

CHORAL MUSIC TODAY

# CARUS

*Magazine*



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# Dear choral music enthusiasts,



Have you ever performed or sung Mozart's *Requiem*? This fascinating masterpiece poses more questions than answers, built as it is on Mozart's unfinished fragments. We'd all love to know what it would sound like if there were more of Mozart in the *Mozart Requiem*! The fact is that Süßmayr was simply unable to incorporate all the material Mozart left behind for his requiem mass. Carus is very proud to present a new completion of what is perhaps the greatest unfinished work in the history of music. In this magazine you can read what Howard Arman, the long-time artistic director of the Bavarian Radio Choir, has to say about his new version, along with Mozart expert Ulrich Leisinger's assessment of the *Requiem*'s history.

It's 2024, the year of the anniversaries of those outstanding choral composers Anton Bruckner, Giacomo Puccini and Gabriel Fauré. The Carus catalog includes all the key choral works by these masters.

In January a special musicological symposium dedicated to Puccini was held at Carus in Stuttgart. Internationally renowned speakers such as Siel Agugliaro, Giulio Battelli, Virgilio Bernardoni, Gabriella Biagi Ravenni, Deborah Burton, Marco Gallenga, Andreas Gies, Peter Ross and Uwe Wolf shared their knowledge on the current state of Puccini research. The symposium, jointly organized by Carus with the Centro Studi Giacomo Puccini and the Edizione Nazionale delle Opere di Giacomo Puccini, was dedicated to the late Dieter Schickling, who died in 2023. Schickling was a Puccini scholar and editor of Puccini's main choral work, the *Messa a 4 voci con orchestera* (*Messa di Gloria*). Since his edition was published

by Carus in 2004, Carus has developed into a Puccini publishing house. We're looking forward to further exciting Puccini projects.

Who would have thought a few years ago that normality could bring so much joy? Nowadays we appreciate all the more clearly that singing together, personal encounters, rehearsals and performances are the heartbeat of our choral scene, because we've only recently been able to experience that feeling of community again. At Carus we tailor our editions precisely to the needs of choirs. Whether at major international events such as the recent World Symposium on Choral Music in Istanbul, or at trade fairs and regional choir association conferences, or within the setting of the Stuttgarter Choratelier at Carus, it is the interactions with you, our valued choir directors, that motivate and inspire us and help to define the development of our programme. We would like to thank you for this.

Yours in music,

A handwritten signature in dark ink that reads "Reiner Leister". The script is cursive and elegant.

Dr. Reiner Leister  
Key Account Manager Choral Directors

# SHORT NOTES

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Bach  
vocal

## LEARNING HOW TO CONDUCT A CHOIR – VIA AN APP!

It was fun – but also incredibly exhausting! In late summer 2023 Jan Schumacher stood in front of the camera to record a whopping 130 videos with tutorials, exercises and material for demonstrating and training choral conductors' movements for *Conductor's Coach: The Conducting App* from Carus. The German version of the app is launched in April 2024 together with a choral conducting course in book form. The authors are Anne Kohler, Klaus Brecht and Jan Schumacher. The English version of the app is already in preparation.



## PUCCINI SYMPOSIUM

The Puccini year has begun. On January 16, 2024 the who's who of Puccini research met at Carus in Stuttgart. The symposium, organised jointly by the Centro Studi Giacomo Puccini in Lucca, the Edizione Nazionale delle Opere di Giacomo Puccini and Carus, provided an opportunity to summarize current research trends and projects, to register and collate the joint projects and achievements of recent years and also to take a look at the future of Puccini research. The day was dedicated to the late Dieter Schickling, who died in 2023. Schickling was the acknowledged Puccini expert who first established contact between Carus and the Centro Studi Giacomo Puccini in Lucca.



 Carus *Blog*  
Read more in our CARUS blog.  
We wish you inspiring reading!

## ANNIVERSARIES

**Anton Bruckner** (1824–1896)  
200<sup>th</sup> birthday 2024

**Gabriel Fauré** (1845–1924)  
100<sup>th</sup> anniversary of death 2024

**Giacomo Puccini** (1858–1924)  
100<sup>th</sup> anniversary of death 2024

**Giacomo Carissimi** (1605–1674)  
350<sup>th</sup> anniversary of death 2024

**Arnold Schönberg** (1874–1951)  
150<sup>th</sup> birthday 2024

**Giovanni Pierluigi da Palestrina**  
(1525–1594)  
500<sup>th</sup> birthday 2025

**St. John Passion BWV 245.2**  
First performance on Good Friday 1725  
2025: 300<sup>th</sup> anniversary



## Let's meet!

**April 12–14, 2024**  
Forum für Schulmusik, Bern

**June 7–16, 2024**  
Bachfest Leipzig

**September 19–22, 2024**  
Nordiske Kirkemusiksymposium,  
Copenhagen

**September 26–29, 2024**  
chor.com, Hannover

## FEMALES FEATURED

In 2023 the Baden-Württemberg Choir Academy launched its composition competition *females featured*, and female composers from a total of 14 countries submitted their works. The award-winning compositions in the categories Children's Choir, Youth Choir and Chamber Choir form a colourful panorama of contemporary choral music. They are now available at Carus. A new round of the competition is planned for 2024. You can find a list of all the works of female composers published by Carus here:  
[www.carus-verlag.com/en/composers/female-composers](http://www.carus-verlag.com/en/composers/female-composers)



## RWA ONLINE

With its major Spring Update 2024, Reger-Werkausgabe (RWA) completes the range of contents available in RWA Online and integrates the digital components of the edition volumes published until 2019, which were previously only available on DVD. This includes both the first published volumes of the second project module "Songs and Choirs": "Songs I" (II/1), "Works for mixed voice unaccompanied choir I" (II/8) and "Vocal works with organ accompaniment and further instruments" (II/7) – as well as all edition volumes of the first project module "Organ Works" (RWA volumes I/1–7, published between 2010 and 2015).

[www.reger-werkausgabe.de](http://www.reger-werkausgabe.de)





# Mozart's *Requiem*.

One of the most fascinating fragments  
in music history

The English conductor and composer Howard Arman has created a new version of Wolfgang Amadeus Mozart's *Requiem*, published by Carus. The acclaimed world premiere with the Bavarian Radio Choir under his direction came on 25 January 2020 in Munich at a concert dedicated to the memory of Mariss Jansons. Mozart expert Ulrich Leisinger summarizes the latest findings on Mozart's piece, which is one of the most fascinating fragments in music history. He has also undertaken a comparison of the various versions of the *Requiem* still performed today.



Any singer, musician, choir director and conductor – or indeed music lover – is sure to have their very own story about Mozart's unfinished masterpiece. Let's briefly review the basic facts to explain the special status of this unique work!

In the summer of 1791, Mozart was commissioned by Count Walsegg at Stuppach Castle to compose a requiem, a task he was only able to turn to in October following the premieres of his operas *La clemenza di Tito* and *The Magic Flute*. Under normal circumstances, Mozart would not have needed more than three months to complete a work of this size; but in mid-November he fell seriously ill. When he died on December 5th, 1791, his widow, Constanze Mozart, was in a quandary, as the advance fee which her husband had received was already spent.

The various sections of Mozart's fragment were at different stages of completion. The Introitus "Requiem aeternam" was effectively finished; the vocal parts and bass for the Kyrie fugue were fully written out (only the instrumental parts were missing, but these usually doubled the vocal parts). The majority of the work was written down in draft form: Mozart had gotten into the habit of notating the main parts first, which in a vocal work were the vocal parts and the bass, as well as the most important entries and figures of the orchestral parts, before finalizing the orchestration in a second step. Mozart only noted the vocal part in the "Lacrimosa" up to bar 8; it seems the remainder of this section was already clear to him. Occasionally, he also jotted down thoughts for later consideration or made sketches for particularly complex passages on separate sheets.

Constanze tried to get a musician from Mozart's circle to complete the work. She first asked Joseph Eybler (1765–1846), an aspiring composer of sacred music. After starting to fill in the missing instrumentation in Mozart's original manuscript, Eybler failed in his attempt to complete the missing parts of the work: He only managed to add two bars to the fragmentary "Lacrimosa". Constanze then assigned the task to Franz Xaver Süssmayr (1766–1803), one of her husband's last pupils. As early as the spring of 1792, the completed work was then handed over to the Count. In 1800, Süssmayr's version of the *Requiem* was published without his knowledge, triggering a copyright dispute that actually served to boost Mozart's steadily growing fame.

Up to that point, Constanze had understandably tried to convey the impression that the *Requiem* was entirely Mozart's creation. Süssmayr, however, described his contribution in a letter to the publisher: He had "completely finished the 'Lacrimosa'. The 'Sanctus' – 'Benedictus' – and 'Agnus Dei' – are entirely new compositions of mine; I have only taken the liberty of repeating the fugue of the 'Kyrie' at the verse cum Sanctis, etc. in order to lend the work greater unity [...]."

The facts seem indisputable: Mozart wrote the "Introitus" and "Kyrie". These two sections determine the overall impression of the work, not least due to their repetition towards the end in "Luceat eis" and "Cum Sanctis tuis", a practice evident in other requiems (for example by Johann Michael Haydn). From the "Sequentia" to the end of the "Offertorium", Mozart only sketched out the various subsections. "Sanctus", "Benedictus" and the "Agnus Dei" were entirely the work of Süssmayr.

