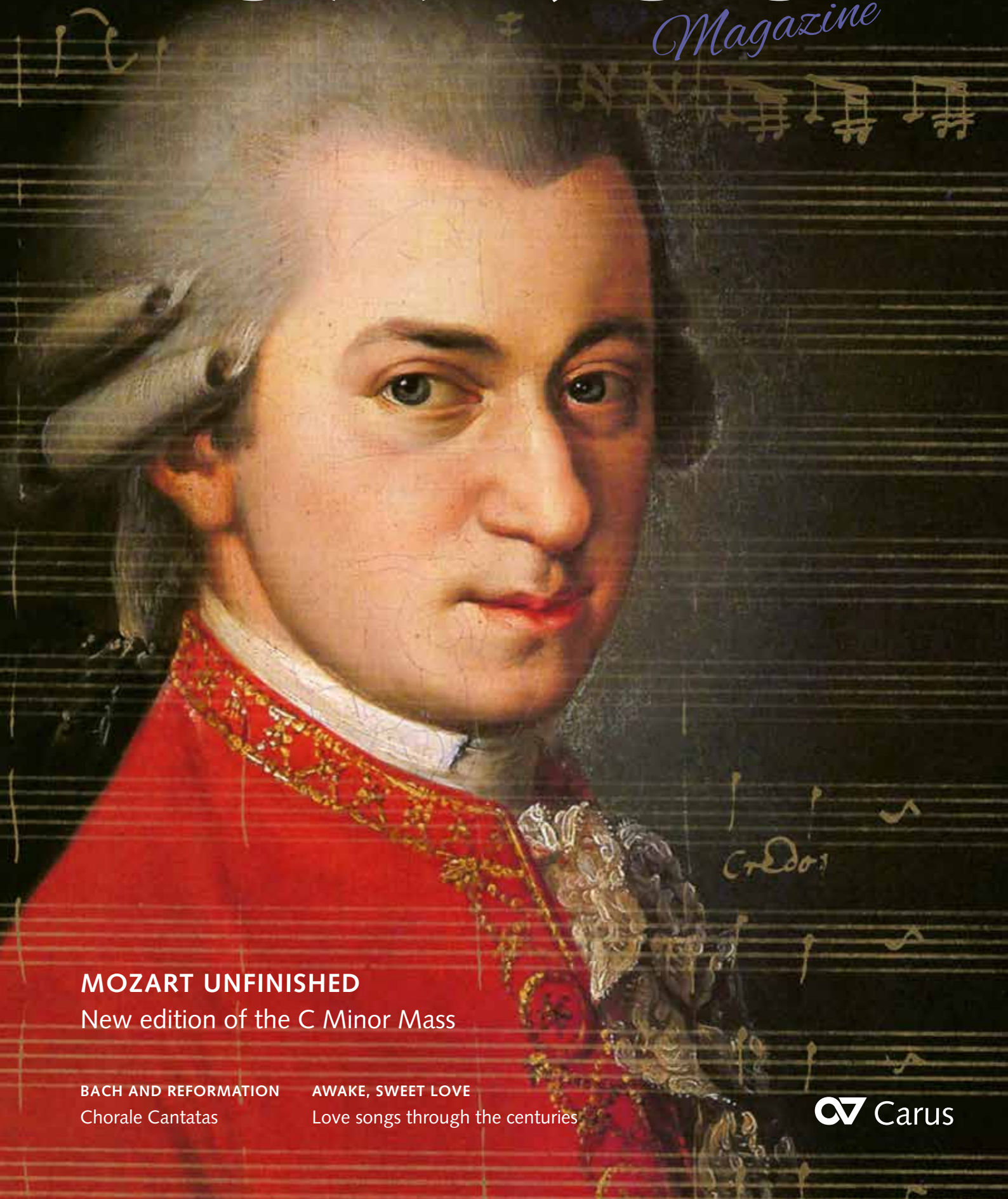


CHORAL MUSIC TODAY

CARUS

Magazine



MOZART UNFINISHED

New edition of the C Minor Mass

BACH AND REFORMATION
Chorale Cantatas

AWAKE, SWEET LOVE
Love songs through the centuries



Bach *vocal*

Kantaten · Messen · Oratorien · Passionen · Motetten
Cantatas · Masses · Oratorios · Passions · Motets

Cantatas for Reformation Day



Gott, der Herr, ist Sonn und Schild
God the Lord is sun and shield
Cantata for Reformation Day
BWV 79
Carus 31.079

Ein feste Burg ist unser Gott
A mighty fortress is our God
Cantata for Reformation Day
BWV 80
Carus 31.080

BWV 80b
First version, reconstruction
Klaus Hofmann
Carus 31.080/50

The Reformation cantata *Ein feste Burg ist unser Gott* BWV 80b, published by Carus-Verlag for the first time in a practical performing edition, remained unknown to Bach scholars until well into the 20th century. The reconstruction shows a Bach cantata which is less extensive and in a more concise "normal" format, with reduced wind instruments. A relaxed, contrapuntal four-part chorale movement with the first and last verses of the Lutheran hymn forms the framework, and the other movements are the same as in the later new version (Carus 31.080).

Ein feste Burg ist unser Gott
A mighty fortress is our God
**Choruses and Chorales from
Cantatas for Reformation Day**
for choir and organ
Carus 31.351

This edition offers four distinctive movements from Johann Sebastian Bach's Reformation cantatas in arrangements for choir and organ. From the cantata *Ein feste Burg ist unser Gott* BWV 80 the ornate opening chorus, the fifth movement "Und wenn die Welt voll Teufel wär", with its impressive musical depiction of the battle between heavenly and evil powers, and the final chorale "Das Wort sie sollen lassen stahn" are included. These are joined by the festive chorale "Nun danket alle Gott" from the Reformation cantata *Gott der Herr ist Sonn und Schild* BWV 79.

Chorale cantatas on Lutheran hymns

Ach Gott, vom Himmel sieh darein
O God, from heaven look on us
2nd Sunday after Trinity BWV 2
Carus 31.002

Christ lag in Todes Banden
Christ lay in death's cold prison
Easter Sunday BWV 4
Carus 31.004

Christ, unser Herr, zum Jordan kam
Our saviour Christ to Jordan came
St. John's Day BWV 7
Carus 31.007

Erhalt uns, Herr, bei deinem Wort
Sustain us, Lord, by this your Word
Cantata for Sexagesimae BWV 126
Carus 31.126

Gelobet seist du, Jesu Christ
All praise to you, Lord Jesus Christ
Cantata for the 1st day of Christmas
BWV 91
Carus 31.091

Nun komm, der Heiden Heiland
Come now, God's chosen saviour
Cantata for the 1st Sunday in Advent
BWV 62
Carus 31.062

Wär Gott nicht mit uns diese Zeit
Were God not with us here today
Cantata for the 4th Sunday after
Epiphany BWV 14
Carus 31.014

Over 180 cantatas and all vocal main works of Johann Sebastian Bach are available from Carus with complete performance material. Since its founding in 1972 Carus-Verlag has placed special emphasis on the music of Johann Sebastian Bach. With the *Bach vocal* project we will complete the edition of the sacred vocal works of Bach by the anniversary of the Reformation in 2017.



Dear friends of choral music!

A question constantly facing interpreters is: how to perform a composition which the composer left incomplete? In the case of Mozart's *C Minor Mass* we can now offer you a plausible answer – with the new edition of this masterpiece, edited and reconstructed by Frieder Bernius and Uwe Wolf, together with a CD recording conducted by Frieder Bernius. “When I work with musicologists who spend their whole life immersed in Mozart, as I do as a performer, what could possibly be more ideal?” This is how Bernius, renowned for the special sound his choirs produce, sums up his collaboration with our Chief Editor. Together, Wolf, the highly-experienced musicologist, and Bernius, the expert in historically-informed performance practice, have strived to produce a version which approaches the work with the greatest respect, yet at the same time endeavors to recreate the kind of sound Mozart had in mind. In this magazine we present the fascinating history of the work and the editors' approach.

This year is mainly devoted to Johann Sebastian Bach. For the 500th anniversary year of the Reformation we have set ourselves an ambitious goal: *Bach vocal*, our edition of the complete sacred vocal works of Johann Sebastian Bach, reaches its conclusion by the end of the year. We have around 15 cantatas still to go, nine of which will be published this spring. An article by Henning Bey in this magazine deals with Bach's chorale cantatas seen against the background of the Reformation.

A further highlight in our choral music catalog is the edition of the sacred music of Charles Gounod, the 200th anniversary of whose birth falls in 2018. This includes the collection *Chants sacrés*, with 20 shorter sacred motets for 4–6 part mixed choir with organ or piano accompaniment. These works are most suitable for use in church services. In this magazine Marc Rigaudière, the editor of the *Chants sacrés*, gives an overview of Gounod's sacred music.

Naturally, as usual you will find all our new music editions, CD recordings, music books, and practice aids presented in this issue of our magazine, together with forthcoming publications for spring. We have marked certain editions in our publishing program with **carus plus** where Carus offers more than just the music – whether it is innovative practice aids, or Vocal scores XL with reader-friendly large print.

We wish you much pleasure in looking through and reading our magazine.

Iris Pfeiffer
Head of Production and Communication



Find **Video clips** of Carus works at www.youtube.com/carusverlag



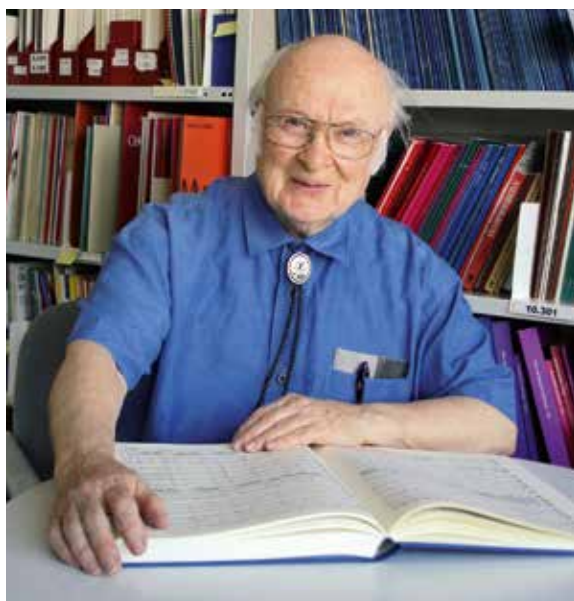
and the latest happenings under facebook.com/CarusVerlag

Read this magazine online:

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

SHORT NOTES

CARUS FOUNDER GÜNTER GRAULICH TURNED 90



In July 2016, the publisher, church musician and music educator Günter Graulich celebrated his 90th birthday. He is among the most important personalities in the music publishing field to emerge during the post-war period. He established the Carus-Verlag Stuttgart in 1972 with his wife Waltraud.

Günter Graulich has dedicated himself to vocal music. The fact that the sacred choral music of Felix Mendelssohn Bartholdy and Josef Gabriel Rheinberger's complete oeuvre now occupy a prominent place in concert life are the result of his efforts and achievements, as Carus published many of their works in modern editions. The numerous collections of sacred music for choirs and organists, historical-critical complete editions and ever-expanding Carus-CD-label which Günter Graulich initiated have brought the publishing house international renown and acclaim. In recognition of his lifelong achievements, Günter Graulich was conferred the title "Kirchenmusikdirektor" and received numerous honors, including the Federal Order of Merit, First Class from the German government. On the occasion of Günter Graulich's 90th birthday Carus has published the Festschrift *Günter Graulich. Chorleiter und Musikverleger* (Carus 24.090, in German). Renowned performers, scholars and personalities have contributed their recollections and observations on the various projects and encounters which they have shared with Günter Graulich and Carus over the years.



SCHÜTZ HONORED

The recording of the *St John Passion* SWV 481 by Heinrich Schütz with the Dresdner Kammerchor and Dresdner Barockorchester conducted by Hans-Christoph Rademann (Carus 83.270) has been awarded the most important independent German Critics Award „Jahrespriis der deutschen Schallplattenkritik 2016“. The jury expressly singled out the first Heinrich Schütz Complete Recording as an “edition which sets standards”! A box set with 11 CDs (Carus 83.041) contains the first eight parts of this edition in a sumptuous presentation. It includes the *Geistliche ChorMusic 1648*, the *Italienische Madrigale*, and the *Psalmen Davids*. A DVD of the German documentary film “Heinrich Schütz. Der Vater der deutschen Musik” is included as a bonus. With the *Symphoniae Sacrae I* (Carus 83.273), the 14th installment of the complete recording has just been released; further CDs will follow.

PATENT FOR CARUS MUSIC

Word has quickly got round in the choral music world that carus music, the choir app, is an extremely practical and attractive aid in learning choral works. This app not only combines Carus Urtext editions with outstanding CD recordings, but with the ‘coach’ function, it also offers exceptional support when learning your choral part: your own part can be amplified within the texture and the tempo for practicing complicated passages can be slowed down. A patent will shortly be granted in the USA for the technical implementation of these innovative functions for singers.



Let's meet!

8–11 March 2017
Minneapolis, USA
ACDA National Convention

5–8 April 2017
International Music Fair Frankfurt

22–29 July 2017
Barcelona, **IFCM**
World Symposium
on Choral Music XI

14–17 September 2017
Dortmund, **chor.com**

MUSIC FOR THE REFORMATION

The anniversary of the Reformation is being celebrated far and wide in 2017, commemorating Luther's posting of his theses 500 years ago. It is hard to overestimate the close connection between this historical movement and developments in music. Luther himself wrote numerous texts which



have been set to music many times. There are therefore many ways of celebrating this anniversary in music. On our website you can find interesting articles on the Reformation and its music, a listing of related works, and some specific program compilations as concert suggestions (see also p. 16).

www.carus-verlag.com/en/focus/reformation-2017

TELEMANN ANNIVERSARY 2017

Telemann's extremely rich compositional output, the fruits of three quarters of a century's work, encompasses almost all genres of music; his vocal works include songs with basso continuo accompaniment, chamber and church cantatas and operas. In his own assessment, church music played a central role in his output; he probably composed over 1,600 church cantatas alone, as well as cantata-style funeral music settings, psalm settings and oratorios. 25 June 2017 is the 250th anniversary of Telemann's death providing an excellent opportunity to explore his rich compositional output (see p. 18–21). Our catalog includes Telemann's sacred and secular vocal and instrumental music. You can find an overview of his works in our publishing program on our website:

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



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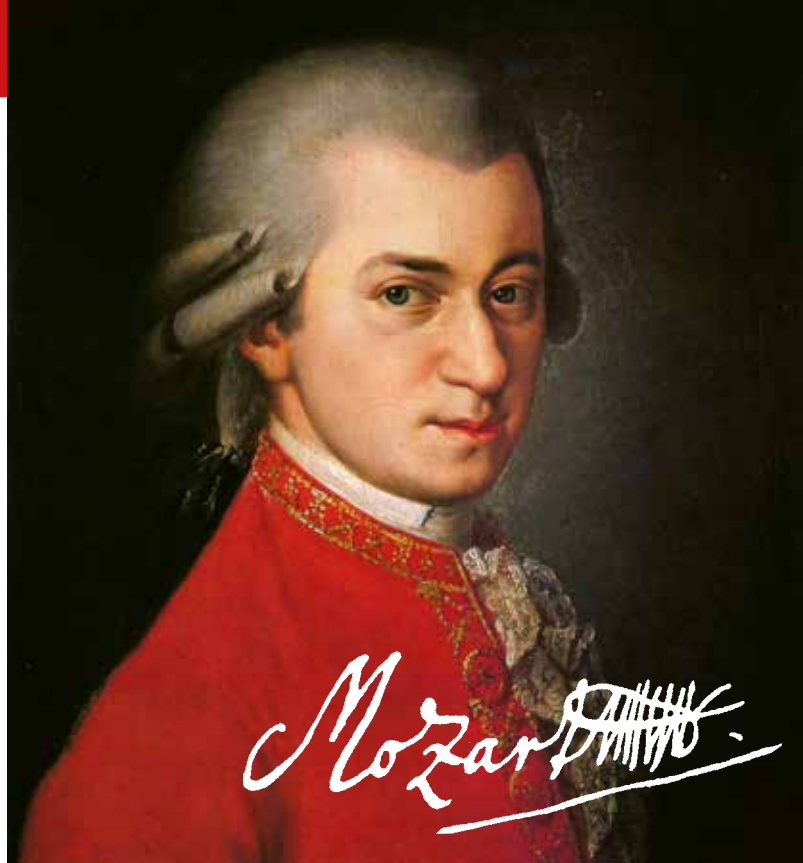
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Cover: Portrait of W. A. Mozart



UNFINISHED

Tradition and Completion of Mozart's C Minor Mass

What an amazing story! Mozart makes a vow to compose a mass after the successful birth of his first-born child. The performance is planned on the occasion of his first journey with his wife to Salzburg so he can introduce her to his family – both personally and musically, for Constanze is to sing one of the demanding soprano parts. But the baby, left behind with a wet-nurse in Vienna, then dies, and Mozart stops work on the composition – precisely at the *Et incarnatus est*, one of his most beautiful and heartfelt movements, dealing with the subject of the incarnation, i.e. birth. Too much of a coincidence? Probably.

