055, full score, study score; vocal score and choral score see arrangement for chamber orchestra, complete orchestral material

3 Timp, Arpa, 2 VI, Va, Vc, Cb, [Org]

(carus music)

material

Available for the same scoring as the arrangement of the *Schicksalslied*

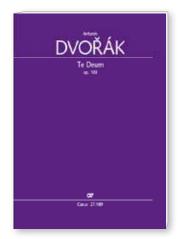


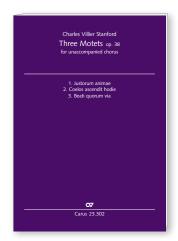
German Requiem (German)

Arrangement for chamber orchestra by Joachim Linckelmann
Soli SB, Coro SATB, Fl/Pic, Ob, Clt, Fg,
Cor, Timp, 2 Vl, Va, Vc, Cb / 70 min
Carus 27.055/50, full score, vocal score, Vocal score XL, choral score, complete orchestral material

The repertoire of major choral works for smaller scorings in our catalog is being constantly expanded. The range already includes arrangements of Verdi's popular *Requiem* and Dvořák's imposing *Stabat mater*. Have a look at our catalogue online:

www.carus-verlag.com/en/focus/thematic-series/great-choral-works-in-small-scorings







Antonín Dvořák (1841–1904)

Te Deum op. 103 (Latin) Soli SB, Coro SATB, 2 Fl, 2 Ob (also Eh), 2 Clt, 2 Fg, 4 Cor, 2 Tr, 3 Trb, Tuba, Timp, Perc, 2 Vl, Va, Vc, Cb / 20 min ed. Lucie Harasim Berná

In 1892 Dvořák received a prestigious commission from New York to write a festive cantata to commemorate the 400th anniversary of Christopher Columbus's discovery of America. In response he wrote an impressive work in a very short space of time - his Te Deum, which expresses in celebratory style the ancient hymn of praise in four effective, contrasting sections. During preparation of the Carus edition, a careful assessment has been made of the variant readings of the autograph score and first printed edition, drawing on these as sources. The result is that the work is newly available in a modern, scholarly edition. The complete performance material is available on sale.

■ Carus 27.189, full score, vocal score, choral score and complete orchestral material

November 2017

Charles Villiers Stanford (1852-1924)

Three Motets op. 38 (Latin)

- 1. Justorum animae (SATB)
- 2. Coelos ascendit hodie (SATB)/SATB)
- 3. Beati quorum via (SSATBB)
- ed. Barbara Mohn

The three Latin Motets from the late 1880s have long been part of the standard repertoire of British choirs and have often been recorded on CD. And yet, although the Anglo-Irish composer Charles Villiers Stanford is no longer unknown in Germany, the motets remain an insider's tip. The motets are true miniatures of a cappella music. Due to their fine motivic structure, effective antiphonal groupings and clear harmonics, they produce tremendous sound effects in a small space.

Separate editions are available.

■ Carus 23.302, full score

Felix Karl August Petyrek (1892–1951)

Missa phrygica (Latin)

Soli (small Chor), Coro SATB (partly divisi)

25 min / ed. Claus Woschenko

Felix Karl August Petyrek grew up in Vienna where he studied musicology with Guido Adler, piano with Emil von Sauer and composition with Franz Schreker. His Missa phrygica, written in 1949 for four-voice a cappella choir, is being published for the first time. Petyrek, in his Missa phrygica, uses elements of vocal polyphony from the Renaissance and the early Baroque in an updated contrapuntal garb, as is often the case for many church-related composers during the first half of the 20th century. In the Gloria, for example and in the Credo, the influence of Petyrek's composition teacher, Franz Schreker, can be felt in the sweetly-iridescent splendor of the upper voices in the choir, whose moving sonority is primarily made up of chains of parallel fifths.

■ Carus 27.089, full score, choral score

REGER EDITION OF WORKS

Max Reger (1873-1916)

Songs I

Reger Edition of works vol. II/1

Since January 2008, the first scholarly, critical edition of the works of Max Reger (RWA) is being produced at the Max-Reger-Institute, Karlsruhe. The Reger Edition of Works is sponsored by the Akademie der Wissenschaften und der Literatur, Mainz and and is breaking new ground in editorial techniques as a hybrid edition..