But on closer inspection, some questions remain: Did Mozart really give Süssmayr oral instructions? Could Constanze Mozart have provided him with now lost sketches for additional sections? It is certain that Süssmayr did not evaluate all the material that Mozart wrote down for the *Requiem*: a page of notes on Mozart's final operas that features the "Rex tremendae" of the *Requiem* also contains the beginning of an "Amen fugue" in D minor. It seems obvious that this was intended to conclude the "Sequentia".

Süssmayr's hand in the completed sections can be easily discerned and identified from the surviving sources. Compared to Eybler's rather transparent, albeit incomplete orchestration,

Süßmayr's additions are very dense despite the smaller number of instruments. The winds often simply follow the vocal parts, which means the bass horns are generally quite high. Occasionally there are technical shortcomings – at least according to accepted practice of the age – such as parallel fifths and octaves in the accompanying parts. Süßmayr's vocal writing, on the other hand, is highly assured in sections 11 to 13, raising the question of whether he had access to Mozart's original material. Regarding the overall dimensions, Süßmayr's extremely brief "Hosanna" fugue to the "Sanctus" in D major is often criticized. This fugue is repeated almost unchanged (without trumpets and timpani) in B flat major after the "Benedictus".

Scholars and musicians have long championed the version by Süßmayr, which was commissioned by Mozart's widow immediately after his death. It is still the version most frequently performed today. Yet over the last 50 years, criticism of real and perceived weaknesses has provoked fruitful discussion and led to several new arrangements of Mozart's *Requiem*. The pioneer here was Franz Beyer, professor of viola and chamber music in Munich, who in 1972 corrected Süßmayr's contributions, including a careful enlargement of the "Hosanna" fugue. From the mid-1980s, several arrangers have elaborated the sketch for the Amen fugue, replacing the few Amen bars at the end of Süßmayr's "Lacrimosa". Robert Levin also recomposed the Hosanna fugue, introducing a modulation at the end of the "Benedictus" to facilitate its return in D major.

Opinions differ on Süßmayr: some musicians and Mozart scholars wrongly regard him as completely incompetent. H. C. Robbins Landon thus based his edition on Eybler's version, only allowing Süßmayr to have his say in the sections that Eybler did not complete. Richard Maunder tried to eliminate his contribution entirely, at the risk of throwing away original music by Mozart incorporated in Süßmayr's version for which there are no surviving autograph sources. Others again, such as Howard Arman, respect the parts of the work that Mozart's pupil supposedly created alone as "pure" Süßmayr, only encroaching in those parts which he orchestrated. Michael Ostrzyga sees his additions not as replacements but as alternatives to Süßmayr, whereby he has arrived at a particularly radical solution, namely a minor version of the traditional "Sanctus".

Süßmayr enjoys undying fame through his completion of Mozart's *Requiem*, and even today no one who wants to tackle the work can simply ignore him. With all the tools of modern scholarship, it is now relatively straightforward to "improve" on Süßmayr. But any new version must also meet the formidable standards of Mozart. This can – and no doubt will – be attempted by every generation anew.

*Ulrich Leisinger*



**Wolfgang Amadeus Mozart**  
**Requiem K. 626**  
**Completed and edited by**  
**Howard Arman**

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full score 65,00 € (↓ 58,50 €),  
vocal score 13,00 €,  
choral score 9,50 €,  
complete orchestral parts 179,00 €  
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**Wolfgang Amadeus Mozart**  
**Requiem K. 626**  
**Version Süßmayr**

■ Carus 51.626



**Wolfgang Amadeus Mozart**  
**Requiem K. 626**  
**Completed and edited by**  
**Robert D. Levin**

■ Carus 51.626/50



**Wolfgang Amadeus Mozart**  
**Requiem K. 626**  
**Completed and edited by**  
**Michael Ostrzyga**

■ BA11310 (Bärenreiter)



**Wolfgang Amadeus Mozart**  
**Requiem K. 626**  
**Version Maunder**

■ Carus 40.630 (Oxford)



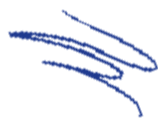
Dr. Ulrich Leisinger is director of the research department at the International Mozarteum Foundation in Salzburg. For many years he conducted research into Bach at the Leipzig Bach Archive.



## A fascination *that never wanes ...*

### Howard Arman on the appeal of imperfections, guesswork and editorial decisions

Carus Chief Editor Uwe Wolf spoke to Howard Arman about his new version of Mozart's *Requiem*. "Yet another version?" you might first think, considering the array of previous attempts in existence (also published by Carus) alongside the traditional Süßmayr version. But the Mozart fragment has such immense potential that completing it is still an irresistible and stimulating challenge. Howard Arman on his motivation and editorial decisions – as well as his approach to Süßmayr.



#### Why are you fascinated by Mozart's Requiem?

Oh, how much time do we have? This work casts a spell on me that just never lets up. Perhaps most importantly, the fascination lies in the fragmentary nature of the piece, a sense of incompleteness that will never go away. In the attempt to grasp the work in its entirety, we are searching for something that will always remain hidden from us – a perception of the unwritten parts of the *Requiem*, the music that died with Mozart. The earliest years of the work's critical reception is tied up with the music that Süßmayr introduced in its place, which also means the ensuing stylistic inconsistencies.

**Apart from the completed opening and fragmentary sections, there are those missing movements from Sanctus to the end. What's your approach here?**

The first step was to make a basic choice: I orchestrated and completed sections for which there is material by Mozart, i.e. written in his hand; for those that are completely missing from Mozart's fragment, I followed Süßmayr's lead. The vocal parts fully notated by Mozart represent a daunting challenge for the

composer of new orchestral music. They are compositionally perfect in themselves, and yet we know that something has to be written to go with them, something that has its own *raison d'être* alongside an accompanying function. Mozart did not generally write notes as an end in themselves. I have deliberately avoided repeating short accompaniment figures as a kind of "pattern". Instead, these are frequently modified in a meaningful way, i.e. to better reflect the text. Generally, we can say that Mozart's music is strikingly pictorial. In completing the section "Tuba mirum", in particular, there is a great deal of scope for such considerations. In addition to the introductory trombone music, Mozart has largely notated the essential parts, i.e. solo voices with an unfigured bass line. This bass part has a clear rhythmic character; but even where it consists of chains of eighth notes, it seems justified to add varied accompaniment figures in the upper strings – in fact I would say it is essential due to the strong imagery of the text. The "Lacrimosa" is a unique case because Mozart did not notate anything after the eighth bar; I have therefore introduced new music to complete the movement. This is followed by an "Amen", for which I have taken up Mozart's famous sketch for a fugue in D minor,