But there is some truth in this touching, very personal story. A letter from Mozart to his father in January 1783, the only document from the time of the composition of the Mass which refers to the vow, is anything but clear – and consequently any connection between the *C Minor Mass* and the birth of little Raimund Leopold is frequently questioned. But various later statements by Con-

stanze Mozart (who survived her husband by more than 50 years) regularly repeat this story over a long period of time. There are frequent references to the fact that Mozart promised his wife he would compose a mass if the birth was successful.

It is also true that Mozart stopped work on the composition: only the first two sections of the *Credo* were composed, and even these were only notated as drafts. The draft of the *Credo* ends abruptly after the *Et incarnatus est*. The further sections of the *Credo*, such as the *Agnus Dei* and *Dona nobis pacem*, are completely missing; however, probably relevant sketches show that Mozart clearly initially planned to compose the remaining sections. It remains completely unknown why he then stopped work on the piece. Was it really connected with Raimund Leopold's death? Did Mozart really commemorate the birth of his son in composing the *Et incarnatus est* – admittedly one of the composer's most beautiful and warm movements? If this was true, ending the work at precisely this place after the news of his son's death would be logical, but this remains speculation on rather thin grounds.

Shortly before the couple's return to Vienna, the *C Minor Mass* was performed in Salzburg – probably on 26 October 1783 – the only performance during Mozart's lifetime. The *Kyrie*, *Gloria*, and *Sanctus* were performed with the *Hosanna* and *Benedictus*, that is, all the fully-composed movements. Whether the missing sections of the Ordinary of the mass were replaced by compositions from other masses is not known; at any rate, combinations of movements from different masses were nothing unusual. But even the movements of the mass which were performed put all of Mozart's previous sacred compositions in the shade. In scale, the mass is reminiscent of Johann Sebastian Bach's *B Minor Mass* which Mozart may have become familiar with.

Constanze Mozart sang as soprano soloist at the performance of the *C Minor Mass* in Salzburg; this was reported by both Mozart's sister Nannerl and Constanze herself in retrospect. Mozart had provided well for Constanze for her first appearance in his native city: the *Solfeggio* K. 393, no. 2, probably written in 1782 "per la mia cara Costanza", corresponds with the opening of the *Christe eleison* in the *C Minor Mass*, and was therefore possibly written as preparation for this first solo in the mass.

Soon after this Salzburg performance in October 1783, Mozart probably gave up the idea of a complete mass composition. Maybe because the extensive setting of mass movements ran directly counter to the efforts of the Reform Catholicism of the day, meaning that Mozart had little hope for other opportunities where the *C Minor Mass* might be used. Although he did no further work on it, he drew on the mass as source material in 1785 for the annual charity concert of the Vienna Tonkünstler-Sozietät (Society of Musicians), producing *Davide penitente* (*Penitent David*) K. 469, a compilation of psalm texts in Italian translation. Eight of the ten movements of *Davide* are parodies on music from the *Kyrie* and *Gloria* of the *C Minor Mass*. These sections of the mass were incorporated in full in *Davide*. Mozart did not use the two *Credo* sections present in the draft, nor were the *Sanctus* with *Hosanna* and *Benedictus* included in *Davide*. There is a plausible explanation for the latter: sections of the autograph manuscript now missing for those movements

were evidently no longer available at this time, two years after the first performance. And the most crucial item is missing – the main score of these movements. Only woodwind, brass and timpani score for the *Sanctus* and *Hosanna* survives: for movements scored for larger forces, the 12-stave manuscript paper used by Mozart does not have sufficient space, which explains why he notated additional parts in a second, so-called "overflow score" which could accommodate all the woodwind, brass and timpani parts as in the double chorus *Qui tollis* and the *Sanctus* and *Hosanna*. Indeed the additional score of the two movements allows us to draw conclusions about the choral scoring – the autograph main score with vocal parts and strings has, however, been lost and with it also the autograph manuscript of the *Benedictus* which required no additional score due to its small-scale scoring.

Whereas the composition can only partly be reconstructed from the autograph of the score, at least some complementing sections were passed on in the parts of the Salzburg performance in 1783, which remained in the possession of Mozart's father Leopold in Salzburg. After Leopold's death, Mozart's sister Nannerl sent these, together with other parts for church music works from her father's estate, to the "Holy Cross" collegiate church of the Augustinian canons in Leopold's home city of Augsburg. The local choirmaster, Father Matthäus Fischer (1763–1840) first prepared scores, probably around 1800, of the two choral fugues *Cum Sancto Spiritu* and *Hosanna*, evidently to be able to perform these pieces, because he reduced the scoring, omitting viola, bassoons and timpani, and also reduced the double choir *Hosanna* fugue to four vocal parts. In this arrangement, the composition was adapted to match the scoring of other church music works by Mozart and his contemporaries. Fischer later expanded this score to include all the sections of the mass present in the parts, now almost without any further reduction of the forces. Unfortunately the original parts are now largely missing, but thanks to Fischer's copy, we are familiar with the string and vocal parts of the *Sanc-*

tus and *Hosanna* at least in part and also of the *Benedictus*; nothing of the *Benedictus* survives in Mozart's hand.

Performers and scholars today are posed with a complicated situation surrounding the sources, as the *C Minor Mass* is fragmentary in several respects: there are movements which Mozart composed which only survive in fragmentary form (*Sanctus*, *Hosanna*); there are movements which Mozart wrote out but did not complete (*Credo*, *Et incarnatus est*), and finally sections of the mass which, apart from a few sketches, he did not compose at all (the remaining sections of the *Credo*,

It remains completely unknown why Mozart stopped work on the piece

as well as the *Agnus Dei* and *Dona nobis pacem*). The latter is the smallest of these problems, because in modern-day performances in concerts the liturgical incompleteness is negligible. But if a conductor also wishes to perform these missing sections, a version with additionally-composed material must be used, such as the successful edition by Robert Levin (*Carus* 51.427). But even if we limit ourselves to the surviving sections, some consideration has to be given to the fragmentary sections. The story of this incomplete work remains unfinished.

Uwe Wolf

"During the course of the past years, I have tried out all the various versions of the – frequently necessary – amendments in the instrumental parts which have been issued by different publishers, but found them either too overloaded or over-ascetic. I was therefore very pleased by Carus-Verlag's wonderful concept of developing their own instrumentation for a new edition of the mass with a companion recording without, however, superimposing further compositional amendments on Mozart's autograph."

Frieder Bernius

Read more about the new Carus edition (*Carus* 51.651) on the following pages.

C Minor Mass K. 427 – a new edition

The problems posed for anyone who wants to publish a performable version of the *C Minor Mass* are not new. Various solutions have been adopted, some more successful and some less.

Nevertheless, we have taken up this composition once again, viewing it from the perspectives of both practicing musicians and scholars, out of a certain dissatisfaction with previous attempts and the conviction that many of the attempted solutions no longer correspond with current practice. In our edition we have attempted to produce a performing version while maintaining the greatest respect for available material and without obscuring Mozart's musical manuscript with our own contributions. This has turned out to be no easy task. We have spent a great deal of time pondering and discussing alongside a great deal of experimentation which has been a richly rewarding experience for us all.



Prof. Frieder Bernius's musical career has been characterized by a curiosity about new repertoire, and a questioning of interpretative traditions. With the Kammerchor Stuttgart and the Hofkapelle Stuttgart he has recorded numerous CDs, receiving many international recording prizes. Among others his recording of Mozart's *Requiem* was awarded the "Diapason d'Or de l'année" and he was awarded the "International Classical Music Award" for his complete recording of Mendelssohn's sacred choral works.

Dr. Uwe Wolf is a musicologist specializing in the 17th and 18th centuries. His special focal areas range from the period of Monteverdi and Schütz, via Bach and the generation of the Bach sons and pupils, to the Viennese classics. His intensive study of the works of Mozart has now come to fruition in his edition of the *C Minor Mass*. Since October 2011 he has been Chief Editor of Carus-Verlag.

CREDO

As can frequently be discerned from the ink colors, Mozart only entered the essential parts as a first step. In a vocal movement these were the vocal parts, the continuo and the principal instrumental parts, mainly violin I, but also the obbligato wind and brass parts. The harmony and tonal texture was only augmented in a second step which was however not undertaken in the *Credo*. What is largely missing in this section is violin II and viola, and all the non-obbligato wood wind and brass instruments (see facsimile). The wind instruments, for example, probably played these passages largely *colla parte*, as is the case for extended passages in the other tutti movements in the *C Minor Mass*. The trumpets and timpani are also missing, as there was no more space for these instruments on the twelve staves of the main score. Some well-known reconstructions of the mass avoid using these instruments entirely here, but there is some evidence that Mozart had planned to include them at this point: firstly, trumpets and timpani would always have been included in the *Credo* of a festive mass of this period and secondly, they are implied here through the key and opening theme. The new completion, published here for the first time, is intended to create the sound of a tutti movement, but without composing something new, instead employing already existing material as far as possible.



Our video allows fascinating insights into the creation of the new edition and its recording: www.youtube.com/carusverlag

Credo, mm. 10–15, excerpt from Mozart's autograph with incompletely notated parts. The clothbound full score (Carus 51.651/01) includes a Facsimile Supplement with selected reproductions of the sources.

VII I
 VI II
 Va
 Ob I, II
 Cor I, II
 Fg I, II
 Coro
 SSATB
 Basso ed Organo

ET INCARNATUS EST

In the *Et incarnatus est* the strings play a secondary part; the movement is defined by the soprano and the three solo wind parts. Mozart only entered the strings at the beginning and the end; a string accompaniment was added to provide a background harmonic support for the soprano. As the strings do not have a particularly prominent role here, we have been very restrained in making additions. We have also avoided adding horns as other versions do; it is not appropriate in this movement and evidence of other instruments is sparse and doubtful.

SANCTUS / HOSANNA

The music exists for the *Sanctus* and *Hosanna*. In the largely homophonic *Sanctus*, the five-part texture notated by Fischer (indicating the allocation of the sopranos to the appropriate choir) has to be filled out to an eight-part texture. The *Hosanna* requires even fewer interventions. The tradition of orchestral-accompanied choral fugues shows that the instruments largely play colla parte with the vocal parts, so it is only necessary to divide the

material between the relevant voices. Some reconstructions make the assumption that the four parts in the copy represent one of the two choruses, but this leads to imbalance and an unsatisfactory division of the thematic material between the choirs. Others focus particularly on the division of contrapuntal material between the parts; this remains speculative. As with many sacred music works in southern Germany and Austria, the mass is scored for three trombones which largely play colla parte with the alto, tenor, and bass choral parts. We have always allocated the trombones to choir I, following the example of Mozart's double-choir Offertorium *Venite populi* K. 260. Based on this hypothesis, it was possible to achieve a convincing division of the eight choral parts into two choirs, largely copied in the instruments colla parte. It was sometimes necessary to make considerable interventions in the part-writing in Fischer's vocal parts so that they follow the trombones, but on closer examination it was those precise passages in Fischer which proved to be particularly problematic.

Uwe Wolf

An alternative approach by Robert D. Levin

In 2005 Robert D. Levin completed Mozart's *C Minor Mass* to make the torso a liturgically complete work. He makes use of Mozart's sketches and draws ideas from the cantata *Davide penitente* K. 469, written two years later based on material borrowed from the *C Minor Mass*. The completion by Robert D. Levin was premiered at Carnegie Hall in New York on 15 January 2005.

Missa in C Minor K. 427

Completed and edited by Robert D. Levin (2005)

- Carus 51.427, full score, vocal score, study score
- performance material, rental only

Robert D. Levin
2005

liturgically complete work

Duration: 80 min

Carus 51.427

Frieder Bernius / Uwe Wolf
2016

without additional movements

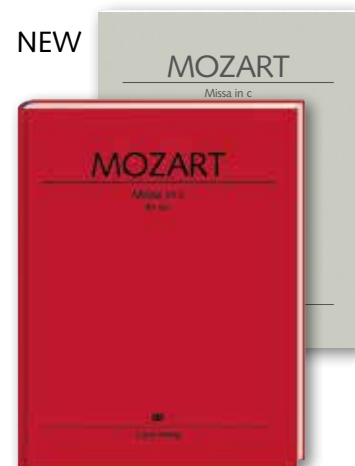
Duration: 55 min

Carus 51.651

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NEW



carus plus

Missa in C Minor K. 427
completed and edited by Frieder Bernius and Uwe Wolf
Soli SSTB, Coro SATB/SATB, Fl, 2 Ob, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Bc / 55 min

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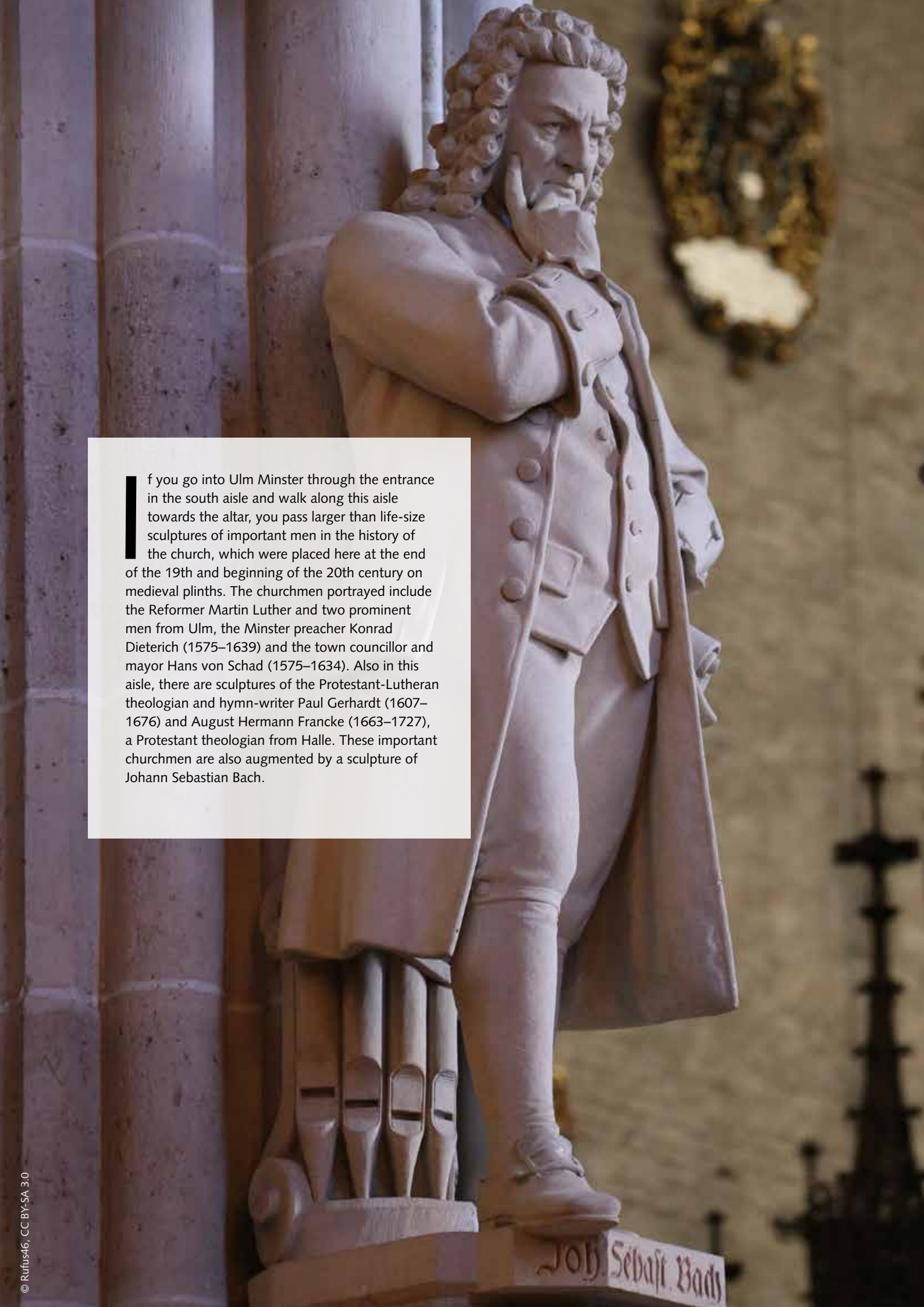
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CD first recording

Sarah Wegener, Sophie Harmsen, Colin Balzer, Felix Rathgeber, Kammerchor Stuttgart, Hofkapelle Stuttgart, Frieder Bernius

- Carus 83.284



If you go into Ulm Minster through the entrance in the south aisle and walk along this aisle towards the altar, you pass larger than life-size sculptures of important men in the history of the church, which were placed here at the end of the 19th and beginning of the 20th century on medieval plinths. The churchmen portrayed include the Reformer Martin Luther and two prominent men from Ulm, the Minster preacher Konrad Dieterich (1575–1639) and the town councillor and mayor Hans von Schad (1575–1634). Also in this aisle, there are sculptures of the Protestant-Lutheran theologian and hymn-writer Paul Gerhardt (1607–1676) and August Hermann Francke (1663–1727), a Protestant theologian from Halle. These important churchmen are also augmented by a sculpture of Johann Sebastian Bach.