Each volume will be accompanied and supplemented by a digital data storage medium containing facsimiles of all relevant sources presently available. With the aid of the software program Edirom, the sources will be compared and contrasted in a commentary. Furthermore, an encyclopedic section, also in digital form, offers primarily information and illustrations relevant to the history of the work(s), alongside information on the dedicatees of the compositions, the musicians involved in first performances and much more besides.

The edition encompasses three areas of Reger's creative output: organ works (7 volumes, completed), songs and choral music (choruses) (10 volumes, in preparation) and for the first time, Reger's arrangements of works by other composers (11 volumes, in preparation).

The first volume in the Songs and Choral Works series contains the songs Max Reger composed between 1889 and spring 1899 in Weiden and Wiesbaden in chronological order. The "youthful songs" WoO VII/1–13, composed by Reger but without the aim of publication, are published in the Appendix.

■ Carus 52.808



screen view



.....

Bobbi Fischer (*1965)

Missa latina (Latin)

Solo S, Coro SATB (with parts divisi and soli), VI, Bandoneon (Akkordeon), Pfte, Cb, Drums, Perc / 35 min

The Missa latina is a complete setting of the Latin Mass for solo soprano, large mixed choir (SATB divisi as well as soloists from the choir) and a band consisting of violin, bandoneon (accordion), piano, double bass, drums and percussion. The word "latina" not only refers to the Latin text, but also to the musical style which makes use of Latin-American rhythms. Thus elements from Argentinian tangos stand side by side with Caribbean rhythms and Latin jazz with enough space provided for instrumental improvisation.

■ Carus 28.007, full score, vocal score, instrumental parts rental CD in preparation

Claude Debussy (1862–1918) / Clytus Gottwald (*1925)

Les sons et les parfums tournent dans l'air du soir (Harmonie du soir) (French) transcribed for 5 to 6 voices (SATBB) / 5 min

Gottwald's transcriptions of songs and instrumental works for vocal ensemble, distinguished by their highly sophisticated sound, have become firmly established in choral repertoire throughout the world in recent years.

Carus 9.168



Gunther Martin Göttsche (*1953)

Magnificat op. 94 (Latin) Orchestral version Solo S, Coro SATB, 2 Fl, 2 Ob, 2 Fg, 2 Vl, Va, Vc, Cb / 20 min

The Magnificat shows the typical personal style of the composer Gunther Martin Göttsche who was inspired by the colorful harmonics of French Impressionism as well as by elements of jazz music. He has given equal consideration to both the vocal line and the ease of execution as well as an understanding for the musical events and a comprehensible interpretation of the text. The work which was revised at the beginning of 2016 is based on an earlier work commissioned for the Dresden Kreuzkirche. A version with organ accompaniment (instead of orchestra, Carus 27.210/45) is also available.

■ Carus 27.210, full score, choral score, rental of parts, full score organ version

Vytautas Miškinis (*1954)

Vytautas Miškinis is among the most prolific composers in Lithuania. The texture of his works is often polyphonic, containing aleatoric elements and sonorous effects. Many of his compositions have been awarded prizes in national competitions and have been chosen as obligatory pieces for performance at international choral and choral conducting competitions.

The same stream of life (English) Coro SSAATTBB / 4 min

Carus 7.394

In lectulo meo (Latin)
Coro SSAATTBB, VI / 6 min / ⊙

■ Carus 7.426

Five Sonnets (English) Text: William Shakespeare SATB, Pfte

Mine eye and heart, ■ Carus 9.210/10 Lord of my love, ■ Carus 9.210/20 When in disgrace, ■ Carus 9.210/30 When I do count, ■ Carus 9.210/40 O how, ■ Carus 9.210/50

Touched by the Strings

works for Solo violin and choir



von Gjeilo, Buchenberg, Nystedt, Miškinis, Hübner, Høybye Ida Bieler, Orpheus Vokalensemble, Michael Alber

Carus 83.481

Damijan Močnik (*1967)

Močnik's sacred choral works are characterized in particular by flowing musical structures. Each work has numerous dramatic turns with rich, unusual and sometimes mysterious sounds.