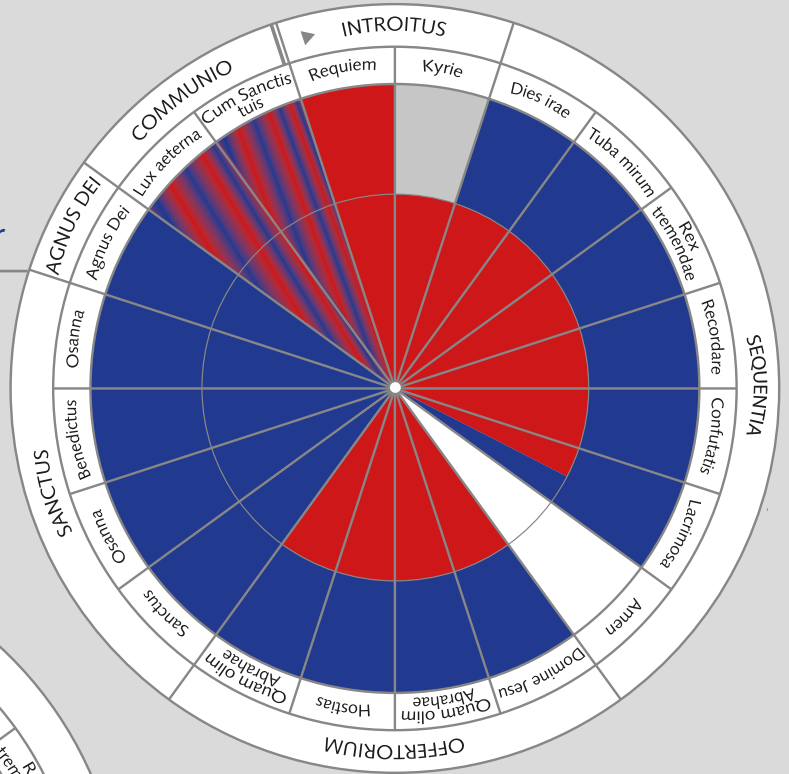




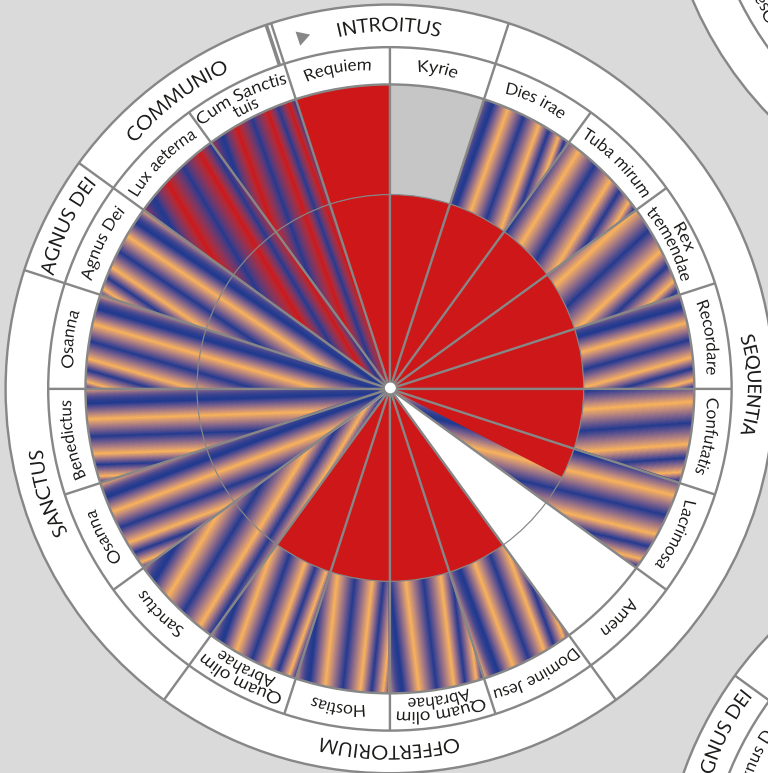


# The additions to Mozart's Requiem Who wrote what?

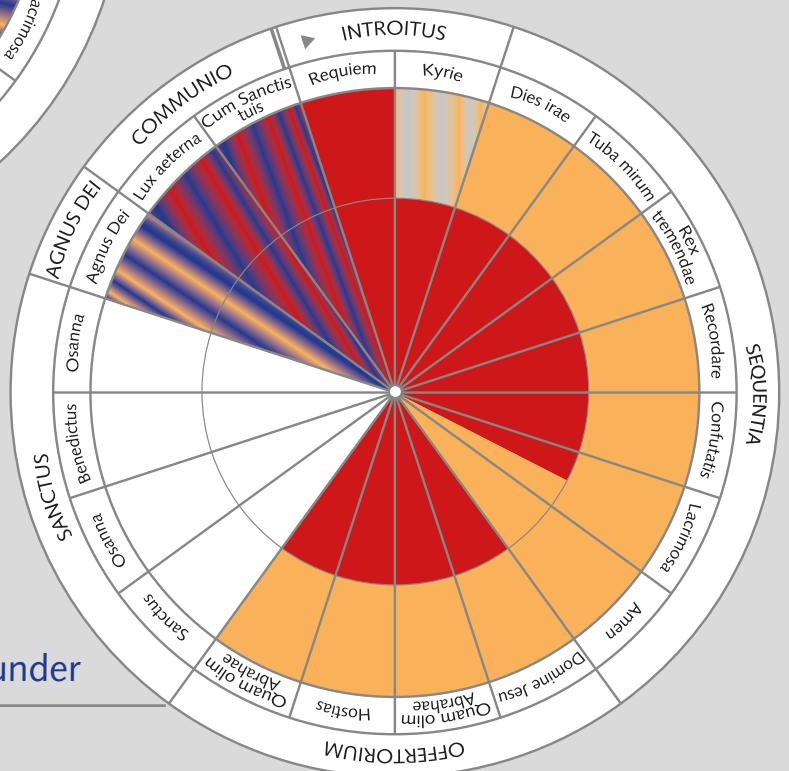
Version  
Franz Xaver Süßmayr



Version  
Franz Beyer



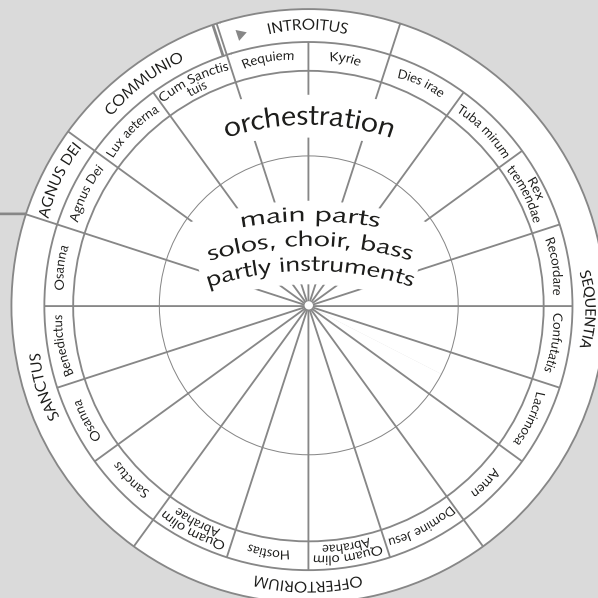
Version  
Richard Maunder



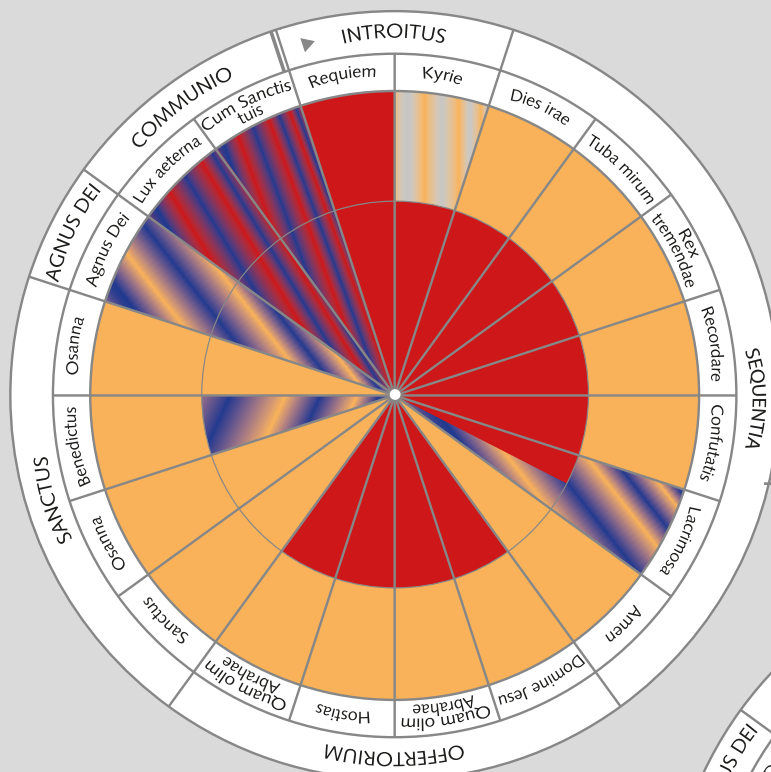
Legend

- Wolfgang Amadeus Mozart
- Franz Xaver Süßmayr
- respective editor
- unknown
- left out

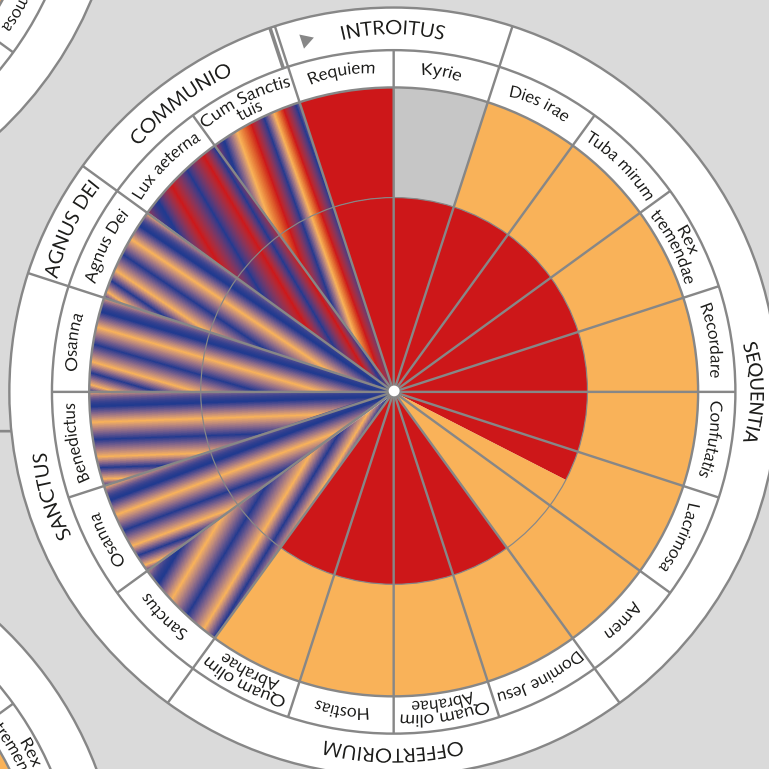
Structure of the infographic



Version  
Robert D. Levin



Version  
Michael Ostrzyga

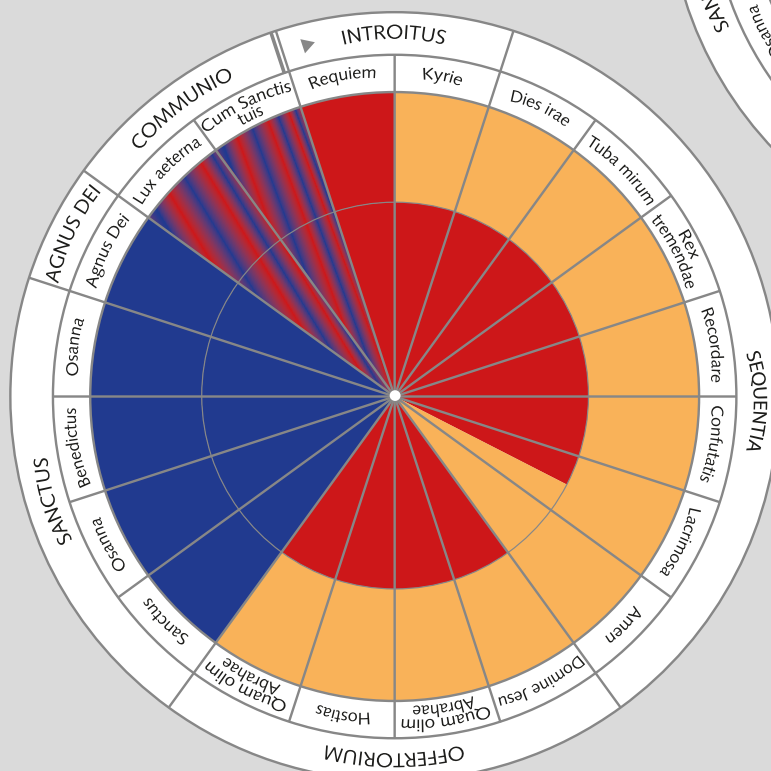


Version  
Howard Arman



Our thanks go to Dr. Ulrich Leisinger for his advice. A detailed table of the different versions, featuring his annotations, can be found at