BACH THE REFORMER

The Kantor of St. Thomas's as musical evangelist seen against the background of the Reformation

In Martin Luther's preface to his *September Testament* (1522) he wrote: "Evangelion is a Greek word which German means good news, glad tidings \[...] about which one sings, speaks, and is happy." Here there is an immediate resonance in Luther's Christmas hymn *Vom Himmel hoch*, in which the angel proclaims: "Der guten Mär bring ich so viel, davon ich singen und sagen will" (Glad tidings of great joy I bring, Whereof I now will say and sing). Here we have the heart of Luther's conception of music: for him, sung music is a means of preaching which can be more effective than the spoken word. "God preaches the Gospel through music", he wrote in his *Tischreden* (*Table Talk*) printed in 1566. It was Luther's conviction that faith came from hearing God's word. "Music brings the text to life", he stressed in his *Tischreden*. Against this background it is hardly surprising that alongside Luther's translation of the Bible, the Protestant hymn book counts as one of the key achievements of the Reformation. The act of singing hymns together makes the congregation an active participant in church worship and also conveys the Christian message. Hymns, psalms and chorales are important building blocks in Luther's musical theology and have held a central place within Protestant worship since the Reformation.

At the beginning of his second year of service in Leipzig, which began with the 1st Sunday after Trinity on 11 June 1724, Johann Sebastian Bach embarked upon an ambitious and extremely extensive project which no-one had accomplished before him. He aimed to compose a cantata for each Sunday and feast day in which the text would not simply be based on the Gospel of the relevant day, but also on a hymn. As the textual basis of the individual cantatas is a "chorale" (hymn), we now describe this as a cycle of chorale cantatas. The outer verses of the chosen hymn were used by Bach in his cantata unchanged from the original in text and melody, with a substantial chorale arrangement in the opening movement and normally a simple, four-part chorale as the final chorus. In between there are recitatives and arias in which the

texts were contemporary adaptations of the original hymn text. As a fifth of the chorale cantatas are based on Lutheran hymns, this can be seen as a project by Bach fulfilling the ideals of the Reformation, indeed even a Reformation in church music.

The cantata *Erhalt uns, Herr, bei deinem Wort* BWV 126 was composed for Sexagesima Sunday 1725 and represents a special case. Its text is based on a combination of two Lutheran hymns commonly found in the hymn books of Bach's time: *Erhalt uns Herr, bei deinem Wort* (1542) [*Sustain us, Lord, by this your Word*] with the addition of two further verses by Justus Jonas (1493–1555), and Luther's translation of the antiphon *Da pacem domine* (*Verleih uns Frieden gnädiglich*; 1531) with an additional verse by Johann Walter. This composite hymn was a battle hymn and propaganda song of the Protestants known as the "arch enemy hymn" and was also sung on Reformation Day. Both hymn and cantata deal with the ever-present threat to the Protestant world and the plea for protection and peace against external threats. The opening chorus comprises a choral setting of the chorale with an instrumental introduction; the solo trumpet which plays throughout evokes a warlike atmosphere. Bach places the dramatic trumpet motifs on the key words of "Wort", "Sohn", and "Thron" (word, son, and throne). At the word "Mord" (murder) he deviates from this scheme and has the trumpet begin earlier, at "Papst und Türken" (Pope and Turks), a reference to the enemies of Luther's church. In the bass aria *Stürze zu Boden* the violoncello audibly and visibly plunges to the ground in persistent repetition throughout the movement with fast downward passages. Bach depicts the sending of divine power from on high in the tenor aria with a melody

beginning on a high note with subsequent descending motifs. In the final chorale the Christian congregation pleads for the peace of God with Luther's chorale melody. The solo trumpet which was still fighting for them in the opening chorus now plays *colla parte* with the choir sopranos in the congregation.

EDITIONS

Erhalt uns, Herr, bei deinem Wort

Sustain us, Lord, by this your Word
Cantata for Sexagesima BWV 126
(German/English)
Soli ATB, Coro SATB, 2 Ob, Tr, 2 Vl, Va, Bc
22 min / ed. Karin Wollschläger
■ Carus 31.126

Gott der Herr ist Sonn und Schild

God the Lord is sun and shield
Cantata for Reformation Day BWV 79
(German/English) / Soli SAB, Coro SATB,
[2 Fl], 2 Ob, 2 Cor, Timp, 2 Vl, Va, Bc
17 min / ed. Uwe Wolf
■ Carus 31.079

Missa in G

„Lutheran Mass“ BWV 236 (Latin)
Soli SATB, Coro SATB, 2 Ob, 2 Vl,
Va, Bc / 30 min / ed. Ulrich Leisinger
■ Carus 31.236

CD

Erhalt uns, Herr, bei deinem Wort

Gaechinger Cantorey, Hans-Christoph
Rademann (April 2017)
■ Carus 83.311

The cantata *Gott der Herr ist Sonn und Schild* BWV 79 for Reformation Day on 31 October 1725 and the so-called *Lutheran Mass*, the *Missa in G major* BWV 236 dating from 1738, are closely linked on a musical and theological level as Bach incorporated two movements from the cantata into the Kyrie-Gloria Mass using parody techniques. At the beginning of the Reformation cantata there is an instrumental introduction in which solo horns and timpani create the atmosphere of an *ecclesia militans* (church militant); this stands in contrast to the dance-like alto aria with obbligato oboe and basso continuo, which once again praises God as “Sonn und Schild” (sun and shield). In the subsequent chorale *Nun danket alle Gott* (*Now thank we all our God*) the full forces are heard again – with the same motif in the horns as in the opening movement. The aria *Gott, ach Gott, verlass' die Deinen nimmermehr* (*God, o God, forsake your children nevermore*) begins directly with the two vocal soloists; the alternating leaps of an octave and a seventh in the violins describe the enemies raging around God's people. While there was still mention of the “kleinen Häuflein” (little band) on whom God bestows his goodness in the alto aria, this is strikingly portrayed here in extensive passages for soprano and bass singing in parallel. In the final chorale Bach does not have the horns and timpani play *colla parte* with the voices, but again gives them – as a link to the opening chorus – an independent voice, albeit less virtuoso than at the beginning of the cantata. While this chorale emphasizes the importance of Christ for the Reformation church, this vision of Christ is also found throughout the whole cantata: the sun represents the clarity of Christ's teaching and the shield his protecting presence (*Christus praesens*). This reformational emphasis on Christ is important for the parody relationship of the cantata to the *Lutheran Mass* BWV 236.

The Mass belongs to a group of four Kyrie-Gloria Masses which were intended for Protestant church services. Interestingly enough, all Bach's Kyrie-Gloria Masses are parodies, i. e. compiled from individual cantata movements which were adapted to the Latin mass text, and were partly altered for this purpose. The choice of parody models gives an insight into Bach's theological thinking and adds a further level of meaning to the masses. Bach adapted the opening chorus of his cantata *Siehe zu, dass deine Gottesfurcht nicht Heuchelei sei* (*Be aware, your fear of God may turn to heresy*) BWV 179 to form the

Kyrie of his *G Major Mass*, adding his own characteristic stamp in its parody treatment: the original movement comprises two fugues, the first of which is allocated to the *Kyrie eleison* and the second to the *Christe eleison*.

The concluding *Kyrie eleison* re-employs the music of the first fugue again. However, as both fugues are closely interwoven in the parody model, the second fugue still has to be repeated again with its allocated text, “Christe eleison”. As a result the whole movement ends liturgically “incorrectly”, with the movement addressed to the son of God, contrary to tradition. For

With his multi-layered portrayal and interpretation of theological content, Johann Sebastian Bach took Protestant church music to previously unattained heights.

the *Gloria* Bach uses the opening chorus from his Christ-centred Reformation cantata BWV 79, thereby bringing his own stamp to this movement by neither following the linearity of the text nor the traditional division into the movements of the mass. Whereas the *Gloria in excelsis Deo* and *Laudamus te* are often two independent movements, Bach draws them together into one movement with the music of the opening chorus of BWV 79. With the subsequent *Gratias agimus*, for which he used an aria from the Cantata BWV 138, he took an even more radical approach, combining the text of thanksgiving with the following separate invocation of God, the Father and the Son (*Domine Deus*). And so the song of thanks suddenly acquires a clear focus, explaining the unusual reprise of the *Gratias* after the invocation in which the word “Gloriam” is now sustained extensively: God's glory lasts for ever.

But Bach did not combine the entire *Domine Deus* with the *Gratias* – the “*Domine Deus, Agnus Dei*” (Christ as the lamb of God) is missing. He then combined this invocation in the parody of a further movement from BWV 79 (*Gott, ach Gott, verlass die Deinen nimmermehr*) with the plea “*Qui tollis*”, an unusual kind of mass setting which places Christ at the central point of the *Gloria*! The song of supplication in both voices, taken from the source

running almost continually in parallel, fits ideally with “*Domine Deus*” and “*Filius Patris*”: Father and Son are one! In the doxology, the concluding festive praise of the majesty of God, it was then only logical for Bach to bring forward the “*Jesu Christe*” from the concluding *Cum sancto spiritu* movement, and place it at the end of the *Quoniam*. In fact, the doxology of a mass (just think of Bach's *Mass in B minor*) is mainly set in magnificent style to reflect the elevation of God as “*solus sanctus*”, “*solus Dominus*” and “*solus altissimus*”. In this *Lutheran Mass* the opposite is the case, for Bach chose an intimate framework of tenor, solo oboe, and basso continuo for this movement in which the text acquires a different emphasis when we read it with regard to the “*Jesu Christe*” added by Bach, the point to which everything leads: the greatness of Christ is contained within himself, not in the splendor of his appearance, for he is “*solus*”, placed in this position by himself, and thereby is “*altissimus*” (the highest).

By using two movements from his Reformation cantata BWV 79, Bach adapted the *Missa* BWV 236 for the figure of Christ. As Christ stands at the center of Martin Luther's theology, we can regard Bach's distinctive interpretation of the text of the mass as imbued with the spirit of the Reformation.

With his multi-layered portrayal and interpretation of theological content, Johann Sebastian Bach took Protestant church music to previously unattained heights. And for that reason he strove for a “well ordered” professionalised church music throughout his life. As a musical preacher – and not as the “fifth evangelist” – Johann Sebastian Bach really does deserve his place amongst the “holy pillars” of the Protestant church. Bach's statue in Ulm Minster stands for his church music, which gives life to the theological text as a musical sermon according to Reformation ideals in such a way that the listener suffers, feels, is comforted – and understands.

Henning Bey



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Dr. Henning Bey studied Musicology, Modern German Literature and Classical Archaeology in Freiburg, and Historical Musicology in London. From 2000 to 2006 he was Research Assistant at the New Mozart Edition in Salzburg, and from 2006 to 2015 was responsible for dramaturgy, press and public relations at the Freiburg Baroque Orchestra. In 2015 he became Chief Dramaturge of the Internationale Bachakademie Stuttgart.



Bach *vocal*

JOHANN SEBASTIAN BACH CANTATAS · NEW EDITIONS

Wohl dem, der sich auf seinen Gott

Tis well with him who on the Lord. Cantata for the 23rd Sunday after Trinity BWV 139 (German/English) Soli SATB, Coro SATB, 2 Obda, 2 VI, Va, [Vc picc], Bc 20 min / ed. Klaus Hofmann

■ Carus 31.139

Schau, lieber Gott, wie meine Feind

See, dearest God, the many foes Cantata for the Sunday after New Year BWV 153 (German/English) / Soli ATB, Coro SATB, 2 VI, Va, Bc 15 min / ed. Karin Wollschläger

■ Carus 31.153

Ich liebe den Höchsten von ganzem Gemüte

I love the almighty with all of my spirit Cantata for the 2nd day of Pentecost BWV 174 (German/English) Soli ATB, Coro SATB, 2 Ob, 2 Cor, Taille (Eh), 3 Soli VI + Va + Vc, 2 VI, Va, Bc / 23 min ed. Karin Wollschläger

■ Carus 31.174

Es wartet alles auf dich

They all are waiting on thee. Cantata for the 7th Sunday after Trinity BWV 187 (German/English) Soli SAB, Coro SATB, 2 Ob, 2 VI, Va, Bc / 25 min ed. Frieder Rempp

■ Carus 31.187

Nun danket alle Gott

Now thank we all our God. Church cantata BWV 192 (German/English) Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 VI, Va, Bc 15 min / ed. Christine Blanken

■ Carus 31.192

Dem Gerechten muss das Licht

For the righteous light is sown Wedding cantata BWV 195 (German/English) Soli SATB, Coro SATB, 2 Fl, 2 Ob/Obda, 2 Cor, 3 Tr, Timp, 2 VI, Va, Bc / 16 min / ed. Uwe Wolf

■ Carus 31.195

Full score, vocal score, choral score and complete orchestral material available

Bach *vocal* reaches its finale

An interview with our Chief Editor Uwe Wolf

The aim of publishing all the Bach cantatas in critical editions by 2017 has now almost been achieved. In the process, various cantatas which have already been published have been newly revised. Why produce a new edition?

The reasons can be quite varied. Firstly, performance practice has changed considerably. Some compromises which were necessary 30 or 40 years ago to make a work performable for many ensembles, now no longer apply. And our attitude to versions has changed. Whereas in the past we thought we were doing justice to Bach by combining “the best” of different versions, we now regard these separate versions as fully valid forms of the work which can stand side-by-side, one (sometimes two) of which are published as editions which are complete in themselves. And of course, our evaluations of the sources have had to be reassessed and new sources consulted.

What were the fundamental new discoveries in Bach research which formed the basis for these significant alterations in the editions?

Through intensive research into Bach sources which has now been ongoing for some decades, we are constantly making new discoveries about the copyists. Many of these are known to us today by name, and through these names we can also discover, if we are lucky, something about their careers, when (and whether) the copyists worked for Bach, which copyists were



Uwe Wolf has researched the music of Bach for over 20 years.

working for him at the same time – or perhaps none of the above. This helps tremendously in understanding the authenticity of manuscripts and also the history of versions. Last but not least, we now have the possibility of looking at digitised versions of almost all the autograph manuscripts at high resolution on bachdigital.de. We can examine problematic passages over and over again in every detail – often something only becomes clear on the umpteenth time of observation.

What can be said in general about the source material of the Bach cantatas? Which are the key areas of Bach research where we might possibly expect further discoveries?

Above all, detailed knowledge about the sources is constantly growing. New musical sources come to light relatively seldom (but does occasionally occur). A great deal of research has been undertaken on the texts in recent years, and we now know far more about the librettists and the contexts from which Bach drew his texts. And we can and must hope for discoveries of all kinds! We are familiar with plenty of sources, and indeed works, which once existed, but which can no longer be traced. Every Bach scholar of course hopes that something will come his or her way one day – it's just that unfortunately we cannot know when this might happen.