Damijan Močnik: et lux perpetua S:t Jacobs Kammarkör, Gary Graden Carus 83,487

Missa Sancti Jacobi (Latin) Coro SATB/SATB, Perc (Triangel, Drum) 30 min / ⊙

The mass consists of the usual five movements: *Kyrie*, *Gloria*, *Credo*, *Sanctus/Benedictus* and *Agnus Dei*. Every movement has a characteristic form. To keep them musically interconnected, Močnik used similar or varied musical images (melody, harmony or rhythms) with the same words or thoughts.

■ Carus 27.057, full score and parts available in December 2017

... et lux perpetua (Latin) Coro SSATB / 8 min / \odot

■ Carus 7.427

Geburts-Nacht (German/English) ed. Stefan Schuck Coro SSAATTBB / 4 min / ⊙

■ Carus 9.672

Acclamatio (Latin)
Coro SSAA / 3 min

■ Carus 7.511 Coro SSAATTBB / ⊙

■ Carus 7.511/50

Hymnus tertiae horae "Nunc Sancte nobis" (Latin) Coro SMsATBarB / 8 min

■ Carus 7.332



George Balint (*1961)

Paparuda

(Romanian/German/English) Coro SSAATTBB / 4 min

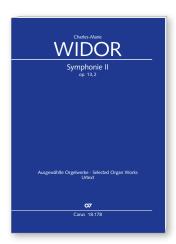
■ Carus 9.751

Ko Matsushita (*1953)

Salva me (Latin) SSATB divisi / 5 min ed. Stefan Schuck

■ Carus 9.673

NEW EDITIONS: ORGAN MUSIC



Charles-Marie Widor (1844–1937) Symphony II op. 13,2 35 min / ed. Georg Koch

Widor's early organ symphonies op. 13 have a quite special character because of their suite-like structure. The six-movement Symphony II also combines different types of movement in an unusual way; it includes a Praeludium Circulare, which explores all the twelve keys, a Salve Regina based on the Gregorian antiphon of the same name, and a grand Toccata as the Finale, an interesting precursor of the famous Toccata from the 5th Symphony. The Carus edition is based on the Paris edition of 1928/29, the last to be published during Widor's lifetime. The corrections made by the composer after publication of the 1928/29 edition have also been taken into consideration. What is more, earlier editions have been consulted as a comparison to clarify individual variant readings. Editorial suggestions on the performance of individual passages complete the new edition.

■ Carus 18.178

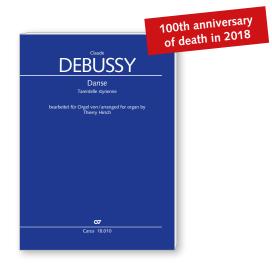
Charles-Marie Widor Great organ works

Series A:

- Symphony II op. 13 no. 2
- Symphony IV op. 13 no. 4
- Symphony V op. 42 no. 1 in preparation
- Symphony VI op. 42 no. 2
- Symphony Romane op. 73 in preparation

Subscription offer for Series A: 20% discount off the retail price





Claude Debussy (1862–1918)

Danse (Tarantelle styrienne)

arranged for organ by

Thierry Hirsch / 7 min

Debussy's Danse (Tarantelle styrienne), originally for piano and orchestrated by Ravel, is also extremely well suited to performance on the organ. This is shown in this arrangement which has been successfully performed in concerts in several countries by renowned organists. It is now being published in time for the Debussy anniversary year in 2018. The arrangement shows this powerful and spirited "Danse" with its typical syncopated rhythms to its best advantage. The great range of colors offers performers plenty of opportunity for artistic display. The registration markings are intended as suggestions and can easily be adapted to suit different instruments.