[www.carus-verlag.com/en/mozart-requiem](http://www.carus-verlag.com/en/mozart-requiem)



# Truly

# royal

Handel's festive Coronation Anthems *Zadok the priest*, *Let thy hand be strengthened*, *The King shall rejoice* and *My heart is inditing* have been performed for centuries during the solemn coronation ceremony in Great Britain – and are moreover loved by choirs all over the world! – are now also available from Carus. The editor of this wonderful music, Israeli musicologist Alon Schab, discusses the challenges of presenting Handel's occasional composition in an edition that is contemporary, practical, and at the same time scholarly.

The recent coronation of King Charles III in May 2023 has once again demonstrated the timeless quality of Handel's four Coronation Anthems, originally written for the coronation of George II in September-October 1727 in Westminster Abbey. Like other Carus editions, this new edition is the result of meticulous research into the original sources. However, what sets this edition apart from previous editions particularly in relation to the widely accepted concept of Urtext, is the manner in which it treats its primary source, in this case, Handel's autograph. The unique working hypothesis behind this new edition is that Handel's autograph contains details that he may have considered more essential than others, and that those details that we believe were less essential to the composer – because they are very concretely related to the practical performance conditions in 1727 – need not necessarily be canonized as the Urtext. The result, in our view, gives an even clearer insight into Handel's direct and powerful style when composing occasional music for the court.

In principle, the state of the sources for the four anthems is not too complicated. First and foremost, scholars may consult Handel's composing autograph of the four anthems, housed in the collection of the Royal Music Library, now a part of the British Library and freely accessible to all in high-resolution images on that library's website. Like many Handel autographs, the manuscript is impossible to perform from, but it contains all the necessary information in order for the composer, or someone on the composer's behalf, to create a proper score. Indeed, after Handel completed this composing copy, either he or someone else from his circle must have created such a conducting score that he could (and probably did) perform from during the coronation service. Unfortunately, that conducting score is now lost. However, many manuscripts, some of them very beautifully copied, derive from the conducting score, and survive in various libraries – not only in London, Cambridge and Manchester,

but also in Dublin, Hamburg and Austin, Texas. Walsh, Handel's publisher, even printed a fairly authoritative score of anthems in 1743. The new Carus edition joins a long venerable tradition of editions of the anthems, extending back to the mid-nineteenth century.

What is strange about these beautiful copies and prints, as well as all subsequent scholarly editions, is that they transmit details that originate in the composing score but are of limited use to anyone who wishes to perform the music again in any circumstances other than the original ones – in different venues, employing different vocal forces or voice types, and different accompanying instruments. Like the choir at the recent 2023 coronation service, Handel's choir in 1727 was an ad hoc ensemble. It was assembled from singers from two institutions and designed for singing in six or seven voices. Thus, it required rebalance to sound better in the dominating four part and five-part passages of the work. Interesting by the way: Incidentally, Handel was evidently far more fluent when writing in four and five parts – the composing score shows some trial and error in the few six- and seven-part passages ...

Handel's score is packed with abrupt doublings, entrances, and stops that ensure the few tenors will not be drowned out by the many altos and basses, that the boy trebles will blend with the older singers, and that the choir will blend with the instruments in the rich ambient acoustics of Westminster Abbey. Many passages in the score feature unison between the parts and instructions for individual soloists to reinforce specific parts in "risky" entrances. All these seem to have been adjustments that Handel knew he had to make in order to strike the best balance between the vocal and instrumental parts in Westminster Abbey, given the specific singers that sang on the coronation day, whose voices, volume and timbre he knew very well. So, for example, when



# Utter dedication to Giacomo Puccini

at the Centro Studi Giacomo Puccini in Lucca



GIACOMO PUCCINI  
100<sup>th</sup> anniversary of death  
1858–1924

A bona fide classic in the Carus catalog is the “Messa a 4 voci con orchestra” by Giacomo Puccini – also known as the “Messa di Gloria”. The work was also the first volume in the critical edition of Giacomo Puccini’s works published by Carus from 2012, which has been recognized by the Italian Ministry of Culture as an “Edizione Nazionale”. Four volumes have been issued so far. The next – featuring “Composizioni per pianoforte” – will be available from the spring. It invites pianists to explore a little-known facet of the famous opera composer Puccini. The “Edizione Nazionale delle Opere di Giacomo Puccini” is edited by the international research institute “Centro Studi Giacomo Puccini” in Lucca. Its many scholars work with endless dedication and great determination to preserve “their” Puccini. Possiamo presentarvi?

Opera fans will be familiar with the beautiful Tuscan city of Lucca as the hometown of composer Giacomo Puccini, who was born there on December 22, 1858. Growing up with six sisters and one brother in a family of musicians, he received his first music lessons from his father at a young age. After Puccini senior’s early death in 1864, various relatives and students of the father continued the musical education. The Puccinis had been musicians in Lucca for four generations, and the young

Giacomo seemed destined for a career as a church musician. And, in the early 1870s, he did in fact regularly work as an organist in various local churches in Lucca. It was during this period that he composed his *Messa a 4 voci*, which is still popular with choirs all over the world. In 1876, however, after seeing a performance of Verdi’s *Aida* in Pisa, Puccini decided to turn his back on sacred music and instead forge a career in opera. In 1880, he went to study in Milan, where he soon made a name for himself as a composer of symphonies and operas. Yet he never forgot the particular quality, energy and freshness of the *Messa*. The musical quotations from this work which he incorporated in later operas ensured the Mass’s great popularity after its rediscovery in 1952.

Lucca still celebrates its famous son today. The building where Puccini was born remained in the family for many years before it finally came into the possession of the Puccini Foundation in 1974. Today it houses a museum dedicated to the composer, and thus is number one on the list of Lucca’s attractions for Puccini fans from around the world. Also worth a visit is the nearby Villa Puccini in Torre del Lago, where Puccini spent many years from 1891 and composed many of his operas. The “Centro Studi Giacomo Puccini”, on the other hand, is located in Lucca in the Casermetta San Colombano, built on the



city ramparts, which can be traced back to the mid-16th/17th century. Here the Centro has offices, a library and a conference room. Since 1996, the Centro has been an independent, non-profit cultural center instituted as an association. It has set itself the goal of bringing together the leading experts and devotees of Giacomo Puccini and his work in his hometown to establish a hub for interested scholars and musicians.

The Centro is inextricably linked with the name of Gabriella Biagi Ravenni, who has been the center's President since 2007. In 1996 she founded the Centro together with Julian Budden, Gabriele Dotto, Michele Girardi, Arthur Groos and Maurizio Pera. In the years since, diverse research projects have been launched, documents compiled (the collection now includes over 10,000 analog and digital reproductions) and a specialist library of over 4,000 items set up, which is now integrated into Italy's national library system. The Centro also organizes congresses, conferences and exhibitions. It publishes continuously and comprehensively on Puccini and his work, e. g. conference reports, essays and the journal "Studi pucciniani". In addition to volumes of printed music (Carus), the "Edizione Nazionale" also publishes an edition of all of Puccini's surviving letters (Olschki) as well as several volumes of historical staging notes (EDT), some of which feature contributions by Puccini himself.

In this way, the Centro functions as an international hub for a wide range of activities related to the composer, whether research, the dissemination of findings or advice to organizers on how to realize successful performances of Puccini's work. It has also been fundamental to the comprehensive reassessment of Giacomo Puccini's oeuvre. For example, his organ works, which lay neglected for many years, have now been carefully edited and published as one volume of the "Edizione Nazionale" (ENOGP, II/2.1). Many of these previously unknown pieces were discovered by musicologists at the Centro in the estate of Puccini's granddaughter Simonetta Puccini, who died at the end of 2017. Even 100 years after Puccini's death, the "Centro Studi Giacomo Puccini" still has a lot of valuable work to do.

Miriam Wolf



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Gabriella Biagi Ravenni, Virgilio Bernardoni and  
Carus Editor Sebastian Hammelsbeck

# Much more than an opera composer

## A conversation with Gabriella Biagi Ravenni and Virgilio Bernardoni

When talking about “complete editions”, we think of renowned, state-funded research institutions, staff on permanent contracts, generous budgets as well as subsidies for expensive print-runs – what’s the situation like in Italy?