A TIME OF NEW DIRECTIONS

Michael Praetorius and Heinrich Schütz,
the fathers of Protestant church music

Dresden 1614. At the Saxon court, two of the central German composer personalities of the early 17th century meet: the 43-year-old Wolfenbüttel court Kapellmeister Michael Praetorius – ‘loaned’ to Dresden in 1613 as interim Kapellmeister after the funeral service of Duke Heinrich Julius of Wolfenbüttel (initially for the year of mourning, but in fact until 1616) – and Heinrich Schütz, 14 years younger – also ‘loaned’ as organist from the court in Kassel 1614 (but who never returned to service in Kassel, instead becoming court Kapellmeister in Dresden in 1619).

Heinrich Schütz had returned from Venice shortly before, where he had studied with Giovanni Gabrieli for three years and had experienced the far-reaching revolution in Italian music around 1600 at first hand. Perhaps he told Michael Praetorius about this?

Praetorius’s intensive absorption of Italian musical developments seems, at any rate, to have begun during his period in Dresden. And Praetorius now studied every-

thing which he could get his hands on in the way of Italian music with astonishing fervor. In the third part of his work *Syntagma musicum* dating from 1619 the works of around 120 (!) Italian composers and music theorists of his day were mentioned, and their works described based on a deep knowledge of the music, often with illustrations of compositional details. When the 100th anniversary of the posting of Luther’s theses in Wittenberg was celebrated in Dresden in 1617 for three days with a lot of music, Schütz had

de facto already taken over directing the court ensemble from the elderly and infirm Rogier Michael; Praetorius probably also contributed works as “Kapellmeister von Haus aus” (which means he saw to the musical activities without always having to be present). Numerous compositions from this occasion can be identified with a high degree of certainty by using the printed description of the festivities of 1617 (see box). With Schütz and Praetorius, Protestant church music now emerged from the shadow of Catholic music. While in the 16th

Compositions from the **Psalmen Davids 1619** of **Heinrich Schütz**, which were probably composed for the Reformation celebration in Dresden 1617:

- Singet dem Herrn ein neues Lied** SWV 35 ■ Carus 20.035
- Nun lob, mein Seel, den Herren** SWV 41 ■ Carus 20.041
- Nicht uns, Herr, sondern deinen Namen** SWV 43 ■ Carus 20.043
- Danket dem Herren, denn er ist freundlich** SWV 45 ■ Carus 20.045
- Jauchzet dem Herren, alle Welt** SWV 47 ■ Carus 20.047

CD **Psalmen Davids** (Schütz complete recording, vol. 8, 2 SACDs)
Dresdner Kammerchor, Dresdner Barockorchester, Hans-Christoph Rademann
■ Carus 83.255

century Catholic music continued to be the main influence (although not exclusively so), Schütz and Praetorius reached the peak of Protestant church music of their day, each using different ways and means and with their own individual styles. With Heinrich Schütz it was the text of the Bible in German that was the most important thing: almost all his surviving works use German passages from the Bible. And Schütz was a master at setting German texts. He reinvented the Italian style with German words. His *Psalmen Davids* dating from 1619 (some of which were written for the Reformation anniversary in 1617) fully combine Italian polychoral techniques and a concertante style – albeit one which in 1619 was still restrained – with the re-

quirements of the German language, thus laying the foundations for settings of biblical texts, indeed settings of the German language as a whole, stretching far beyond the confines of the 17th century. Michael Praetorius, by contrast, the son of a church minister, was more influenced by the particular Lutheran tradition than Schütz; Praetorius's father began his career as a teacher and colleague of Johann Walter at the Latin School in Torgau before studying theology in Wittenberg (with Luther and Melancthon) and entering the ministry. Praetorius's focus was always on the Protestant chorale, which did not play a prominent role in the works of Schütz. Even in Michael Praetorius's Italian-influenced late works – beginning with his

acquaintanceship with Heinrich Schütz in his Dresden period – Praetorius remained faithful to the chorale. Elements of the new style – ritornello, basso continuo, concertante parts, recitative declamation – are combined in his late chorale settings with the Protestant chorale in a fascinating way. His treatment of instruments goes beyond the Italian models: nobody else at that time wrote as idiomatically for instruments and yet so skilfully subordinated to the text as he did! With their assimilation (in the best sense of the word) of the new Italian style, Schütz and Praetorius laid the foundations for the development of Protestant church music of the 17th and 18th centuries, up to Bach and beyond.

Uwe Wolf



Heinrich Schütz (1585–1672)
Schütz Complete Edition vol. 19
Opera varia I: works with 1–7 parts
 (German/Latin)
 ed. Helmut Lauterwasser

Volume 19 of the Schütz Complete Edition brings together 21 very different compositions from various phases of Schütz's compositional output. The spectrum ranges from a short, two-part sacred concerto to a six-part cyclical psalm setting and large-scale polychoral concerto, from well-known works such as the *Osterdialog* to a completely unknown madrigalian composition, full of emotion, to a simple chorale setting. A particular challenge was posed by the ten works or versions of works which survive incomplete. Two of these, the Christmas concerto *Ach Herr, du Schöpfer aller Ding* SWV 450a and *Ein Kind ist uns geboren* SWV 497, appear here for the first time in print. In both cases, it was possible to reconstruct missing sections parts fully from already existing material.

■ Carus 20.919, clothbound



Michael Praetorius (1571–1621)
Three Chorale concerts (German)

The collection *Polyhymnia Caduceatrix & Panegyrica* of 1619 is rightly regarded as the high point in Michael Praetorius's output. It combines „Solemnische Friedt- und Frewden-Concert:“ (solemn concerts of peace and rejoicing) which Praetorius as a travelling musician had composed largely for festive occasions. In these choral concerti the highly modern, Italian style and the Protestant chorale combine and form a symbiosis which showed the way forward for the history of German music. The chorale settings draw on influences from Venetian polychoral music, use ritornelli and employ obligato instruments in a way which is beyond compare, even in contemporary Italy. And above all, Praetorius always remains a practical musician who ensures that these breathtaking choral concerti can also be effectively performed with smaller forces, sometimes considerably reduced ones.

Halleluja. Christ ist erstanden (German)
 Coro SSATB, 2x SATB ad lib.,
 8 instr. ad lib., Bc / 8 min
 ed. Uwe Wolf
 ■ Carus 10.027, full score, choral score,
 complete orchestral material

Wie schön leuchtet der Morgenstern
 (German)
 Coro SSATB, SATB ad lib.,
 5 instr. ad lib., Bc / 4 min
 ed. Uwe Wolf
 ■ Carus 10.028, full score, choral score,
 complete orchestral material

Allein Gott in der Höh sei Ehr (German)
 Coro SSATB, 6 instr. ad lib., Bc / 5 min
 ed. Uwe Wolf
 ■ Carus 10.029, full score, choral score,
 complete orchestral material available



Michael Praetorius:
Gloria sei dir gesungen
Chorale Concerts
 Gli Scarlattisti, Jochen Arnold
 ■ Carus 83.482, CD

THE REFORMATION IN CONCERT

Program ideas for the anniversary year

Numerous concerts in 2017 will commemorate the Reformation, making musical reference to Luther and his ideas which made history 500 years ago. Church musicians – first and foremost Protestant, but also Catholic – from different regions of Germany have devised many and diverse program concepts to mark this anniversary. We would like to present some of these concert program concepts to you as inspiration.



Meditation and message

Two very different musical worlds are contrasted in this program: instrumental meditations by the Catholic composer Messiaen with word-based compositions by the Protestant Bach. While Messiaen in his works focuses on the mystical experience, a fundamental moment in Catholic liturgy, by contrast Bach's composition is characterized by its relationship to the word, with the idea of the Protestant message standing at the center. Both the composers devoted a great deal of thought to the structure of their works. The combination of these compositions in commemorating the Reformation portrays in sound the different directions of the two denominations, divided for 500 years.

Messiaen: *L'Ascension 1*

Bach: *Kyrie* aus: *Missa* BWV 236 (Carus 31.236)

Messiaen: *L'Ascension 2*

Bach: *Gloria* aus: *Missa* BWV 236

Messiaen: *L'Ascension 3*

Bach: *Kantate Wer da gläubet und getauft wird* BWV 37
(without the final chorale, Carus 31.037)

Messiaen: *L'Ascension 4*

Bach: *Den Glauben mir verleihe*, final chorale from BWV 37

Dr. Frank Höndgen has been choir director at the Michaelskirche in Munich since 2005, where he is involved in liturgy, concerts and CD productions with both existing and newly-founded musical groups.



46 minutes for Psalm 46

The psalm setting *Ein feste Burg* is an indispensable component of the Reformation anniversary year. Therefore why not devote a whole evening to settings of Psalm 46 involving all the musical groups from the congregation? There are numerous chorale settings, motets, and psalm arrangements for different scorings by Johann Pachelbel (Carus 1.133), Samuel Scheidt (Carus 1.158), Johann Sebastian Bach (Carus 31.080), Melchior Franck (Carus 1.298), Marianne Stoll (Carus 10.071), Johann Andreas Herbst (Carus 10.191), and Richard Rudolf Klein (Carus 25.103) available from the Carus catalog. The double choruses can also be played by recorders, wind or brass instruments, or strings. Complemented by organ arrangements from J. S. Bach to Matthias Nagel, compositions for brass groups and new settings of the psalms, such as the hymn setting *Meine Zuflucht und Stärke* by Albert Frey, it is possible to put together a colorful program involving the whole congregation.

Regina Heise is organist and choir director of the Sindelfingen group of parishes and brass consultant at the Protestant Youth Foundation in Württemberg.



Praising God

In the anniversary year many works will be performed which center on Luther. I did not want to follow this trend, and so in my choice of program, I reflected on something which is of crucial significance not only for me, but also for Luther praising God. Mendelssohn's *Lobgesang* (Carus 40.076) uses texts translated by Luther, in particular many quotations from the psalms. In this way we can honor the Reformer as the forerunner of a general understanding of the Bible, have him by our side – and praise God!

Tobias Brommann is music director at the Cathedral in Berlin. He has a special love of choral music – both traditional repertoire as well as excursions into less familiar territory. For him, culture should move and “may, indeed should, be controversial”.



Lutheran Masses

In exploring repertoire for a concert for the Reformation anniversary, I naturally think first of Johann Sebastian Bach. Alongside cantatas for Reformation Day, the *Lutheran Masses* BWV 233 to 236 are also particularly suitable (Carus 31.233 to 31.236). Bach probably conceived these Latin settings of the *Kyrie* and *Gloria* (in this respect the nucleus of the *Mass in B minor* is also a Lutheran mass) for Lutheran services on feast days in Leipzig (or Dresden). The combination of Bach's Lutheran Masses with mass movements from other periods creates an exciting concert program. My suggestion: Bach *Mass in G* BWV 236 + Pēteris Vasks: *Viatore* (version for 11 solo strings) + Arvo Pärt: *Berliner Messe*. This program can also be wonderfully performed on authentic instruments.

Stefan Vanselow began his musical career in the Dresden Kreuzchor and is now district music director in Hameln and lecturer in conducting at the Hanover University of Music.



We all believe in one God

At first glance, this program does not appear to have that much to do with the Reformation, but I believe we should continue to maintain the form of the mass because this is what Martin Luther recommended to us in the Formula Missae of 1523. Johann Christoph Altnickol's *Missa in D minor* is seldom performed, but it is worth exploring the output of this son-in-law of Bach. The mass is straightforward to learn, not as complicated as the Bach masses, but is nevertheless constantly surprising and refreshing to listen to. Joseph Haydn's *Te Deum for the Empress Maria Theresia* even brings a Catholic composer into the mix, with a text which is not resolutely Protestant and which is often performed at the major church festivals. The last piece, scored for large forces, is Mendelssohn's chorale cantata *Wir glauben all an einen Gott*. The Lutheran text which Mendelssohn sets here takes up the earlier denominational dispute and relativizes it from Luther's perspective.

Johann Christoph Altnickol: *Missa in d* (Carus 27.068)

Joseph Haydn: *Te Deum* (Carus 51.999)

Felix Mendelssohn Bartholdy:

Wir glauben all an einen Gott (Carus 40.187)

Nikolai Ott studied church music at the conservatory of church music in Tübingen. He is active on behalf of the Swabian Choral Federation in youth choirs and in the Music Advisory Committee, and conducts the choir of the Protestant church in Mittelstadt.



"In God I trust"

The Athesinus Consort Berlin's program for 2017 is influenced by the anniversary of the Reformation: reflected stylistically through the birth and rise of the German-language motet and from a content-related aspect on Martin Luther's image of God and mankind, viewing the gracious God as a father figure to Renaissance man who was gaining self-awareness. Texts on the longing for a divine sense of security alternate with texts on the joy and certainty of faith. At the centre are settings of the Proverbs and the Song of Solomon, the poetry of which continues to inspire composers today – such as the Berlin composer Frank Schwemmer, whose commissioned work is surrounded by settings of the same texts by Johann Hermann Schein and Heinrich Schütz. This way of juxtaposing musical tradition with the present permeates the program, often unfolding to include settings for double choir, to a setting of Martin Luther's most iconic text "Verleih uns Frieden gnädiglich". This intimate, soaring work by the Swedish composer Thomas Jennefelt was specially written for the CD of Luther-Lieder (s. p. 30).

Volker Jaekel: *Ein neues Lied wir heben an* (Carus 7.438)

Samuel Scheidt: *Gott, der Vater wohn uns bei* (Carus 1.159)

Hugo Distler: *Das ist je gewisslich wahr* op. 12, 8

Heinrich Schütz: *Das ist je gewisslich wahr* SWV 388

(Carus 20.388)

Christoph Drescher: *Komm, Gott Schöpfer, Heiliger Geist*

(Carus 7.432)

Michael Praetorius: *Nun bitten wir den Hl. Geist* (Carus 1.438)

Max Reger: *Ein feste Burg ist unser Gott* op. 67,6 (Carus 52.854)

Johann Hermann Schein: *Freue dich des Weibes*

(*Israelsbrunnlein*) (Carus 4.021)

Frank Schwemmer: *Die Stimme meines Freundes*

Heinrich Schütz: *Stehe auf, meine Freundin* SWV 498

(Carus 20.704)

Max Reger: *Vater unser im Himmelreich* op. 67,39 (Carus 52.854)

Volker Jaekel: *Mit Fried und Freud ich fahr dahin* (Carus 7.434)

Leonhard Lechner: *Nun schein, du Glanz der Herrlichkeit*

(Carus 4.022)

Thomas Jennefelt: *Verleih uns Frieden gnädiglich* (Carus 7.436)

Klaus-Martin Bresgott founded the Athesinus Consort Berlin in 1992. Since 2009 he has worked for the Cultural Office of the Council of the German Protestant Church. He has a special interest in ensemble work of all periods and genres in collaboration with poets and composers of our time.

THE ART OF WORDS AND MUSIC

A life in the service of Lutheran church music: Georg Philipp Telemann

Telemann's tremendous productivity and versatility continues to astound us today. And there is considerable stylistic colorfulness in his extensive compositional output. A rich treasure-trove waiting to be discovered.

"This, however, [I] know well / that I have always treasured church music most of all / have mainly studied other writers because of this / and have also worked mainly on this". When asked who might have said this of himself, Heinrich Schütz or Johann Sebastian Bach could spontaneously come to mind, but not immediately Georg Philipp Telemann. For after being greatly overshadowed by Bach in the 19th century and almost forgotten, Telemann emerged into musical consciousness especially as an instrumental composer during the renaissance of early music during the 20th century. In comparison however his vocal music long remained in obscurity and only gradually began to be rediscovered. But it is in no way inferior to the instrumental works, either in artistic terms or in its variety. Similar the great variety of his instrumental output, his vocal music encompasses all customary genres of sacred and secular music of the time, ranging from songs with basso continuo accompaniment to opera, from simple chorale settings to large-scale oratorios.

The main emphasis of his vocal output undoubtedly lies in the area of church music. At the heart is the genre of the cantata, which forms the main body of Telemann's output with over 1,300 surviving works. This body of works is complemented by a variety of motets, psalms, Passions, masses, and other works. Much is still languishing in archives, but numerous new editions already offer a wide range for musical treasure-hunters to explore.