■ Carus 18.010



Organ music is one of the major categories at Carus. The spectrum ranges from works for solo organ via chamber music with obbligato organ, to organ concertos, vocal works with concertante organ and vocal works with organ accompaniment. The organ collections in particular offer a rich storehouse of rewarding repertoire and represent a significant enrichment of organ repertoire.

www.carus-verlag.com/en/focus/organ-music

NEW CDS



.....

Béla Bartók (1881–1945)

Piano pieces from Gyermekeknek and Mikrokosmos arranged for organ arranged for organ by Eberhard Hofmann

Béla Bartók himself did not write any works for organ. There are, however, some compositions in his piano collections *Gyermekeknek* and *Mikrokosmos* which are eminently playable on the organ and which have a very special charm in this different guise. The present volume contains selected pieces from both collections in appropriate arrangements meaning that some interesting new discoveries for organists are now available for performance in both church services and concerts!

■ Carus 18.009

INSTRUMENTAL MUSICE

.....

Walter Feldmann (*1965)

- « unsichtbahr Text » Wolfs « Allgebrah » for 8 instruments
- Carus 16.334, full score

Esquisse: « le froid »

for solo marimbaphon and 14 instruments

■ Carus 16.335, full score

rental of performance material



Luigi Boccherini: Stabat Mater Mendelssohn: Salve Regina;

Mozart: String Quartet K. 428 Dorothee Mields, Salagon Quartett

■ Carus 83.470



Simon Mayr: Missa in c, Stabat Mater

Orpheus Vokalensemble, Concerto Köln, Florian Helgath

Carus 83.480



Isfrid Kayser: Magnificat

Johanna Pommranz, Orpheus Vokalensemble, Ars Antiqua Austria, Jürgen Essl

■ Carus 83.479



György Ligeti: Requiem, Lux aeterna;

Clytus Gottwald: Arrangements of compositions by Ravel, Debussy and Mahler

■ Carus 83.283, UVP 19.90 €



The Rhythm of Life

Works from Brahms, Chilcott, Humperdinck, Mendelssohn, Pergolesi, Purcell, Rutter, Sheeran, Sima and others

Ulmer Spatzen, Hans de Gilde

Carus 83.484



Sunrise. Compositions by Kay Johannsen Kay Johannsen (organ), Stiftsphilharmonie Stuttgart, Mikhail Gerts

■ Carus 83.485

carus plus

carus music the choir app

Carus Choir Coach practice CDs

Vocal scores XL in large print



Practice aids for choir singers

The innovative practice aids from Carus, available as CD (Carus Choir Coach) or app (carus music), offer ideal support and make it easier for choral singers to learn new repertoire. They contain first class recordings with the individual voice part amplified, making learning by listening much easier. In addition, pieces can be practiced at a slower

tempo, permitting effective work on complicated passages. carus music, the choir app, also offers a well laid-out music text from Carus vocal scores with a marker feature in the softwar,e enabling users to follow the music. All works available or in preparation in carus music, the choir app are listed below.

Special offer:

J. S. Bach:

St. John Passion BWV 245

Traditional version (1739/1749)Price reduction of over 60 %!

You can download the St. John Passion in carus music, the choir app, between 1 October and 30 November 2017 for a special discount!

Performer:

Barbara Schlick (Soprano), Catherine Patriasz (Alto), Howard Crook, William Kendall (Tenor), Peter Lika, Peter Kooy (Bass), Collegium Vocale Gent, Orchestre de la Chapelle Royale, Philippe Herreweghe

Carl Philipp Emanuel Bach: Magnificat

Johann Sebastian Bach:

Mass in B minorl ⊙ Christmas Oratorio + 0 Ascension Oratorio St. John Passion + ⊙ St. Matthew Passion ⊙ Magnificat in D Gott der Herr ist Sonn und Schild BWV 79* Complete Motets

Ludwig van Beethoven:

Mass in C major + Missa solemnis Symphony No. 9, Finale + ⊙

Johannes Brahms:

German Requiem +

Anton Bruckner:

Te Deum +

Luigi Cherubini:

Requiem in C minor*

Antonín Dvořák:

Mass in D major. organ version*

Gabriel Fauré:

Requiem +

Charles Gounod:

Messe brève no. 7 in C

Georg Friedrich Händel:

Messiah + ⊙ Alexander's Feast Israel in Egypt* Dettingen Te Deum Dixit Dominus Nisi Dominus

Joseph Haydn:

The Creation Missa brevis in F major Great Mariazell Mass Missa Sancti Nicolai Little Organ Solo Mass Mass in Time of War Lord Nelson Mass Theresien Mass

Gottfried August Homilius:

St. John Passion* Christmas Oratorio Ergreifet die Psalter*

Felix Mendelssohn Bartholdy:

Elijah ⊙ St. Paul ⊙ Psalm 42. Like as the hart + ⊙ Lobgesang

Hear my prayer Magnificat in D major* O Haupt voll Blut und Wunden

Wer nur den lieben Gott lässt walten

Claudio Monteverdi:

Vespers 1610 / Vespro della Beata Vergine ⊙

Wolfgang Amadeus Mozart:

Requiem, version Süßmayr + Missa brevis in G major K. 140 Missa brevis in D major K. 194 Missa in C major K. 220 Missa brevis in B flat major K. 275 Missa in C major K. 317 + Missa in C minor K. 427 + ⊙ Vesperae solennes de Confessore

Giacomo Puccini:

Messa a 4 voci con orchestra +

Josef Gabriel Rheinberger:

Evening song Mass in F flat major / Cantus Missae The Star of Bethlehem

Gioachino Rossini:

Petite Messe solennelle + Stabat Mater

Camille Saint-Saëns:

Oratorio de Noël + ⊙

Domenico Scarlatti:

Stabat Mater*

Franz Schubert:

Mass in G major D 167 Mass in C major D 452 Mass in E flat major D 950 ⊙ Magnificat

Heinrich Schütz:

Musikalische Exequien Weihnachts-Historie

Georg Philipp Telemann: Machet die Tore weit

Giuseppe Verdi:

Messa da Requiem o

Antonio Vivaldi:

Gloria + ⊙ Magnificat Credo

- carus music, the choir app, in preparation
- Carus Choir Coach available
- Vocal score XL available



carus music, the choir app Carus Choir Coach



An extraordinary new publication is now available in carus music, the choir app and as Carus Choir Coach: the *C Minor Mass* K. 427 by Wolfgang Amadeus Mozart in the new version by Frieder Bernius and Uwe Wolf. In this work, the coach does not offer a reinforcement of the selected voice part, but is based on individual recorded parts sung by the Kammerchor Stuttgart, making practicing even more enjoyable!

Just have a try: In carus music, the choir app, you can find a movement for free!



Vocal scores XL

With Vocal scores XL we are offering major choral works in reader-friendly large print. Choral singers can now enjoy the clear-to-read musical text and high quality presentation of Carus vocal scores in larger print.

New published or in preparation

Felix Mendelssohn Bartholdy Vom Himmel hoch Carus 40.189/04 Franz Schubert Mass in G major Carus 40.675/04

Wolfgang Amadeus Mozart Coronation Mass Carus 40.618/04 Giuseppe Verdi Messa da Requiem Carus 27.303/04

See left page for more Vocal scores XL.

On our website you can find a complete overview of all works, for which practice aids as CD or app or Vocal scores XL are available:

www.carus-verlag.com/en/focus/carus-plus



Mozart vocal

Masses & Requiem · Litanies & Vespers · church works



C Minor Mass K. 427: New version







Wolfgang Amadeus Mozart: C Minor Mass K. 427 completed and edited by Frieder Bernius and Uwe Wolf (without additional movements), 55 min Carus 51.651, with facsimile Now available in carus music, the choir app, and as Carus Choir Coach, practice CDs

Also available:



C Minor Mass K. 427 completed and edited by Robert D. Levin (2005) liturgically complete work, 80 min Carus 51.427

Mozart's complete sacred vocal works are available from Carus in critical editions with practical performance material.