**Ravenni:** The Centro Studi Giacomo Puccini is a private association largely supported by the voluntary work of its board, its scientific committee and its members. The Centro receives basic funding for its activities every year by applying to public institutions, foundations and the like. In 2021, the Ministry of Culture included us in group of institutions eligible for funding for three years. We are currently waiting to find out whether we will be reselected for the funding period 2024 to 2026 ...

What are you particularly proud of?

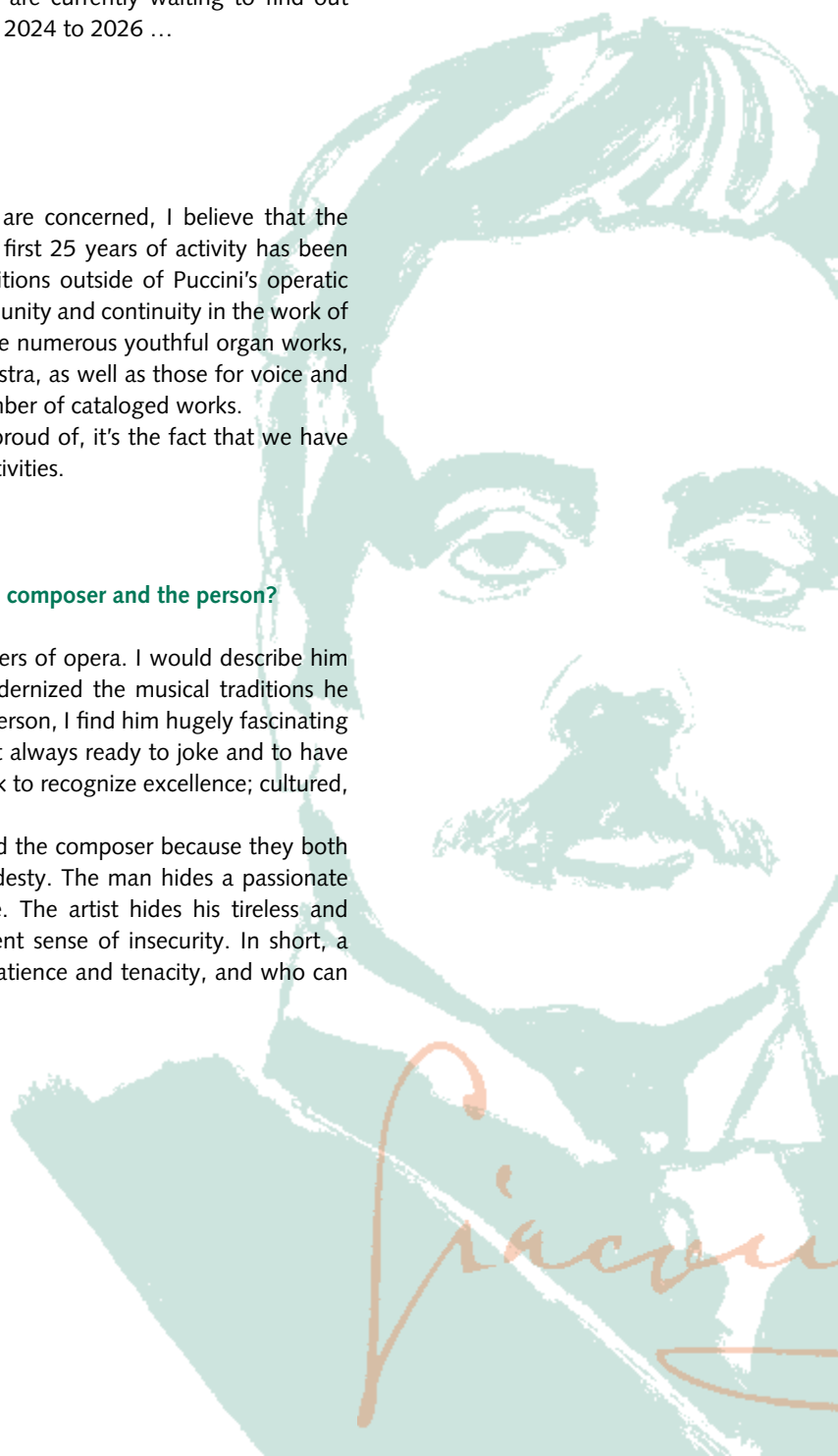
**Bernardoni:** As far as documentation and editions are concerned, I believe that the most significant work achieved by the Centro in its first 25 years of activity has been the discovery of a considerable number of compositions outside of Puccini’s operatic canon. This has made it possible to restore a sense of unity and continuity in the work of this great musician. Here I’m referring not only to the numerous youthful organ works, but also the compositions for piano, choir and orchestra, as well as those for voice and pieces, which together have almost doubled the number of cataloged works.

**Ravenni:** If I just mention one thing I’m personally proud of, it’s the fact that we have gotten many young musicologists involved in our activities.

What does Giacomo Puccini mean to you personally – the composer and the person?

**Ravenni:** I think he was one of the greatest composers of opera. I would describe him as a classic figure who first accepted and then modernized the musical traditions he found and who conveyed universal messages. As a person, I find him hugely fascinating because of his complex personality: melancholic, but always ready to joke and to have fun; insecure, but conscious of his own abilities; quick to recognize excellence; cultured, curious and endowed with a very practical streak.

**Bernardoni:** I find it difficult to separate the man and the composer because they both display the same characteristic restraint, almost modesty. The man hides a passionate intellectual life behind a seemingly carefree façade. The artist hides his tireless and single-minded creative endeavors behind an apparent sense of insecurity. In short, a man and an artist who needs to be explored with patience and tenacity, and who can therefore deliver some unexpected discoveries.





### What is your favorite work by Puccini?

**Ravenni:** *Tosca*. Not because I think it's Puccini's greatest masterpiece – I would be embarrassed to draw up a ranking, especially for the top places – but because it's the first opera I saw in the theater as a child. And because I have studied it intensively in recent years.

**Bernardoni:** It's also impossible for me to rank the works. I can name *Bohème* because of its utter perfection; *Madama Butterfly* because of the masterful way in which the countless challenges posed by its unconventional dramaturgy are resolved; *Il trittico*, because – in its apparent incoherence – I find the apotheosis of that very special idea of consummate musical theater that Puccini pursued from his earliest works. But there are also pieces by the “other” Puccini – two or three pieces for organ, the *Requiem*, the aphoristic *Calmo e molto lento* for piano – which fascinate me every time I play or listen to them.

### What are the challenges in editing Puccini's works?

**Bernardoni:** So far, I have dealt with compositions for organ and piano or orchestral pieces. Apart from the problems of identification that always arise when editing unknown sources, the manuscripts for these compositions require a great deal of interpretation. They were often written by Puccini in a hurry and are full of afterthoughts that are layered one on top of the other, forcing me as editor to make decisions that are never straightforward as well as to constantly take responsibility for these.

### What's next for the Edizione?

**Bernardoni:** In 2024 we will publish two volumes of correspondence, covering the years 1905 to 1906 and 1907 to 1908. These are fascinating because they shed light on a period of intense and creative exploration in Puccini's life. Also in preparation is a volume of the staging notes for *Fanciulla del West* edited by two American scholars, Ellen Lockhart and David Rosen. And another soon to be published volume of the “Edizione Nazionale” will feature compositions for voices and instruments (ENOGP III/3, Carus 56.005).

This has given us the opportunity to revisit some of the works already published by our esteemed colleague Dieter Schickling, who recently passed away. He was the first to recognize the need to devote more energy to studying the young Puccini.

### Apart from Puccini, why is Lucca worth a visit?

**Ravenni:** The entire city with its distinct structure, the old ramparts, the Romanesque churches, the Roman amphitheater, the beautiful surroundings, the great food ...

**Prof. Gabriella Biagi Ravenni** is a founding member and – since 2007 – president of the Centro Studi Giacomo Puccini. She is a member of the scientific commission of the “Edizione Nazionale” and coordinator of the editorial committee dealing with Puccini's correspondence. For many years she was director of the Puccini Museum in Lucca and was an associate professor at the University of Pisa.

**Prof. Virgilio Bernardoni** is vice president of the Centro Studi Giacomo Puccini and – since 2012 – chairman of the scientific committee of the “Edizione Nazionale”. He is Professor of Musicology and Music History at the University of Bergamo.

# Bach 300:

## The chorale cantata year-cycle and the St. John Passion

In the 18th century, cantatas were arranged into year-cycles comprising the music for all Sundays and feast days in a church year. Bach also organized his cantatas into year-cycles; we know this, for example, from the *Nekrolog* (obituary) with its mention of the “five cycles”, which are still a source of scholarly debate today. This organizing principle was also applied to the apportioning of Bach’s estate: the beneficiaries received his manuscripts as complete cycles (here it should be noted that Bach’s Leipzig year-cycles do not begin on the 1st Advent, but on the 1st Sunday after Trinity).

Bach’s second cycle of cantatas, the year of the chorale cantatas, is rather special. Albeit incomplete, it is Bach’s only (surviving) truly consistent cycle, also regarding the texts. These cantatas are unique both for their adherence to the core repertoire of Protestant hymns as well as in the mixture of chorale texts (outer movements) and madrigal-like settings of the standard recitative-aria form. Unfortunately, the series of 42 cantatas ends on Quinquagesima 1725, i. e. before Passiontide. We can only speculate as to the reason for this premature conclusion. Bach initially continues with cantata texts from diverse sources, before finally ending the year-cycle with a series of texts by the Leipzig poet Christiane Marianne von Ziegler. In view of the large number of new compositions – Bach had no older chorale cantatas to borrow from – the period from mid-1724 to mid-1725 can be considered one of the most productive in the composer’s life!