This year the musical world marks the 250th anniversary of Georg Philipp Telemann's death. When the Hamburg music director died on 25 June 1767, very famous and widely revered, he had experienced and contributed to three quarters of a century of music history. His long life, described in parts wittily by himself, began in Magdeburg, where he was born on 14 March 1681 into a Protestant clergyman's family as the sixth of seven children. Without support from his family – his father died in 1685 – his musical talent became apparent at an early age, developing in a somewhat uncontrolled fashion. To the pleasure of the adults, he played the "violin, flute and zither ... without knowing whether notes existed". On his own initiative he began composing, at first motets, then soon other things, and at the age of twelve he performed an opera. Then his mother decided the time had come to steer the boy's education in other directions, and handed him over to the superintendent Calvör at

Zellerfeld in the Harz, who encouraged him in many ways as his private teacher. But there, too, Telemann continued to perform and compose. And this continued after he went to the Gymnasium Andreanum in Hildesheim, where he set school dramas by Losius, the Rektor of the school, to music and – with the express permission of the Protestants – was responsible for church music at the Catholic monastery of St. Godehard.

In 1701 Telemann enrolled at Leipzig University as a law student. But he made little progress in his studies. He soon began to compose music regularly for services at St Thomas's Church, and in 1702 he founded a student Collegium musicum and took over

the running of the Leipzig opera, becoming music director of the Neukirche in 1704. Then followed a period as court Kapellmeister for the Imperial Count Prmonitz in Sorau and at the court of Saxony-Eisenach. In 1712 he became city director of music in Frankfurt am Main, where he provided the two main churches with music for services every week, founded a Collegium musicum, and organized public concerts. In 1721 he moved to Hamburg in the same position, where he was responsible for music at all the five main churches, again founded a Musikkollegium, organized concerts, and simultaneously took on the directorship of the opera. In the ensuing period, he also frequently published his own works, mainly instrumental music, but also issued four annual cycles of cantatas and a Passion in a pioneering act of publication. He remained industrious until a great age, and active as a composer with his characteristic combination of ease of writing and artistic seriousness.



It has been difficult to assess his output of church music until recently. As well as the variety of genres mentioned above, there is considerable stylistic colorfulness. The traditions of German church music combine with concertante stylistic traits of Italian provenance, but in particular, the influence of Telemann's beloved French music is evident in many of his works. At the same time, Telemann's church music reflects the development of contemporary taste over the decades – from the High Baroque of around 1700 to the period of the "sensitive" style and the forerunners of the era of Haydn and Mozart.

GEORG PHILIPP TELEMANN (1681–1767)

250th anniversary of death 2017



If, in the Telemann anniversary year 2017, Protestant church music simultaneously looks back at the Lutheran Reformation of 500 years ago, both strands can be understood together for, alongside Schütz and Bach, Telemann is one of the greats of Protestant church music. His cantatas are permeated by Lutheran theology and the tradition of preaching; and like Bach he held firm to the tenets of Lutheran orthodoxy. In the case of Telemann, where the chorales are always set very simply and accessibly for the congregation, there is hardly any parallel with Bach, whose intensive artistic evaluation of Martin Luther, the poet, writer and composer is exemplified in works ranging from four-part chorale settings to fully-fledged chorale cantatas. But the fact that Telemann nonetheless loved the hymns of his church is reflected in his collection of over 250 hymn settings published in 1730.

Alongside Schütz and Bach, Telemann is one of the greats of Protestant church music.

There are musical traces of some of the Reformation hymns of a quite special kind in the Latin Kyrie-Gloria masses, in which he set the melodic lines in "old-style" strict counterpoint; these include the Lutheran hymns *Christ lag in Todes Banden* (Carus 39.098) and *Komm, Heiliger Geist, Herre Gott* (Carus 39.099). However, as with Bach, the full power of Luther's language is shown to its best advantage in the Bible verses of the cantata opening choruses. More extended texts from the Lutheran Bible are also found in Telemann's German psalm settings. Again, there is no counterpart to these in Bach's works. In the German psalms, Luther's gift with words is impressively combined with Telemann's characteristic art of expressive emotion and musical imagery.

This is the fruit of Martin Luther's Reformation, which is realized in Telemann's church music in rich and varied fashion.

Klaus Hofmann



Prof. Dr. Klaus Hofmann studied Musicology, Modern German Literature and Copyright and Publishing Law in Erlangen and Freiburg. After obtaining his doctorate in 1968, he worked as a publisher's editor, then became a research assistant at the Johann-Sebastian-Bach-Institut Göttingen in 1978, where he was Director from 1981 to 2006. He has been an honorary

Professor at the Georg-August-Universität Göttingen since 1994. As well as numerous publications (including a book on Bach's motets) he has edited many editions of early music, including Bach's *St. Matthew Passion* BWV 244.

Carus was awarded the Georg Philipp Telemann Prize in 2009 for its contribution to the composer's works.

Our publishing program contains an extensive selection of sacred and secular vocal music, as well as instrumental music by Telemann, published in scholarly editions for practical use by performers. The search function on our website offers you the option of filtering your search by scoring, genre, or the calendar of the church year.
www.carus-verlag.com/en/composers/telemann

Selected works from our catalog

Machet die Tore weit TVWV 1:1074

Cantata for the first Sunday in Advent (German/English)

Soli [S]ATB, Coro SATB, 2 Ob, 2 Vl, Va, Bc
16 min / CD: Carus 83.333

■ Carus 39.105, also available in carus music, the choir app

Hosianna dem Sohne David

TVWV 1:809 (German/English)

Cantata for the first Sunday in Advent
Solo S (T), Solo Ms (A o Bar), Coro SS(B)
o SA(B), 2 Vl, [Va], Bc / 18 min

■ Carus 39.117

Nun komm, der Heiden Heiland

TVWV 1:1178 (German/English)

Cantata for the first Sunday in Advent
Soli SATB, Coro SATB, 2 Ob, 2 Vl, Va, Bc
7 min / CD: Carus 83.333

■ Carus 39.493

Uns ist ein Kind geboren TVWV 1:1452

Christmas cantata (German)

Soli SSATB, Coro SATB, 2 Fl (Cor),
2 Ob, 2 Vl, Va, Bc / 22 min

■ Carus 39.115

Allein Gott in der Höh sei Ehr

TVWV 1:58 Christmas cantata (German/English) / Solo B (Bar), Coro SATB, 2 Vl, Va, Bc, [Tr] / 18 min

■ Carus 39.119

St. Luke Passion TVWV 5:29

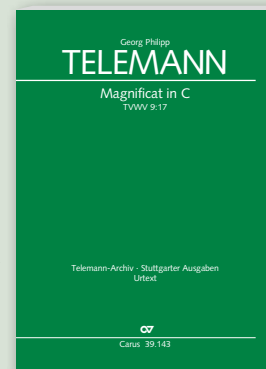
(German/English) / Soli STB, Coro SATB, Fl, Ob, Obda, Vlsol, 2 Vl, Va, Bc, [Fg]

■ Carus 39.495

Nun danket alle Gott

Cantata for harvest festivals (Tempore Messis) and other festivals of thanksgiving TVWV 1:1166 (German/English)
Soli SATB, Coro SATB, Fl (Blfl), 2 Tr, Timp,
2 Vl, Va, Bc / 15 min / CD: Carus 83.333

■ Carus 39.109



Magnificat in C major TVWV 9:17 (Latin)

Soli SATBB, Coro SATB, 3 Ctr, Timp,
2 Vl, Va, Bc / 19 min

ed. Arne Thielemann

Like Bach's well-known *Magnificat*, it is scored for three trumpets and timpani. For ambitious church choirs, the work is really worthwhile, and is also a most effective piece for audiences to enjoy. First edition.

■ Carus 39.143 (April 2017)

Singet dem Herrn ein neues Lied

Psalms 98 TVWV 1:1345 (German)
Soli SATB, Coro SATB, 2 Cor, 2 Trb (Org, Vl), Arpa (Cemb), 2 Vl, Bc
12 min

■ Carus 39.140, full score, vocal score, choral score and complete performance material available

A mighty fortress is our God TVWV 8:7

Motet (German/English)
Coro SATB, Bc / 8 min

CD: Carus 83.333

■ Carus 39.051

Ich hebe meine Augen auf TVWV 7:16 (German) / Soli SATB, Coro SATB, 2 Ob, 2 Vl, Va, Bc / 12 min

■ Carus 39.127



RESOUNDING NATURE

Georg Philipp Telemann's *Donner-Ode* and *Die Tageszeiten*

On 1 November 1755 Europe was shaken by a violent earthquake, and not a stone was left standing: the Lisbon earthquake – a violent tsunami, as we now know it to have been – almost completely destroyed the fourth largest metropolis in Europe, killed over 100,000 people, and also shook large parts of the intellectual basis of the Enlightenment. This natural disaster was an event with far-reaching consequences which ushered in a radical intellectual change. In its wake, the

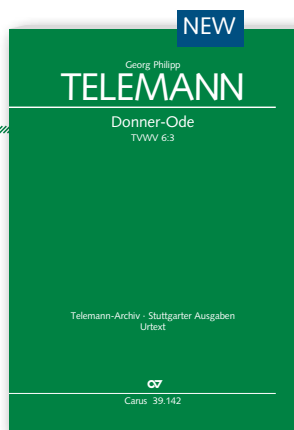
The Lisbon earthquake also left its mark on contemporary arts.

theological and philosophical thinking of the era underwent considerable change and, intellectual (and religious) certainties crumbled. Responsible, active people turned out to be mere pawns in a game of

uncontrollable natural powers. Contemporaries sought explanations, and above all, they now asked the distraught question of how such a catastrophe could possibly be associated with the “best of all possible worlds” (Leibniz) of a benevolent God.

The Lisbon earthquake also left its mark on contemporary arts. In music, instrumental music which had been dismissed until that point as “noise” and “not capable of conveying any independent message” developed more and more into an equal, expressive partner to vocal music with text (which had always previously been given preference). Certainly the ability of music without words to vividly imitate natural sounds and natural phenomena played a large part in this process. Georg Philipp Telemann contributed considerably to this development. It was his impressive late works from the 1750s and 1760s which represented a completely new direction. With the *Donner-Ode* (*The Ode of Thun-*

der) of 1756 Telemann reacted directly to the Lisbon earthquake. Telemann chose as his text an eloquent poem which Christian Gottfried Krause (1719–1770) and Karl Wilhelm Ramler (1725–1798) had compiled from psalms 8 and 29 (translated into German and put into verse by the Copenhagen court chaplain and poet Johann Andreas Cramer). The composer responded to this free ‘*Erlebnisdichtung*’ (poetry based on personal experience), which could also be described as a song of high tension, with individual musical sequences in which the form appears to emerge directly from the action in question. The solemn opening chorus *Wie ist dein Name so groß* expresses the central statement of the whole piece: the “praise of God in the face of the grandeur of powerful nature” (Laurenz Lütteken). In the 18th century “solemn” was understood to mean the “great and frightful beauty in nature” (Klopstock); the circle around Johann Andreas Cramer even spoke of a “pleasant horror”. This open-



Donner-Ode TVWV 6:3 (German)
Soli SATBB, Coro SATB, 2 Fl, 2 Ob
(also 1 Obda), Fg, 2 Cor, 3 Tr, Timp,
2 Vl, Va, Vc, Bc / 40 min
ed. Silja Reidemeister

The new edition presented here takes into consideration important, newly discovered sources such as the autograph of the first part.

■ Carus 39.142, full score, vocal score, choral score, complete orchestral material



Tageszeiten TVWV 20:39 (German)
Soli SATB, Coro SATB, "Quartflöte",
2 Fl, 2 Ob, Fg, Tr, 2 Vl, Va, Vga, Bc
55 min / ed. Brit Reipsch

■ Carus 39.137, full score, vocal score, choral score, study score, complete orchestral material

ing chorus is also both "solemn" and magnificent. Its grave dotted rhythm at the beginning recalls the Overture in a suite, as does its opening three-part structure, with a fast, non-dotted middle section ("von deinem Namen entzückt" / "entraptured by your name") and the return of the beginning. In the following movements Telemann continued to avoid the traditional forms of sacred vocal music, and there are no recitatives or classical arias. Instead, solo monologues follow on from each other in free form, mostly with concertante instruments: soprano and bassoon in the second movement, alto and oboe d'amore in the third, tenor and virtuoso strings in the fourth, first bass and horn in the fifth, second bass and trumpet in the sixth, and both basses and timpani in the seventh movement.

The drama increases from movement to movement, and the plot of the ode intensifies. For the first time the raging violence of nature is described in the tenor monologue, marked "feurig" (fiery): "Die Stimme Gottes erschüttert die Meere" ("The voice of God shook the seas"). Raging rhythms in the violins and coloraturas in the voices produce a vivid virtuosity, which imitates thunder at the line "Der Höchste donnert" ("the Almighty thunders"). Contemporary events are recalled and the catastrophe of Lisbon appears before the mind's eye. In the sixth movement the destruction goes one step further through the violence of nature in which the glory of God is expressed – mountains collapse, and "der Erdkreis wankt" ("the world shakes"). Both find their expression in the music: the violins vividly depict a range of mountains in a hectic zigzag, the trumpet sounds like the last trumpet of the Day of Judgement this, and the bass disrupts the rhythm with sung syncopations.

The final duet of the 1st part, followed by a da capo of the opening chorus, is the high point and rhetorical summation of the entire *Donner-Ode*: "Er donnert, dass er verherrlicht werde." ("He rages, so that he will be glorified.") For Telemann, this is not a duet in the usual sense, but a reinforced singing, with both the vocal parts treated instrumentally with trills and repeated notes symbolizing thunder. The unconventional solo timpani strengthens the impression of a nightmarish descent into hell – and leads into the call for a song of praise, organically drawing the da capo

of the opening chorus in its wake. And so the circle is completed – at the end, as at the beginning is the praise of God's glory. The second part of the *Donner-Ode* was composed for New Year's Day 1760. "Mein Herz ist voll" was similarly premiered in the main Hamburg church of St. Katharinen, as music

before the sermon. The warlike text also came from Cramer's translation of the psalms. It is not known who adapted the text, but it is assumed that Telemann himself arranged Psalm 45 for his own use. The *Donner-Ode* was heard again in a memorable concert on 8 April 1761 in the Hamburg Drillhaus, the usual venue for Telemann's own series of concerts. Georg Philipp Telemann combined it with two other late works, *Die Auferstehung* and *Die Tageszeiten* (*The Times of the Day*). It was with *Die Tageszeiten*, written in 1759, that Telemann increasingly distanced himself from the Baroque with its individual musical language; the work is closer to the galant style of the young Joseph Haydn (you only have to listen to his three "Tageszeiten" symphonies of 1761!). An introductory Symphonie in the Italian style à la Vivaldi, musically evoking the image of the dawning day (rising melody = the rising sun), is followed by four cantatas (*Der Morgen, Der Mittag, Der Abend, Die Nacht* – *Morning, Midday, Evening, Night*), which vividly depict the nature and the atmosphere of the different times of day. Each of these is similarly structured, with the sequence aria – recitative – aria – chorus, although each in itself seems like a free meditation on a theme in which a solo voice is always paired with a concertante instrument (Morning: soprano & trumpet, Midday: alto & viola da gamba, Evening: tenor & 2 transverse flutes, Night: bass & bassoon).

Friedrich Wilhelm Zachariae, the then thirty-year-old librettist of *Die Tageszeiten*, enthused about the sixty-eight-year-old Telemann, who was able to compose such sensitive, vivid and unconventional music in his late works: "But who is the old man who, with a light touch, full of sacred fire, fills the astonished temple with delight? Listen! how the waves of the sea roar; how the mountains and the Lord's earth rejoice! [...] Telemann, nobody else than you, you father of sacred music..."

Henning Bey

BETWEEN ORGAN AND OPERA

The sacred choral works of
Charles Gounod



www.charles-gounod.com

Gounod's stylistic palette ranges from the simple and lyrical to the expressive and theatrical. And he knew how to strike exactly the right tone not only in his music-dramatic works. He composed a varied range of church music, a rich source of material also suitable for amateur choirs.

In surveying Charles Gounod's sacred choral works, it is the tremendous variety of his output which impresses.

Not only are the pieces completely different in extent and scoring – ranging from short motets to great works such as the *Messe solennelle de Sainte Cécile* and the *Requiem in C* – but they employ quite different effects and are written in very different styles.

Gounod began his career as a composer with church music and constantly returned to this genre throughout his life. The characteristics and variety of his extensive output therefore deserve explanation by reviewing some of the important biographical events in the composer's life.

Firstly, the young musician's years of education made a lasting impression on him: he was taught by the composer Anton Reicha, whose work was grounded in the classical Viennese style, something which is reflected in numerous places throughout Gounod's output. He continued his training with Jacques Fromental Halévy, a pupil of Luigi Cherubini, according to the Italian school, focusing on the rigorous subjects of counterpoint and fugue. Gounod was introduced to opera composition by Henri Montan Berton and then Jean-François Lesueur, an art which was regarded as indispensable in the Parisian music world at that time and became highly significant in his career from the 1850s onwards.

In 1839, having won the prestigious Prix de Rome at his third attempt, Gounod sojourned in Rome and was enthused by his discovery of the music of Palestrina in the Sistine Chapel. Like other French composers of his time, he saw this as a model of perfection in its writing and purity of expression. Inspired by this, on his return to Paris, he accepted the position of music director at the *Église des Missions étrangères*. The years 1843 to 1848 were almost exclusively devoted to the composition of masses and motets. Here, Gounod tended towards a simple style, partly because of his aesthetic approach derived from Palestrina, but partly because of the modest musical resources he had at his disposal in his new position. In his *Mémoires d'un artiste*, Gounod reported that he only had two basses, one tenor, and a boy treble available. At the end of this period, "Abbé Gounod" considered becoming a priest and attended courses at the seminary at Saint-Sulpice. His compositions in this period are characterized by brevity and simplicity. Even though Gounod was still strongly influenced by Palestrina during this period, there is hardly any use of counterpoint in his choral works at this time: his compositional style was mainly homophonic. The harmony is frequently very simple, sometimes with an extremely reduced texture, for example in the *Pater noster* in G (*Chants sacrés* No. 13*), and the tonal relationships are limited to neighboring

keys. The *Sancta Maria in F* (*Chants sacrés* No. 17) is an excellent example of his style during his time at the *Église des Missions étrangères*. The piece can easily be performed by amateur choirs, but the simple setting does not preclude effective-sounding performances of the work, for Gounod knew how to use the voices to best musical effect. Even his simplest pieces are always very effective in concert performance.

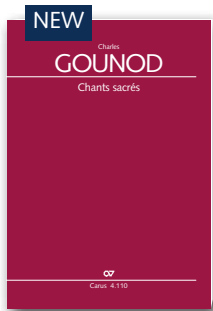
A few years later, Gounod returned to choral music when he accepted the directorship of the *Orphéon* in Paris which was not a single choir, but an association of vocal

Even his simplest pieces
are always very effective
in concert performance.

ensembles. The *Orphéon* responded to the social ideals in vogue at the time – of enabling as many people as possible to have access to music. Although this organisation was successful in bringing together large numbers of people in choral singing, the musical level of the members was rather limited. Gounod complained in particular about their poor skills in reading music, but thanks to his hard work and tireless efforts, the musical level of the *Orphéon* improved noticeably under his direction. During this

Charles Gounod: 200th anniversary 2018

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MASSES

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12 min

■ Carus 27.302

Messe funèbre

Coro SSTB, [Org] / 8 min

■ Carus 27.090

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Charles Gounod. Musica sacra

■ Carus 83.161

music and the symphony are, generally speaking, of higher importance than music for the stage; but the occasions and the means of making oneself known are the exception and are only aimed at a passing audience instead of a regular audience as in the theater." Aware that the path he had embarked on did not match his ambitions, Gounod decided to write for the opera. These two areas of his output which seem to be an antithesis to each other – sacred music and opera – converge in the composer's great expressive choral works. There are orchestral versions of some of the *Chants sacrés* which Gounod brought together under the title *Motets solennels*. For example, the *Ave verum* in E flat (No. 3) is a reduced version of the *Motet solennel* No. 2. The harmonic style is more complex, in particular the series of modulations using diminished seventh chords starting in measure 27 ("Cujus latus"). The *Super flumina Babylonis*, found in the *Chants sacrés* in a previously unpublished version with Latin text (No. 20), is representative of this dramatic style with a wide dynamic range, a unison passage ("hymnum cantate nobis"), a fugato section, and a triumphal conclusion. This piece, dedicated to Giacomo Meyerbeer, was particularly successful in its French version, notably at the Orphéon. Finally, the *Requiem in C* (Carus 27.315) once more displays this tendency, with its rich orchestral scoring and harmonies with frequent use of chromaticism in expressive fashion (e.g. "Quantus tremor" in the *Dies irae*).

Even though Gounod is chiefly known in music history as an opera composer, his church music forms an important part of his output, one in which all possible artistic forms of expression are found, from the extremely intimate to particularly expressive works.

* The numbering corresponds with the new Carus edition (Carus 4.110).

Marc Rigaudière

period the composer wrote numerous small choral pieces, some of which were intended for the Orphéon, e.g. the *Messe à trois voix* (*Messe aux orphéonistes*), which was premiered in 1853 by a 400-strong male voice choir; a five-voice version of the *O salutaris hostia* from this work in A flat in the *Chants sacrés* (No. 7) makes the mass performable by mixed choirs. Scoring for three-part male voice choir is typical of large parts of the Orphéon repertoire, as male voice choirs were particularly popular. The *O salutaris de Dugué* (No. 11) also dates from this period. Here we find simple

harmony reflecting Gounod's aesthetic, but also the limitations of the chorus. Passages "à bouche fermée" (with the mouth closed) are also typical of the Orphéon pieces.

In contrast to the simple style of the period of the Missions étrangères and the Orphéon, in a few works we find an almost extrovert style which could be described as "theatrical". We have to remember that opera composition represents an important aspect of Gounod's output. In his *Mémoires* the composer wrote: "Religious



Marc Rigaudière has been Maître de conférences at the University of Paris-Sorbonne since 2014. Before that he was Maître de conférences at the Paul Verlaine University in Metz. As a specialist in the history of music theory from the 18th to the 20th century, he is a frequent guest at international conferences. For Carus-Verlag he has edited the

Requiem by Gabriel Fauré and the *Chants sacrés* by Charles Gounod.



AWAKE, SWEET LOVE

Love songs through the centuries

Love has inspired people throughout the centuries to transform their feelings into music. The states of seemingly boundless happiness and all-consuming longing have been expressed in music in different cultures throughout the centuries – from the medieval courtly song “All mein Gedanken, die ich hab” through Beethoven’s “Ich liebe dich” to the Beatles song “And I love her”.

No matter which century, love is celebrated in song in all its facets, the most frequent of these being romantic longing and perfect harmony. But if we delve deeper into the literature, we find many more nuanced feelings which are reflected in love songs. These quite diverse emotions seem to be both timeless and unbounded, and find their expression in all musical genres. Folk songs from different centuries and cultures, like art songs, capture the many varied feelings between people and give them musical expression. Along the way some folk songs have inspired composers to write works, and conversely some compositions – whether they be operatic arias or madrigals – have found their way far beyond the stage or concert platform and have become part of the folk song tradition.

Love songs are a reflection of the various states and stages of love affairs. First of all there is the beginning of a love affair, when a feeling, still vague, creeps into your heart unnoticed by others, but you do not yet dare to reveal yourself to the object of your affections (*Silent worship*, a Handelian aria adapted by Arthur Somervell in the 20th century). Then follows the tense excitement when two hearts burn for each other, but still do not want to share their feelings publicly (*Kein Feuer,*

keine Kohle). Other songs tell of secret love which cannot be revealed. In *Wach auf, mein Herzens Schöne*, a youth awakens his beloved after a night in secret before he creeps out of the chamber unnoticed.

Love – in life as in song – naturally includes eroticism alongside feelings. Hence, love songs of all epochs contain allusions to physical love – from the almost innocent descriptions of the visual charms of a beloved to more-or-less undisguised hints. In Shakespeare’s *It was a lover and his lass* (set by Thomas Morley) and Walther von der Vogelweide’s *Unter der*

A reflection of the various states and stages of love affairs.

linden go far beyond mere kisses. But alongside happy love and tingling eroticism, the painful and dark side of love is expressed. Many songs tell of the transitoriness of love. Recurring themes are that of temporary parting, or the fear that partings may be for ever- and death tearing two lovers apart as, for example, in *Ich hab die Nacht geträumet*. The waning of love, the pain of which is still felt a long time afterwards, finds its expression in the music of all centuries.

Symbolically-charged flowers (roses, forget-me-nots) are frequently found in the texts of love songs, together with images from the animal kingdom. Birds often appear as symbols of feelings, longings, fears, and hopes, and embody thoughts which fly back and forth between lovers (*Wenn ich ein Vöglein wär*). The bird which hovers high in the sky describes the longing to liberate oneself from earthly attractions and to fly to the beloved. The nightingale, with its beguiling song, announces springtime, but also the magic of feelings of happiness (*Unter der linden*). In these symbols cultural differences can often be discerned: at our latitudes, the cuckoo is often seen as the messenger of springtime and is held in popular belief as the bird of happiness. But in Finnish, the cuckoo is the bird of separation or even death, and has thus found its way into the stories of various love songs (Kukkuu, kukkuu, kaukana kukkuu).

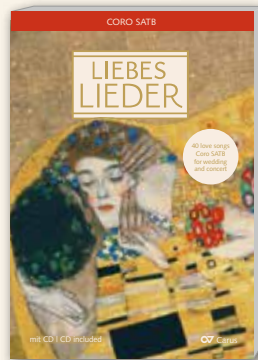
Many love songs have been handed down verbally and often exist in quite different versions. These differences reflect the living history of these songs: melodies have been borrowed from other contexts and have developed with regional differences. Texts were adapted to changed situations or new loves. And, as ever, this development of the songs continues. They remain a living tradition when we continue to sing them. So, in the way that each love story between two people is unique, each sung version of a love song is also unique.

Mirjam James

Photo: Cornelia Schlemmer



Dr. Mirjam James studied musicology and psychology in Berlin and Keele, Great Britain. She was editor of the music education periodical *Musik in der Grundschule*, taught at various universities (Bremen, Cambridge) and currently works on research projects into music psychology at the Guildhall School of Music and Drama, London. Mirjam James founded the organisation 'Music for Open Ears' – interactive concerts for children. She is editor of the song collections *Kinderlieder aus Deutschland und Europa* and *Liebeslieder*.



Love songs. Choral collection
ed. Friedemann Luz, with the cooperation of Frieder Bernius

The choral anthology brings together 40 love songs from all eras in well-known and new, easy-to-sing arrangements.

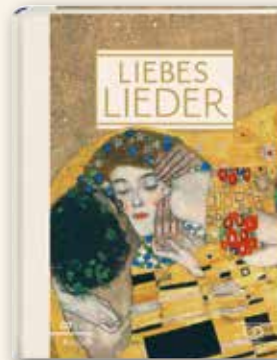
- ◆ ideal for concerts and weddings
- ◆ 4–6 part settings, some with piano accompaniment
- ◆ settings mainly in German, English, and French
- ◆ contains popular and well-known compositions by composers including Brahms, Dowland, Gluck, Mendelssohn, Monteverdi, Morley, Purcell, Ravel, Tallis, and Tchaikovsky
- ◆ with numerous new choral arrangements
- ◆ with chansons, jazz standards and pop classics such as *Autumn leaves*, *La vie en rose*, *Sehnsucht* and many more
- ◆ easy to medium difficulty
- ◆ a CD with selected songs is included with the conductor's volume.

- Carus 2.212, choral collection incl. CD
- Carus 2.212/05, edition *chor*

Love songs. CD

Dorothee Miels, Angelika Kirchsclager, Calmus Ensemble, Kammerchor Stuttgart, SWR Vokalensemble Stuttgart and many more

- Carus 83.029



Love songs. Song book
with Singalong-CD
ed. Mirjam James

What would love be without music – or music without love! In her selection of 80 songs from seven centuries, Mirjam James evokes this tremendous feeling with the most beautiful songs ranging from medieval courtly songs, through Beethoven's *Ich liebe dich*, to the Beatles song *And I love her*. Many of the songs come from German and English language traditions, but what would such a book be without the fire of southern Europe or a dose of French charm, without the moving melodies of cool northern climes, or the melancholy songs of the Russian soul?

This beautifully-produced song book is illustrated with the sumptuous paintings of Gustav Klimt, for whom love was one of the great themes of his life. The song book contains a CD with recordings of all the songs in instrumental versions so you can sing along with the pieces and get to know them.

- Carus 2.408

Love songs. Piano book
ed. Friedemann Luz

The piano book contains all of the songs in the new Carus book of love songs in easily playable accompaniments offering a distinctive stylistic variety suitable for many different occasions.

- Carus 2.408/03

Andreas N. Tarkmann
6 love songs
for soprano solo and string quartet

Greensleeves; Belle qui tiens ma vie; It was a lover and his lass; Down by the Salley gardens; If music be the food of love; Kukkuu, kukkuu, kaukana kukkuu

- Carus 2.408/10

CLAUDIO MONTEVERDI 450th anniversary 2017



Selva morale et spirituale

After almost 30 years in the post of maestro di cappella at San Marco, in 1641 Monteverdi published a first (and only) collection of his Venetian church music: the *Selva morale et spirituale*. It is a "best of" resulting from many years' work and church musicians can select the music required for a Vespers or a mass from this collection. In Venice the composer had a not only fabulous, but large ensemble at his disposal (ultimately around 35 singers alone). The great effect of this music is created by the combination of soloistic and expansive tutti sections making the music, with its clearly defined sections and primarily homophonic choral passages more easily performable than the *Vespers* for today's choirs.

With three volumes (*Salmi I*, *Salmi II*, and *Motetti, Hinni, Salve Regina*) the compositions from the *Selva* which are already available at Carus (*Mass* and two *Magnificats*), are complemented with all further liturgical or liturgically used compositions. The new volume *Salmi II* contains the additional settings of the multiple settings of the psalms (the first is published in *Salmi I*) as well as the psalm *Memento*.

Salmi I. Psalm settings for soloist, choir, 2 VI, Bc, further instr. ad lib.
ed. Barbara Neumeier, Uwe Wolf
■ Carus 27.802



Salmi II. Psalm settings for soloist, choir, 2 VI, Bc, further instr. ad lib.
ed. Barbara Neumeier, Uwe Wolf
■ Carus 27.803

Motetti, Hinni, Salve Regina
1–3 Soli, 2 VI, Bc
ed. Uwe Wolf
■ Carus 27.804

separate editions available

Choral collection Monteverdi

Madrigali e Motetti
ed. Fritz Näf
■ Carus 4.024

separate editions available

The choral collection is a compilation of 20 compositions containing both secular madrigals and sacred motets. In addition, the collection also includes a number of famous madrigals to which one of Monteverdi's contemporaries added Latin sacred texts soon after their publication. Each of these latter works is printed with both secular and sacred texts. The collection also includes a basso continuo realization.

Vespers 1610 NEW: transposed versions

In many performances of Monteverdi's magnificent *Vespers of the Blessed Virgin*, the *Lauda Jerusalem* and the *Magnificat* movements set within a high range are transposed downwards. To permit these movements to be performed with the highly-acclaimed Carus edition, we offer both movements individually a fourth lower. Vocal score, chorus score and parts are also all available separately.

Lauda Jerusalem, transposed version
Solo T, Coro SAB/SAB, instr colla parte, Bc
■ Carus 27.801/50, full score, vocal score, choral score, instrumental parts

Magnificat, transposed version
Soli, Coro, 2 Fl, 2 Ctto, 2 Cor, 3 Trb, 2 VI, 3 Va, Vc, Vne, Bc
■ Carus 27.801/51, full score, vocal score, choral score, instrumental parts



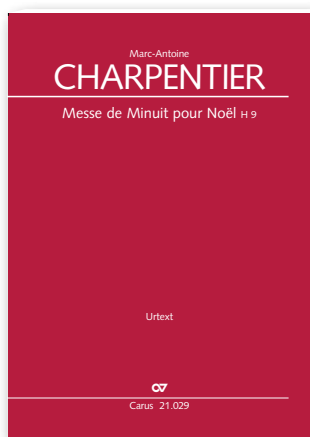
Vespro della Beata Vergine
Vespers 1610, SV 206
■ Carus 27.801
also available in carus music, the choir app

That said, this beautifully presented score is astoundingly good value, containing as it does not only an excellent new edition of the piece by Uwe Wolf but also seven facsimile pages of the earliest printed edition, full texts and translations, and a foreword whose erudition is matched only by the enthusiasm of its author.