The chorale cantatas are often regarded as the pinnacle of Bach’s church music – and it was long assumed that they must be very late works. It came as a great surprise, therefore, when in the middle of the last century scholars were able to date them using philological techniques to the early Leipzig period. In fact, the Bach of the chorale cantatas is an extremely mature composer with an almost inexhaustible capacity to treat each chorale differently, giving all of the cantatas in this series – despite their formal similarities – a highly individual character. The 300th anniversary in 2024/25 offers a wonderful opportunity to (re) perform one or other of these cantatas.

Although the oratorio Passion is not actually part of a cantata year-cycle, it does somehow seem to fit into the chorale year

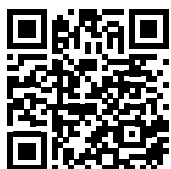
1725: after performing the work in 1724 as his first Passion music since becoming Leipzig’s Thomascantor, Bach returned to his *St. John Passion* for Good Friday of 1725. But the *St. John Passion* of 1725 differs fundamentally from the 1724 version: the opening chorus “Herr, unser Herrscher” is replaced by the chorale chorus “O Mensch, bewein dein Sünde groß”. And instead of the simple closing chorale, the 1725 version introduces a chorale chorus “Christe, du Lamm Gottes” to follow “Ruhet wohl”. It is tempting to assume that Bach in this way “fit” the *St. John Passion* into the cycle of chorale cantatas. But there are other differences too: the later version features three new arias whose unusually dramatic structure both surprises and delights, showing us that Bach has yet another trick up his sleeve. One of the new arias (No. 11+) offers a further link to the year-cycle by interweaving a chorale into the score!

For me, one thing is certain: the 1725 version of the *St. John Passion* is one of the true marvels of Protestant church music – even if today it is overshadowed by the other versions. The 1725 version has been available from Carus for many years (Carus 31.245/50), edited by Bach expert and current director of the Leipzig Bach Archive, Peter Wollny. And as the 1724 Passion can no longer be fully reconstructed, the year 2025 offers a fantastic opportunity to celebrate the 300th anniversary of the *St. John Passion* – in a version performed by Bach that is different to what concertgoers hear today. A thrilling undertaking!

Uwe Wolf



**Dr. Uwe Wolf is Chief Editor at Carus-Verlag. He previously worked for 20 years in Bach research – first at the Johann Sebastian Bach Institute in Göttingen, then at the Leipzig Bach Archive.**



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## Urtext for historically informed performance – Stuttgart Bach Editions in cooperation with the Leipzig Bach Archive



### Easter Oratorio

**Kommt, eilet und laufet  
Come, hasten an show us**

BWV 249.4 (ger/en) / ed. Ulrich Leisinger

The original form of the *Easter Oratorio*, the cantata *Kommt, gehet und eilt*, BWV 249.3, was performed for the first time on April 1, 1725. Subsequently, Bach performed the work at least three more times on Easter Sunday, each time making revisions. Those wishing to perform the older version of the work can find the necessary material in the appendices of the Easter Oratorio edition.

■ Carus 31.249

full score 58,00 € (↓ 52,20 €),  
vocal score 16,50 €, choral score ◊ 4,00 €,  
complete orchestral parts 167,00 €



### O Ewigkeit, du Donnerwort Eternity, thou thundrous word

Cantata for the 1st Sunday after Trinity  
BWV 20 (ger/en) / ed. Ulrich Leisinger

The cantata inaugurates Bach's second Leipzig year-cycle. The extended opening chorus and the copious text to be set leads to a diverse sequence of comparatively short movements, including several highlights of Bach's oeuvre – a veritable cornucopia of ideas!

■ Carus 31.020

full score 36,00 € (↓ 32,40 €),  
vocal score 10,30 €, choral score ◊ 3,80 €,  
complete orchestral parts 91,00 €



### Nun komm, der Heiden Heiland Come now, God's chosen saviour

Cantata for the 1st Sunday in Advent  
BWV 62 (ger/en) / ed. Reinhold Kubik

In the usual manner for chorale cantatas, the unknown librettist took the first and last verses of Martin Luther's hymn verbatim for the opening chorus and concluding chorale but adapted the texts of the inner verses. After two contrasting arias, an almost rapturous *accompagnato*, in which the soprano and alto mostly sing in parallel thirds and sixths, brings us to the simple closing chorale.

■ Carus 31.062

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vocal score 7,50 €, choral score ◊ 2,60 €,  
complete orchestral parts 71,00 €



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### St. John Passion BWV 245

Edited by Peter Wolny

#### Version I BWV 245.1 (1724)

Resembles version IV but cannot be reconstructed.

#### Version II BWV 245.2 (1725)

This version differs most clearly from the frequently performed traditional version. It integrates the *St. John Passion* into the annual cycle of chorale cantatas. Its scoring is similar to the 1749 version (IV) but with some changes (2 Ob/2 Obca, Obda).

■ Carus 31.245/50

full score 95,00 € (↓ 85,50 €),  
vocal score 16,50 €,  
choral score ◊ 11,60 €,  
complete orchestral parts 306,00 €

#### Version IV BWV 245.5 (1749)

The version from 1749 corresponds largely to Version I and – from movement 11 onwards – also to the frequently performed traditional version, although there are some noticeable alterations in the text and the scoring deviates somewhat from the traditional version. Version IV's score and performance material can be used for performances of the 1749 version as well as the traditional version.

■ Carus 31.245/00

full score 92,00 € (↓ 82,80 €),  
vocal score 16,50 €,  
choral score ◊ 12,20 €,  
complete orchestral parts 240,00 €

#### Traditional version BWV 245.4 (1739/1749)

The traditional version corresponds with the partially autograph score and is still the most frequently performed. Carus offers a piano reduction for this version. For the score and orchestral material, the editions for Version IV (Carus 31.245) should be used. The traditional version is also included there.

■ Carus 31.245/93

vocal score 14,95 €,  
vocal score XL 19,95 €,  
choral score ◊ 11,60 €

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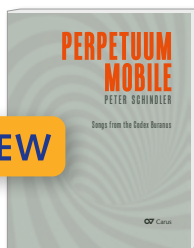
#### Version III BWV 245.3 (1732?)

This version cannot be reconstructed.

# Carus

The composers  
Peter Schindler & Bobbi Fischer

# Contemporary



NEW

## Perpetuum mobile (lat)

Soli SBar, Coro SATB, S-Sax/Ob, Pfte, Jazz-Bass, Perc, [2 Vl, Va, Vc] / 85 min

A new 90-minute song cycle in 4 acts for soloists, chorus, jazz quartet and string ensemble (ad lib.). The title reflects the overall concept of the work: the Creation set in motion the formation of the world, which remains in motion for ever. All the events recur in ever-new variations. The music uses many different styles. Homophonic movements and fugues are found alongside pop and jazz-inspired pieces. Echoes of the Notre Dame style can also be heard, with influences from organum and writing in parallel fifths.

■ Carus 10.602, full score 149,00 € (↓ 134,10 €), vocal score 35,00 €, complete orchestral parts on loan (also ↓)



## Missa in Jazz (lat)

Coro SATB, Org, Sax, Perc / 85 min

The *Missa in Jazz* is based on the five parts of the Ordinary of Roman Catholic liturgy. These texts, which originated at the time of early Christianity, have served as inspiration for composers throughout the ages. *Missa in Jazz* continues this tradition and encounters the words and meanings of the Ordinary of the Mass through the elements of jazz – improvisation and pulsating rhythm – one of the musical languages possible in the present age. Available in a version with organ and in a band version.

■ Carus 27.028, full score 50,95 €, choral score ♦12,80 €, set of parts 50,00 €

**Peter Schindler** and Carus – a partnership going back decades. What began in 1985 with the *Urwaldsong* – still a hit with children's choirs by the way! – has now reached a (provisional) climax with the publication of *Perpetuum mobile*. A labor of love for Schindler, this new work is based on extracts from the famous *Codex Buranus*, a collection of medieval song and dramatic texts from the Benedictine monastery *Benediktbeuern*. By framing the multi-layered Latin poems in the musical language of the 21st century, we hear these ancient words in an entirely new way. One thing is certain: choirs will be captivated! Here Peter Schindler tells us about his major musical influences and what he's currently composing:

### What was your very first composition?

An instrumental work back in 1973 for my first school band. In a jazz rock style, it's scored for electric bass, electric guitar, Hammond organ and drums.

### Which other composers inspire you?

Erik Satie, Franz Schubert and George Gershwin, among others.

### Your most thrilling musical experience to date?

March 17, 1979, Tübingen, Germany. The Art Ensemble of Chicago played in its original line-up with Lester Bowie, Roscoe Mitchell, Joseph Jarman, Malachi Favors and Don Moye. The band's musical flow, their improvisational interactions, their outfits, everything about them simply blew me away. I was just 18 years old. After almost 45 years, I still remember how it got to me. My understanding of music was changed forever.

### Where do you like to compose?

At home, with a hot drink and some dried fruit.

### What are you currently working on?

Seasonal songs

### When not composing or making music, I like to ...

enjoy some peace and quiet.

Peter Schindler



**Peter Schindler** grew up in the German Black Forest. Life has taken him, the composer, pianist and organist, to many countries around the world. There he gathered inspiration, melodies and rhythms that are reflected in his works. He now lives in Berlin and has come to the realization: There is no end to learning and there are still many exciting things to discover.

**Bobbi Fischer's** compositions are an essential part of the Carus catalog of crossover music. His *Te Deum*, which infuses classical music with jazz elements and Latin American rhythms, was recently published. The *Missa latina*, borrowing from both the European and South American musical traditions, and his *Magnificat*, which is musically rooted in the Caribbean-Cuban region, are ever popular works. Bobbi Fischer is one of the most important arrangers for Carus – as can easily be seen from the many great settings he has written for different Carus choral collections.

### What was your very first composition?

That's quite a while ago. As a child, I played the piano practically non-stop – probably to the great annoyance of my family. So my first pieces were certainly for the piano.

### Which other composers inspire you?

So many! The list is long. For the *Te Deum*, I naturally looked at versions by other composers: Anton Bruckner, for example, who starts in unison. I borrowed this idea and brought in some Afro-Cuban rhythms. Then I also found Gregorian settings. These ancient one-part melodies are heard against the “modern” background of the choir. Antônio Carlos Jobim, the creator of fantastic bossa novas, is also one of my favorites – especially when I think about harmony. You can maybe hear this in “Tu rex gloriae” – disguised, however, as an R&B ballad in 12/8 time. I could go on and on ... But if I have to choose three composers to accompany me on a desert island, then: Johann Sebastian Bach, Antônio Carlos Jobim and Arvo Pärt.

### Your most thrilling musical experience to date?

The world premieres of my first two oratorios, *Missa latina* and *Magnificat*, with the international C.H.O.I.R. Festival Choir.

### Where do you like to compose?

Both *Missa latina* and *Magnificat* were largely composed at the Landesakademie Ochsenhausen, where I had the opportunity to stay for a few days several times. It helps me to go somewhere to compose in order to “immerse myself”. At home there is a lot of distraction from everyday life. Of course, I know that this is a great luxury that is not always available. The *Te Deum* was also composed from home.

### What are you currently working on?

At the moment nothing for large ensembles. I'm currently working on stuff for my own ensembles and writing songs for Berta Epple and Ines Martinez or composing pieces for my jazz trio.

### When not composing or making music, I like to ...

read, swim or cycle. Otherwise: breathe in, breathe out ;-)

Publishing contemporary choral works is our contribution to today's vibrant choral music scene. Please find more compositions here:



**Bobbi Fischer studied at the Musikhochschule Stuttgart and the Filmhochschule Ludwigsburg and now works as a pianist and composer.**



Bobbi Fischer



#### Te Deum (lat/en/ger)

Soli SB, Coro SATB (partly divisi), [congregation], Tr, Tsax, Pfte, Bass, chime bells, Vib, Drums, Perc, Timp / 40 min

In keeping with the proclamation “Te Deum laudamus”, the work begins with the festive (Cuban) energy, propelled by timpani and trumpet; the choir can also be heard imitating fanfares. Later, a cappella choruses become a recurring element, in which phrases set as Gregorian chant are presented against an ever-changing chordal background. But the score also features elements of swing and rhythm & blues, frenetic choral outbursts of joy, as well as moments of mystic contemplation.

■ Carus 27.188

full score 89,00 € (↓ 80,10 €), vocal score 22,00 €, complete orchestral parts on loan



#### Missa latina (lat)

Solo S, Coro SATB (partly divisi + choir soloists), VI, Bandoneon (Accordion), Pfte, Cb, Drums, Perc 35 min

The word “latina” not only refers to the Latin text, but also to the musical style which makes use of Latin-American rhythms. Thus elements from Argentinian tangos stand side by side with Caribbean rhythms and Latin jazz with enough space provided for instrumental improvisations.

■ Carus 28.007

full score 84,00 € (↓ 75,60 €), vocal score 25,00 €, complete orchestral parts on loan



#### Magnificat (lat)

Solo S, Coro SATB (partly divisi), Alt-Sax/ Fl (1 wind Player), 2 VI, Pfte, Cb, Perc (3 percussionists: Drum Set, Congas, Claves, Güiro, Maracas, Shaker) / 33 min

The work draws on the wealth of Afro-Caribbean rhythms. Absolutely thrilling!

■ Carus 27.206

full score 75,00 € (↓ 67,50 €), vocal score 25,00 €, complete orchestral parts on loan

# Swiss up your choir!

An interview on the choral collection  
*Swiss Choral Music*

Our choral collection *Swiss Choral Music* containing twenty-eight contemporary a cappella works has finally arrived! To mark the new publication we interviewed the two editors, Johannes Meister and Patrick Secchiari.

**How did the idea of the choral collection *Swiss Choral Music* come about?**

It first arose during the coronavirus pandemic when choral activities were restricted or forbidden. The Swiss Federation Europa Cantat didn't want to be limited to cancelling events; it wished to contribute something meaningful to the enrichment of choral life. The idea of the choral collection was born because Swiss choral compositions are little known outside of Switzerland itself.

**The choral collection *Swiss Choral Music* reflects the current choral landscape in Switzerland. Briefly, in three words: how would you describe the choral scene?**

The choral landscape in Switzerland is distinguished by its variety, starting with the four different national languages.

**What is special about this choral collection?**

It contains twenty-eight modern or recent a cappella compositions. They were selected by an expert committee, they represent the four linguistic regions, and they can rightly be described as highlights of Swiss choral music.

**For which choirs is the repertoire intended? Are the works of varying levels of difficulty?**

The works were deliberately chosen with the aim of offering choirs both easy and more difficult pieces.

**What determined the selection of the repertoire?**

The choice was determined by linguistic region, by the practicability of performance, and most importantly by the quality of the pieces.

**The collection contains works with Rhaeto-Romance and Swiss German texts. Do non-Swiss choirs even stand a chance with these?**

We thought of that! Via the QR codes in the book choirs can listen to the pronunciation of the texts. In addition the Swiss Youth Choir (Schweizer Jugendchor) conducted by Nicolas Fink has recorded a CD with all twenty-eight works.

**What is your favorite piece from *Swiss Choral Music*, and why?**

*Swiss Choral Music* is a treasure chest – it has nothing but favorite pieces!

**Which piece could become an earworm?**

Well, that depends on your ear! Pieces like *La sera sper il lag*, *Soir d'octobre* and *Weischus dü?* are already great favorites with many Swiss choirs.

**Which piece has a particularly "Swiss Sound"?**

Switzerland is incredibly diverse – the multilingualism, the geography of the country with its valleys and mountains. You could perhaps say "This is a typical Grisons choir piece or a typical choir piece from Fribourg, from French-speaking Switzerland". That you can hear, but

For over twenty years **Patrick Secchiari** has been active throughout Switzerland conducting choirs with passion, and he has made his name through his innovative concerts. He taught choral conducting for ten years at the College of the Arts (Hochschule der Künste) in Bern and also led the Youth Opera in Biel for three years.



**Johannes Meister** studied at music colleges in Cologne and Vienna. As well as conducting the Zug Chamber Choir, he was also vice-president of the Swiss Federation Europa Cantat and acts as chief expert and judge for the Swiss Choral Association.



there is no such thing as a typical Swiss sound. In any case, there's no yodelling in the more modern compositions in *Swiss Choral Music* ...

**Are there any pieces which are particularly funny?**

You can find a certain humour in *Le Bestiaire* by Grégoire May and *Rosa Loui* by Heinz Holliger.

**With which piece from the collection could a choir really impress their audience?**

Peter Appenzeller's *Stailas* and *Bim Moonschyn* by Markus Fricker create a wonderful sense of emotion and silence. *Vira Galilaei* by Gonzague Monney is a relatively simple piece, but it has an enormous impact.

**There is plenty of space in the collection for choral music by up-and-coming artists. Which composers will we be hearing from in the future; who do you see as having particular potential?**

Alongside the established composers there is a whole raft of younger, promising individuals. It's perhaps particularly worth mentioning that one piece was selected for inclusion as a result of a competition specifically for female composers. That was written by the young composer Sara Bucher.

**Swiss Choral Music – an initiative of the Swiss Federation Europa Cantat SFEC in collaboration with the Swiss Choral Association SCA.**

## Swiss Choral Music Edited by Johannes Meister and Patrick Secchiari

### Carus 2.305

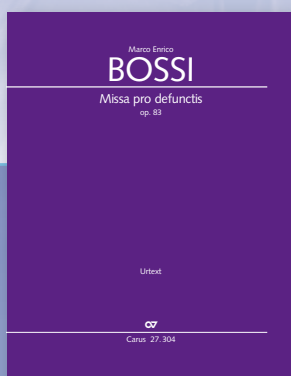
The choral collection *Swiss Choral Music* is a real treasure trove of recent choral music from Switzerland. As diverse as the country itself, this volume of 28 choral settings of varying levels of difficulty includes not only a range of musical styles, but all the Swiss national languages (Romansh, French, Swiss/German and Italian) as well as English and Latin. For pure listening pleasure or as an aid to pronunciation, all works have been sung by the Swiss Youth Choir under the direction of Nicolas Fink. Pronunciation aids for the Rhaeto-Romanic and Swiss-German texts can be accessed via a QR code.