Choir & Organ

In our new catalog (online) you will find all of Monteverdi's works published by Carus alongside suggestions for performing them as part of your concert programs.
www.carus-verlag.com/en/composers/monteverdi

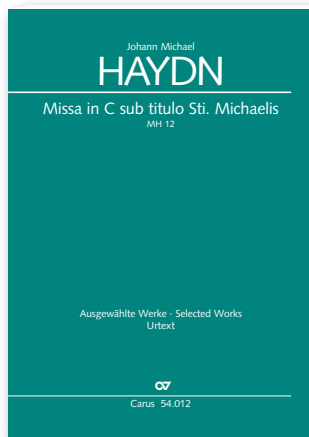
NEW EDITIONS: VOCAL MUSIC



Marc-Antoine Charpentier (1643–1704)
Messe de Minuit pour Noël (Latin)
 Christmas mass H 9
 Soli SST(A)TB, Coro ST(A)TB, 2 Fl, 2 VI,
 2 Va (VI, Va), Vc/Cb/Org, Bc / 25 min
 ed. Hans Ryschawy

Marc-Antoine Charpentier's Christmas mass, the *Messe de Minuit*, is thoroughly in the French tradition, celebrating the joyful news of the Birth of Christ with cheerful happiness. In this midnight mass, composed in 1694, ten traditional French Christmas hymns have been rearranged, lending the work a dance-like energy alongside charming tone coloring. In independent movements the relatively small instrumental ensemble consisting of two flutes, strings and organ plays a significant role in the musical events of this mass, alternating with various combinations of the vocal parts. Solo voices are only used together in small ensembles and, in accordance with the practices of the period, the boundaries between solo ensemble and choir are fluid, meaning that these solo passages can also be sung by members of the choir.

■ Carus 21.029, full score, vocal score, choral score, complete orchestral material



Johann Michael Haydn (1737–1806)
Missa in C sub titulo Sti. Michaelis
 MH 12 (Latin)
 Coro SATB, 2 Ctr, 2 VI, Bc / 12 min
 ed. Armin Kircher (†), preface: Ulrike Aringer-Grau

Johann Michael Haydn's masses are masterpieces of their genre. Carus is publishing these important works in Urtext editions. Of the thirty masses, almost two thirds contain a saint's name as part of their title. The names relate to the dedications of monasteries or parish churches, name days, ordinations or consecrations, diocesan patron saints, or anniversaries. Three masses with the names of Archangels survive (Michael, Gabriel, and Raphael), all early compositions by Haydn in the concise *Missa Brevis* form. He probably composed the *Michaelsmesse* MH 12 in Vienna before 1758. This mass belongs to the festive type "brevis et solemnis" because of its scoring with two trumpets.

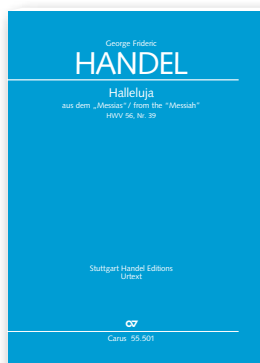
■ Carus 54.012 full score, choral score, complete orchestral material



Justin Heinrich Knecht (1752–1817)
Herr, straf mich nicht in deinem Zorne
 Der 6. Psalm (German)
 Solo SATB, Coro SATB, 2 Fl, 2 Ob, 2 Cor,
 3 Trb, 2 VI, Va, Bc / 17 min
 ed. Claudia Seidl

Justin Heinrich Knecht's compositional interpretation of Moses Mendelssohn's poetic translation of the 6th psalm bears the force of Enlightenment ideas in its music. Effective instrumentation, the targeted use of the choir and vocal soloists together with contrasting dynamics communicate the entire emotional spectrum of this psalm text. Knecht created an early Romantic piece of south German church music which has unjustly lain in obscurity for too long. As in his other psalm compositions, the scoring can be regarded as flexible, allowing parts to be omitted or unavailable instruments to be substituted by similar sounding ones according to the forces available.

■ Carus 37.501, full score, choral score complete orchestral material in prep.



George Frideric Handel (1685–1759)
Halleluja, from: *Messiah*
 Coro SATB, 2 Tr, Timp, 2 VI, Va, Bc, [2
 Ob]; arrangement: Coro SATB, Org
 4 min / ed. Jan Siemons and
 Ton Koopman

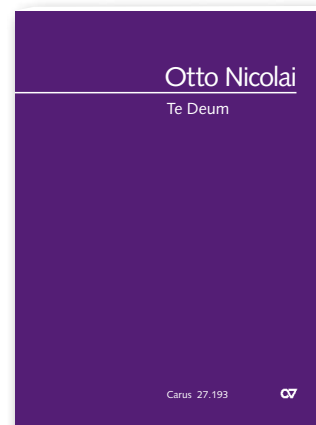
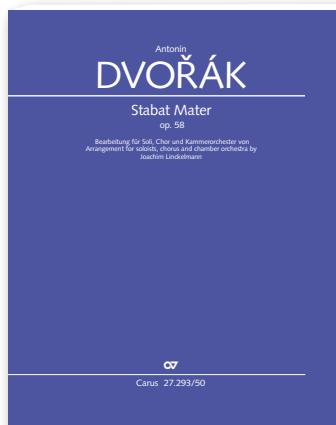
Handel's most famous chorus now also as separate edition – on the basis of the Carus Urtext edition of *Messiah*.

■ Carus 55.501, full score, choral score, complete orchestral material

Carl Friedrich Christian Fasch (1736–1800)
Mass for 16 voices (Latin)
 Soli ST, Coro SATB/SATB/SATB/SATB, Org
 23 min / ed. Ryan Kelly

Carl Friedrich Christian Fasch's *Mass for 16 voices* is remarkable for more than its unusual scoring. The newly published vocal score facilitates the rehearsal of this challenging work.

■ Carus 27.083, full score, vocal score, choral score, organ



carusplus

Anton Bruckner (1824–1896)

Te Deum WAB 45 (Latin)

arrangement for soloists, choir,
brass quintet and organ

Soli SATB, Coro SATB, 2 Tr, Cor, Trb, Tb,
Org / 25 min

arr. Johannes Ebenbauer

Carus published the original version of Bruckner's *Te Deum* for choir and large orchestra (Carus 27.190) in the fall of 2015. In order to make this work available for performance by smaller-sized ensembles, Carus now presents it in an arrangement for brass quintet and organ. The brass parts are orientated essentially towards those in Bruckner's orchestral version, while the organ part follows the original string parts. The voice parts in this reduced chamber version are identical with those of the original.

- Carus 27.190/50, full score, vocal score, vocal score XL, choral score, parts for brass quintet and organ

original version:

- Carus 27.190, full score, study score, vocal score, vocal score XL, complete performance material

The original version of this work is also available in carus music, the choir app.

Antonín Dvořák (1841–1904)

Stabat Mater op. 58 (Latin)

arrangement for chamber orchestra

Soli SATB, Coro SATB, Fl, Ob, Clt, Cor, Fg,
Timp, 2 Vl, Va, Vc, Cb / 90 min

arr. Joachim Linckelmann

Antonín Dvořák's impressive *Stabat Mater* for soloists, chorus and orchestra is probably the best-known of the composer's sacred works. With our newly-published arrangement for chamber orchestra (flute, oboe, clarinet, horn, bassoon, timpani, and strings), smaller choirs now have the opportunity of performing this work without the choir being drowned out by a large-scale symphony orchestra. The symphonic character of the work is nevertheless preserved. This scoring offers an optimal balance between transparency and orchestral sound.

All vocal parts (soloists and choir) are identical with the original version. Vocal score and choral score can also be used in combination with the original version.

- Carus 27.293/50, full score, vocal score, choral score, complete orchestral material for chamber orchestra

In preparation:

Antonín Dvořák (1841–1904)

Te Deum (Latin) for Soli, choir and orchestra
ed. Lucie Harasim Berná

- Carus 27.189

Otto Nicolai (1810–1849)

Te Deum (Latin/German)

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. Choral movements including a double chorus, alternate with arias and soloist ensembles, smooth woodwind sounds and an obbligato solo violin with orchestral tutti 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 in prep.

Clytus Gottwald (*1925)

Louis Spohr: Three songs (German)
SATBB (vocal transcription)

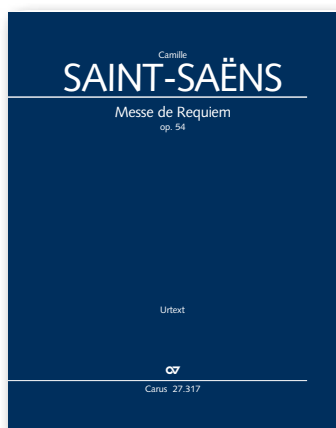
Clytus Gottwald has transcribed three songs with piano accompaniment by the violin virtuoso and composer Louis Spohr (1784–1859) for five-part mixed choir. Spohr's music, stylistically typical of a period of musical transition with indefinable qualities is specially suitable as a basis for Gottwald's technique of arranging which is influenced by contemporary music. 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 9.166



Please have a look at our new catalog listing **great choral works in small scoring**. Attractive standard works from the choral repertoire are adapted by experienced arrangers so smaller choirs also have the opportunity to perform them.

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



Camille Saint-Saëns (1835–1921)

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 (reduced version: 2 Fl, 2 Ob, 2 Eh, 2 Fg, 2 Cor, Trb, 2 Arpa, Org, 2 Vl, Va, Vc, Cb) / 35 min / ed. Fritz Näf

During his most productive period as an opera composer, Camille Saint-Saëns also wrote sacred works, among which his *Oratorio de Noël* has enjoyed great worldwide popularity. The colorful and opulently orchestrated *Messe de Requiem* was composed in 1878 in Bern. The composer dedicated it to his patron, Albert Libon. We have published this edition both with its larger orchestral forces and to enable performances of the *Requiem* in slightly reduced scoring (without losing the special characteristics of the work), in a version with a smaller orchestra consisting of 11 winds, two harps, organ and string instruments. The full score reproduces the Urtext of the *Requiem* with its original scoring, whereas the performance material is presented and conceived so to enable it to be performed either in the original orchestration or the version with reduced forces.

- Carus 27.317 full score, vocal score, choral score
complete orchestral material in prep.



carusplus

Giacomo Puccini (1858–1924)

Messa di Gloria (Latin)

Scholarly-critical edition of Puccini's only mass, based on the Urtext of the "Edizione Nazionale delle Opere di Giacomo Puccini"
Soli TBar, Coro SATB, Pic, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Oficleide, Timpani, 2 Vl, Va, Vc, Cb, [2 Cor, Arpa] 43 min

An examination of the autograph score has led to numerous corrections to the "Edizione Nazionale" compared with the old-established music text of this work. In addition, Puccini's orchestral amendments in the *Benedictus* and his new arrangement of the tenor aria "Gratias agimus" from the *Gloria*, both dating from 1893, have been taken into consideration.

Material by Carus previously listed under the number 40.645 is now listed under Carus 56.001. The orchestral parts have been coordinated with the Urtext of the "Edizione Nazionale", enabling some mistakes to be corrected in the process. Individual orchestral parts from the old material can still be supplied on request to supplement sets. The vocal parts are not affected by the alterations; old and new vocal scores are compatible.

- Carus 56.001/01 full score (paperback), vocal score, vocal score XL, complete orchestral material available



chorissimo! MOVIE, vol. 3

Songs from Disney films

(English/German)

(*Mary Poppins*, *The Little Mermaid*, *Tangled*)

Alan Menken, Richard M. Sherman, Robert B. Sherman

arr. Rainer Butz

Coro SA, Pfte

Disney films remain ever-popular, chiefly because of their soundtracks. Many songs continue to enjoy fame and popularity decades after the film premieres. The songs in this volume – *Supercalifragilisticexpialidocious* from *Mary Poppins* dating from 1964, *Under the Sea* from *The Little Mermaid* dating from 1989 and *I See the Light* from *Tangled* dating from 2010 – received many awards including Oscars and Grammys. Because the tunes are so catchy, they are timeless, appeal to many generations, and have a life of their own beyond the film. High spirited songs like sympathetic nanny Mary Poppins' nonsense song can be sung anywhere! Rainer Butz has expertly arranged the songs for equal-voice youth choir with piano accompaniment. The new series "chorissimo! MOVIE" contains up-to-date choral arrangements of well-known film music suitable for school and youth choirs.

- Carus 12.435, full score, choral score



Luthers Lieder

Kammerchor Stuttgart, Frieder Bernius, Athesinus Consort Berlin, Klaus-Martin Breggott, Sophie Harmsen, soprano, Matthias Ank, organ

■ Carus 83.469, 2 CDs



Luther-Collage

Calmus Ensemble

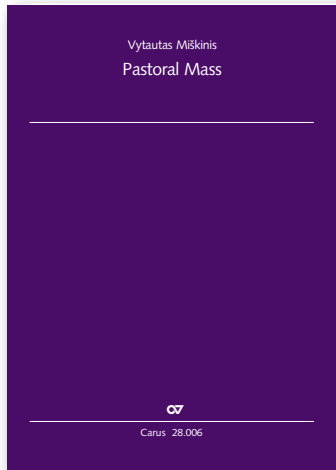
■ Carus 83.478, CD



Mitten im Leben 1517

Calmus Ensemble, Lautten Compagny, Wolfgang Katschner

■ Carus 83.477, CD



Vytautas Miškinis (*1954)

Pastoral Mass (Latin)

Coro SATB, Sopran-Sax, Drums, Pfte
30 min

■ Carus 28.006, full score, choral score

» After a concert I was commissioned to write further compositions for soprano saxophone and a choir. I was inspired by this idea to create a new mass for mixed choir, soprano saxophone, drum set and piano. The title *Pastoral Mass* originated from my children's song *Shepherd Song*, as this melody is played by the saxophone at the beginning of the work. The sound of this instrument is reminiscent of a traditional Lithuanian folk instrument known as a birbynė, played by shepherds in the country. The character of the music varies between popular and Romantic styles, and the text is taken from the traditional Latin mass in six movements. At certain points, the instruments are able to improvise freely – this is predetermined by the conductor and soloists. The soprano saxophone part can also be played on any other woodwind instrument with an appropriate range. «

(Vytautas Miškinis)

Light my light (English)

text: Rabindranath Tagore

S-Sax, SATB / 4 min

■ Carus 7.392

S-Sax, TTBB / 4 min

■ Carus 7.392/50

sopran-saxophone (for both versions)

■ Carus 7.392/21



Tilman Jäger (*1961)

Missa Pacis (Latin)

Coro SATB, S- und T-Sax, Pfte, Vc, Cb,
Drums / 60 min

The Latin text of the mass is venerable, universal, and unites people. For the German Protestant Church Congress 2015, this ancient text was set in contemporary style by Tilman Jäger under the title *Missa Pacis*. Impressive sounds, mystic-meditative moods, Latin American rhythms, catchy melodies and a *Dona nobis pacem* for everyone to join in combine in the *Missa Pacis* to form a convincing whole.

The hour-long composition is scored for 4–8 part chorus with optional soloists and accompanying band. The work is generally tonal, but offers a breadth of different styles ranging from classical choral-symphonic to rhythmic choral movements with influences from gospel, jazz, and pop. Parts for the accompanying band are fully written out. In some sections of the mass the instrumentalists can also improvise.

■ Carus 28.005, full score, vocal score
performance material rental

● ● ● CARUS ● ● ●
CONTEMPORARY

Cyrril Schürch (*1974)

o magnum mysterium (Latin)

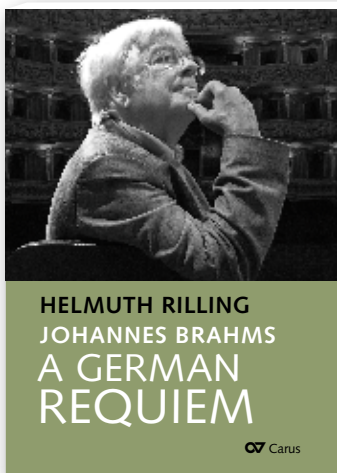
Coro SATB / 4 min

■ Carus 9.668

o sacrum convivium (Latin)

Coro SATB/SATB / 4 min

■ Carus 9.669

**Helmut Rilling****Johannes Brahms: A German Requiem
An Introduction**

book, 168 p., paperback

Helmut Rilling has performed Brahms' *German Requiem* many times as a conductor. In this book, he draws on his intimate knowledge of the score, examining the question of what Brahms wanted to express with his work, and which means he used to achieve this. Rilling vividly describes how the composer structured the movements, which themes and motives he devised and developed, which harmonic approaches he adopted, and how he enabled the meaning of the text to come alive with his themes centered around mourning and comfort. Thus, experiencing this music in a spontaneous, emotional manner can be accompanied by informed listening. Valuable suggestions for musicians who want to perform the *German Requiem* round off the publication, based on the author's profound knowledge of the work. Following on from the enthusiastic reception of the original edition in German language (Carus 24.076), the book is now available in an English translation by Greta Konradt.

■ Carus 24.086

Daniel Elder (*1986)**I sat down under his shadow** (English)

Coro SATB / 3 min

■ Carus 9.670

Verbum caro factum est (Latin)

Coro SATB / ca. 3 min

■ Carus 9.671

In 2017, Carus will be offering interesting new publications in the field of vocal music. Most important is the oeuvre of Johann Sebastian Bach: by the anniversary of the Reformation in 2017, we will have completed the project *Bach vocal* and can offer the complete edition of the sacred vocal works in scholarly critical editions with performance material. Look forward to further publications of choral works e.g. from Buxtehude, Brahms and Haydn.

Michael Praetorius (1571–1621)**Komm, heiliger Geist, Herre Gott**

(German) / 4 children's voices/S, (S)ATTB, [Instr.], Bc

■ Carus 10.030

Dieterich Buxtehude (1637–1707)**Du Lebensfürst, Herr Jesu Christ**

(German) / Soli SATB, Coro SATB, 2 VI, 2 Va, Bc

■ Carus 36.222

Johann Sebastian Bach (1685–1750)**Geist und Seele wird verwirret** BWV 35

(German/English)

Cantata for the 12th Sunday after Trinity

■ Carus 31.035

Falsche Welt, dir traue ich nicht BWV 52

(German/English)

Cantata for the 23rd Sunday after Trinity

■ Carus 31.052

Lobe den Herrn, meine Seele BWV 69a

Cantata for the 12th Sunday after Trinity

(German/English)

■ Carus 31.069/50

Christum wir sollen loben schon BWV 121

Cantata for the 2nd day of Christmas

(German/English)

■ Carus 31.121

Höchsterwünschtes Freudenfest BWV 194

Cantata for organ consecrate

(German/English)

■ Carus 31.194

Joseph Haydn (1732–1809)**Stabat mater** Hob. XXbis (Latin)

Soli SATB, Coro SATB, 2 Ob (also Eh), 2 VI, Va, Bc

■ Carus 51.991

Johann Michael Haydn (1737–1806)**Missa Sancti Raphaelis** MH 87 (Latin)

Coro SATB, [2 Ob], 2 Ctr, 2 Tr, 3 Trb, Timp, 2 VI, Org e Bassi

ed. Armin Kircher (†)

preface: Ulrike Aringer-Grau

■ Carus 54.087

Johannes Brahms (1833–1897)**Schicksalslied op. 54**

(German/English)

arrangements for chamber orchestra

arr. Russell Adrian

Soli SB, Coro SATB, Fl/Pic, Ob, Clt, Fg, Cor, Timp, 2 VI, Va, Vc, Cb

■ Carus 10.399/50

Camille Saint-Saëns (1835–1921)**Messe à quatre voix** op. 4 (Latin)

Soli SATB, Coro SATB, 2 Fl, 2 Eh,

(2 Tr, 3 Trb), 2 VI, Va, Vc, Cb, Org,

Org ripieno / 45 min / ed. Dieter Zeh

■ Carus 27.060

Max Reger (1873–1916)**Edition of the works, vol. II/1,**

Songs 1

■ Carus 52.808

Clytus Gottwald (*1925)**Deux Mélodies on texts from**

Paul Bourget (French)

transcribed for 6-part mixed choir

Coro MsSaTBB

1. Paysage sentimental

2. Les Cloches

■ Carus 9.167

George Balint (*1961)**Paparuda** (Romanian/German/

English) / Coro SSAATTBB / 4 min

■ Carus 9.751

Bobbi Fischer (*1965)**Missa latina** (Latin)

Solo S, Coro SATB (with divided vocal parts and choral soloists), VI, bando-

neon (accordion), Pfte, Cb, Drums,

Perc /ca. 35 min

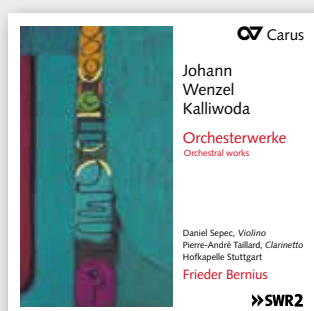
■ Carus 28.007



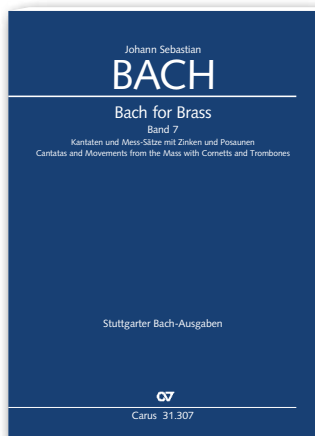
Hugo Distler: Totentanz
Kammerchor Josquin des Prés,
Christian Steyer (narrator),
Ludwig Böhme
■ Carus 83.474, CD



Louis Spohr:
Messe op. 54 & Psalms op. 85
Kammerchor Stuttgart,
Frieder Bernius
■ Carus 83.291, CD



Johann Wenzel Kalliwoda:
Orchestral works
Daniel Sepec, Pierre-André Taillard,
Hofkapelle Stuttgart, Frieder Bernius
■ Carus 83.289, CD



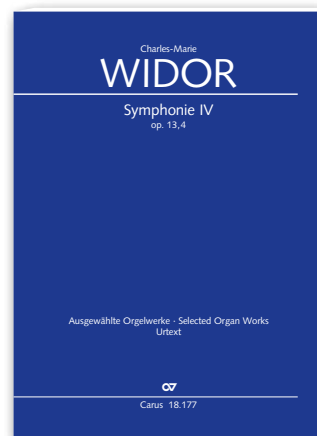
Johann Sebastian Bach (1685–1750)
Bach for Brass vol. 7
Cantatas and movements from the Mass
with Cornetts and Trombones
ed. Edward H. Tarr, Uwe Wolf

Bach for Brass contains Bach's complete brass parts in seven volumes, set in generously engraved short scores designed for practical performance. The parts include measure numbers, helpful cues, timpani parts if applicable, as well as the most important information concerning origins, original instrument names in the sources, and much more. An instructive foreword in English and facsimiles complete the picture. These volumes prepared by experienced musicologists and performers for the first time from the original scores and parts aim to provide today's musicians striving for an authentic interpretation of Bach's works with reliable material for study, instruction, and concert performance. This last volume of the series *Bach for Brass* includes parts for cornetto and trombones. Most works will be available in choir pitch as well as in concert pitch to make possible all of today's performance situations.

■ Carus 31.307

Johann Sebastian Bach (1685–1750)
Recorder parts in the vocal works
4 vol. / ed. Klaus Hofmann and
Peter Thalheimer

Johann Sebastian Bach's recorder parts are amongst the most delightful artistic challenges which Baroque music has to offer players of this instrument. This edition is intended to be both a resource for practice and for use in performance.



Charles-Marie Widor (1844–1937)
Symphonie pour Orgue No. IV op. 13,4
Org / 30 min
ed. Georg Koch

Widor's early organ symphonies op. 13 have a particularly special character because of their suite-like structure. And so the 4th Symphony delightfully combines classical forms such as toccata and fugue with Romantic character pieces. It includes the well-known *Andante cantabile*, one of the composer's most beautiful slow movements. The new Carus edition is based on the last edition published during Widor's lifetime, issued in Paris in 1929. Corrections made by the composer after publication of the 1929 edition have been taken into consideration for clarification purposes. In addition, earlier print runs were consulted. Editorial suggestions on the performance of individual passages complete the new edition.

■ Carus 18.177

It contains all the recorder parts from Bach's vocal works in Urtext editions in a practical layout. The commentary includes information about each work, the sources and the approach to editing the music in each case, plus comments on variant readings and tips on performance practice and performing technique.

■ Carus 31.308

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in reader-friendly
large print

VOCAL SCORES XL

A new premium product is available from Carus! 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. Our music paper also contributes to their excellent legibility. Vocal scores XL will

help all choral singers who find reading small-sized notes and text strenuous, and will contribute to relaxed singing.

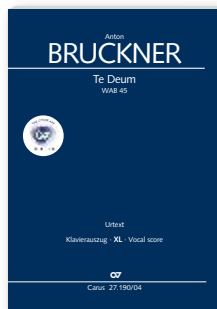
All the choral works in this series are available in carus music, the choir app. They are also available (or in preparation) in the new CD series Carus Choir Coach as practice aids for choral singers.



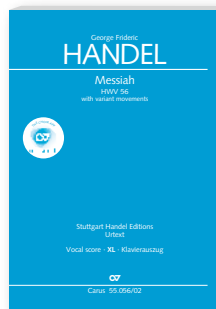
Johann Sebastian Bach
St. John Passion
BWV 245
(German/English)
Trad. version (1739/49)
Carus 31.245/04



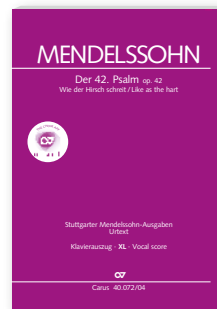
Ludwig van Beethoven
Symphony No. 9,
Finale
Carus 23.801/04



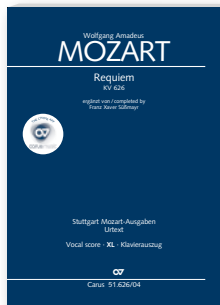
Anton Bruckner
Te Deum (Latin)
Carus 27.190/04



George Frideric Handel
Messiah (English)
Carus 55.056/02



Felix Mendelssohn Bartholdy
Like as the hart,
Psalm 42 (German/
English)
Carus 40.072/04



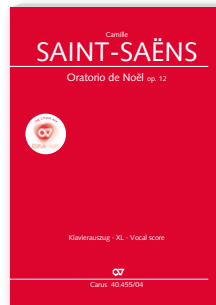
Wolfgang Amadeus Mozart
Requiem K. 626
(Süßmayr) (Latin)
Carus 51.626/04



Wolfgang Amadeus Mozart
C Minor Mass K. 427
(Bernius/Wolf) (Latin)
Carus 51.651/04



Giacomo Puccini
Messa di Gloria
(Latin)
Carus 56.001/04

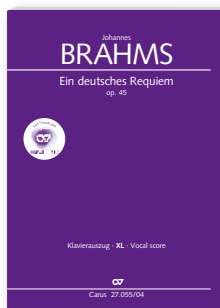


Camille Saint-Saëns
Oratorio de Noël
(Latin)
Carus 40.455/04



Antonio Vivaldi
Gloria in D
(Latin)
Carus 40.001/04

in preparation:



Johannes Brahms
German Requiem
(German)
Carus 27.055/04



Gabriel Fauré
Requiem (Latin)
Carus 27.312/04



Gioachino Rossini
Petite Messe solennelle
(Latin)
Carus 40.650/04



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vocal-scores-xl](http://www.carus-verlag.com/en/focus/thematic-series/vocal-scores-xl)



PRACTICE AIDS FOR CHOIR SINGERS

Practicing within the context of the complete choral and orchestral texture provides a particular motivation for choral singers. Innovative practice aids from Carus, available as CD or app, offer ideal support and help choral singers to quickly 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 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 software enabling users to follow the music.

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CARUS CHOIR COACH PRACTICE CDs



The Carus Choir Coach offers choir singers the unique opportunity to study and learn their own, individual choral parts within the context of the complete choir and orchestra. A separate CD containing each choir part is available for all vocal parts. The CD is based on recorded interpretations by renowned artists who have performed the work from carefully prepared Carus Urtext editions. Each choir part is presented in three different versions:

Original recording

Coach: each part is accompanied by the piano, with the original recording sounding in the background

Coach in slow mode: the tempo of the coach slows down to 70% of the original version – the reduction in tempo allows individual passages to be learned more effectively.

carus plus

With carus music, the choir app, your favorite choral works are always with you – on your smartphone or tablet. Take the time to practice your part and you will go to your next choir rehearsal well-prepared.

50 of the major works from the international standard repertoire for choirs are already available in carus music, the choir app. Here is a list of works which are already available or in preparation. The repertoire is regularly being expanded.

Carl Philipp Emanuel Bach:
Magnificat

Johann Sebastian Bach:
Mass in B Minor*
Christmas Oratorio
Ascension Oratorio
St. John Passion
St. Matthew Passion
Complete Motets
Magnificat in D

Ludwig van Beethoven:
Mass in C major
Missa solemnis
Symphony No. 9, Finale*

Johannes Brahms:
German Requiem

Anton Bruckner:
Te Deum

Gabriel Fauré:
Requiem

Charles Gounod:
Messe brève no. 7 in C

George Frideric Handel:
Alexander's Feast
Messiah*
Dettingen Te Deum
Dixit Dominus
Nisi Dominus

Joseph Haydn:
The Creation
Missa brevis in F
Missa Cellensis in honorem BVM
Missa Sancti Nicolai
Little Organ Mass

Mass in time of war
Nelson Mass
Missa in B

Gottfried August Homilius:
St. John Passion

Felix Mendelssohn Bartholdy:
Elijah
St. Paul*
Psalm 42. Like as the hart*
Hymn of Praise
Hear my Prayer
O Head, so bruised and wounded
If thou but suffer God to guide thee
Magnificat in D

Claudio Monteverdi:
Vespers 1610/ Vespro della Beata Vergine*

Wolfgang Amadeus Mozart:
Requiem, Version Süßmayr*
Missa brevis in G KV 140
Missa brevis in D KV 194
Missa in C KV 220
Missa brevis in B KV 275
Missa in C KV 317
Missa in c KV 427
Vesperae solennes de Confessore

Giacomo Puccini:
Messa di Gloria

Josef Gabriel Rheinberger:
Abendlied
Mass in E flat major/Cantus Missae
Der Stern von Bethlehem

Gioachino Rossini:
Petite Messe solennelle
Stabat Mater

Camille Saint-Saëns:
Oratorio de Noël*

Domenico Scarlatti:
Stabat Mater

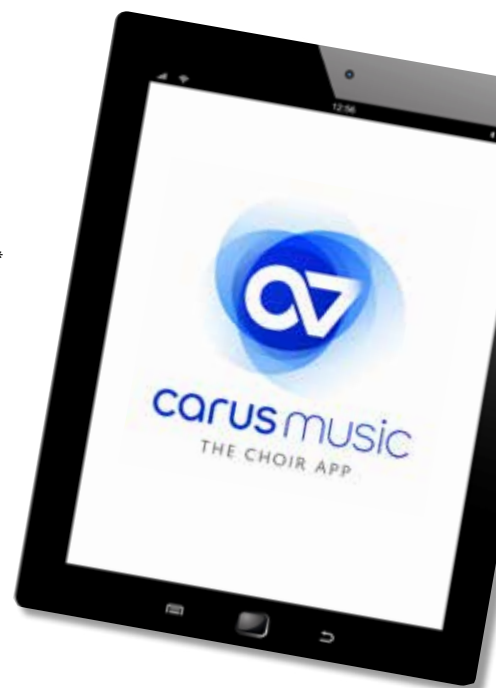
Franz Schubert:
Mass in G major D 167
Mass in C major D 452
Mass in E flat major D 950*
Magnificat

Heinrich Schütz:
Musikalische Exequien
Weihnachts-Historie

Georg Philipp Telemann:
Machet die Tore weit

Giuseppe Verdi:
Messa da Requiem

Antonio Vivaldi:
Gloria*
Magnificat
Credo



* also available in the CD series Carus Choir Coach



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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 (see p. 33).

Our music paper also contributes to their excellent legibility.

Vocal scores XL will help all choral singers who find reading small-sized notes and text strenuous, and will contribute to relaxed singing.



18

los, so bist du des Kai
go, thou art not the frie

Kai - ser, den Kai -
Cae - sar, to Cae -

denn wer sich zum Kö - ni
for, who - ev - er makes him

wi - der den Kai -
foe un - to Cae -

wer sich zum Kö - ni - ge, sich zum Kö - ni -
who - ev - er makes him a king, is foe un -

des Kai - sers Freund
not friend of Cae -

st du des Kai -
not the friend

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