In creating their musical excursion through this mountainous country, the editors and renowned choral conductors Johannes Meister and Patrick Secchiari have not only selected familiar names such as Beat Furrer or Heinz Holliger but also up-and-coming young composers such as Sara Bucher or Grégoire May. The collection includes a number of previously unpublished pieces.

- 28 choral settings of varying levels of difficulty
- for mixed choir a cappella
- As a cost-effective edition for the choir, the choral collection WITHOUT CD is available at an attractive bulk price.
- Exciting compilation of contemporary choral music from Switzerland
- with non singeable English translations for a better understanding, some settings also with English singing texts

# Requiem highlights for every choir

Carus-Verlag offers a wide range of Requiem settings suitable for choirs of all kinds. Tobias Brommann has compiled highlights from our program, including lesser-known works by Biber, Bossi, and Jommelli. We of course offer all editions with complete performance material. Practice aids for choral singers are also available for many of the works.

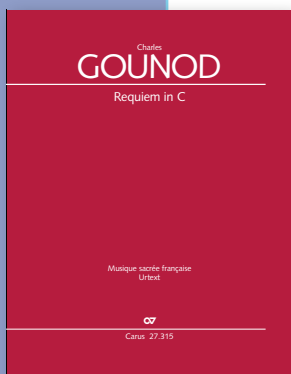


## Marco Enrico Bossi: Missa pro defunctis op. 83

Coro SATB, [Harmonium, Org] / 38 min

■ Carus 27.304

The word "archaic" often comes to mind when listening to Bossi's music. Rather than sounding like it was written at the turn of the 20th century, his music breathes the spirit of Renaissance composers like Desprez or Palestrina. His *Missa pro defunctis* has the potential to transport you to a large Romanesque church with great acoustics. Anyone who feels at home in this world will be capable of performing this work, especially since the organ can be used to support the choir.

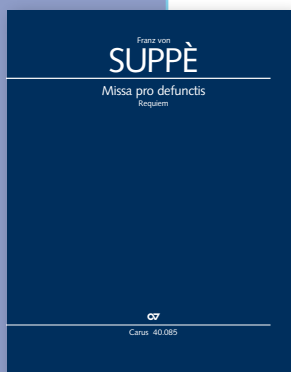


## Charles Gounod: Requiem in C major

Solo SATB, Coro SATB, 2 Fl, 2 Ob, Eh, 2 Clt, 2 Fg, Cfg, 4 Cor, 2 Tr, 3 Trb, Tb, Timp, Gran cassa, Arpa, Perc, 2 Vl, Va, Vc, Cb, Org / 35 min

■ Carus 27.315

This compact *Requiem in C* major is full of surprises. It is like a colorful mosaic and encourages one to listen again and again. The very beginning is unusual. The French composer uses a falling chromatic line starting from a single note, known in the Baroque as "passus duriusculus – the hard way" an expression of suffering. The "Dies irae," which sounds like a detective story, is another example of a skillful use of the text. Particularly interesting and beautiful is the "Rex tremendae", which immediately changes into a gentle "Salva me" to pass into a wonderfully light soprano solo, followed by the choir and a touching lyrical violin solo.



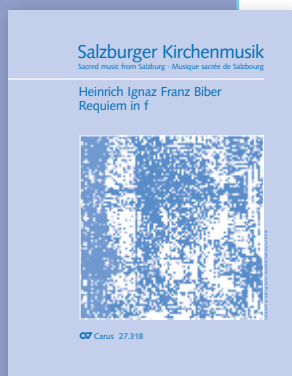
## Franz von Suppè: Missa pro defunctis

Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 4 Cor, 2 Tr, 3 Trb, Timp, Tamtam, 2 Vl, Va, Vc, Cb / 70 min

■ Carus 40.085

Mozart's *Requiem* influenced many subsequent composers. Indeed, one can hear this model again and again in Suppè's *Missa pro defunctis*: in the archaic fugue of the "Kyrie", in the bass solo of the "Tuba mirum", in the contrasting parts of "Rex Tremendae – Salva me". But Suppè always remains true to himself and his style, creating a virtual sacral stage in which many emotional facets of the Requiem text come to life. Be it in the seething fire of the low strings and the desperate crying out of the choir in the "Dies irae", in the beautiful lament of the "Lacrimosa", or in the sunrise of the "Sanctus" (is there the suggestions of Humperdinck's Hansel and Gretel in the beginning string tremolo when the angels descend?). In each number, Suppè proves how skillfully he can capture different emotional states in his music.



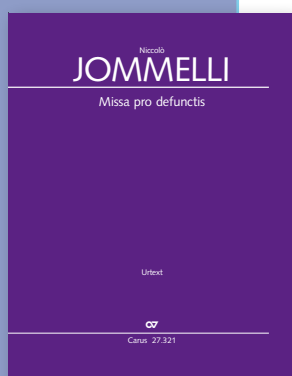


### Heinrich Ignaz Franz Biber: Requiem in F minor

Soli SSATB, Coro SSATB, [3 Trb], 2 VI, 3 Va (3 VI, 2 Va), Bc / 28 min

■ Carus 27.318

It is no surprise that Biber's *Requiem in F minor* with its six-part string section offers a wonderfully full sound – the composer was also a well-known violin virtuoso. The work is rewarding and varied: homophonic and polyphonic sections alternate, often outshone by the brilliance of the violins. To name just two of its many highlights: the “Quantus tremor” in a harmonically “spicy” sequence with quasi-trembling violins, and the daring transverse position right at the beginning of the “Sanctus”, which really gets you sitting up and paying attention! (For those with restricted budgets who still want to perform this great work, see also the arrangement for soli, choir & organ (Carus 27.318/45).

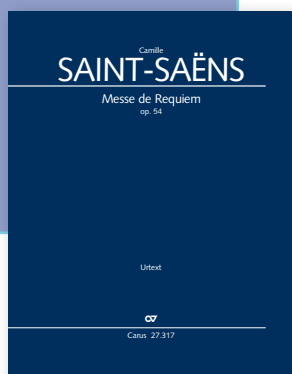


### Niccolò Jommelli: Missa pro defunctis

Soli SATB, Coro SATB, 2 VI, 2 Va, Bc / 48 min

■ Carus 27.321

Let us hope that the afterlife can be as beautiful as the beginning of Jommelli's *Missa pro defunctis*, whose tranquility nothing can dull! Despite its commemoration of the dead, Jommelli conveys a fundamentally benign atmosphere, while remaining true to the seriousness of its subject. The diversity of the text is reflected in a mosaic of sections, especially when mixed with monophonic Gregorian sections. The lovely “Pie Jesu” in the “Dies irae” sequence should be singled out, as its music seems to defy gravity.



### Camille Saint-Saëns: Messe de Requiem op. 54

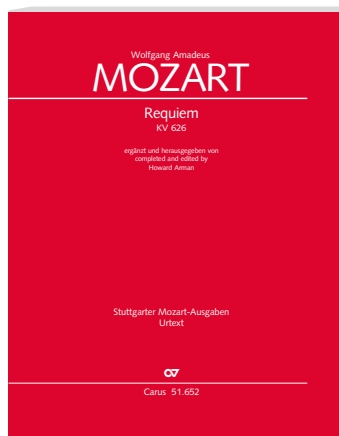
Soli SATB, Coro SATB, 4 Fl, 2 Ob, 2 Eh, 4 Fg, 4 Cor, 4 Trb, 4 Arpa, Grand Orgue, Orgue d'accompagnement, 2 VI, Va, Vc, Cb (reduced version: 2 Fl, 2 Ob, 2 Eh, 2 Fg, 2 Cor, Trb, 2 Arpa, Org, 2 VI, Va, Vc, Cb) / 35 min

■ Carus 27.317

Amazingly “oblique” is how one would characterize the beginning of Camille Saint-Saëns's *Messe de Requiem*. It takes a while until its initial uncertainty dissolves and a harmonic center seems to be consolidated. But the choral entry with its slowly alternating chromatic lines immediately unsettles again. The “Dies irae” – not set to music, but is rather an outcry – seems to emerge from hell. The “Rex tremendae” is also unusual. Here Saint-Saëns foregrounds its trembling uncertainty, while the harmonic basis is difficult to grasp. Only in the “Sanctus” do the choir of angels dispell all uncertainty by shining forth in full force, followed by a warm “Benedictus” (interestingly sung by the choir!). And immediately the “weird”, intangible harmonies from the beginning are heard again in the “Agnus Dei”, which ends on a single note.

After many years at Berlin Cathedral, **Tobias Brommann** now works as a cantor in Neubrandenburg. His heart beats for choral music – traditional, but also off the beaten track. In addition to the traditional works he regularly performs, his programs always include lesser-known and unusual works.





### Wolfgang Amadeus Mozart (1756–1791)

**Requiem K. 626 (lat)**  
**Completed and edited**  
**by Howard Arman**

Soli SATB, Coro SATB, 2 Corni di bassetto, 2 Fg, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Bc  
 50 min

The English conductor and composer Howard Arman has presented us with a completed version of Mozart's *Requiem*. He orients himself towards the typical characteristics of Mozart's brilliant composing style: The masterly compositional technique, the search for innovative solutions to every problem, and even the terse treatment of the text with extremely suggestive harmonies. All of this leads to a number of new listening experiences. This can be heard in the recording with Howard Arman and the Bavarian Radio Choir. Read more about the new version on pages 6 to 11.

■ Carus 51.652, full score 65,00 € (↓ 58,50 €), vocal score 13,00 €, choral score ◊ 9,50 €, complete orchestral parts 179,00 €



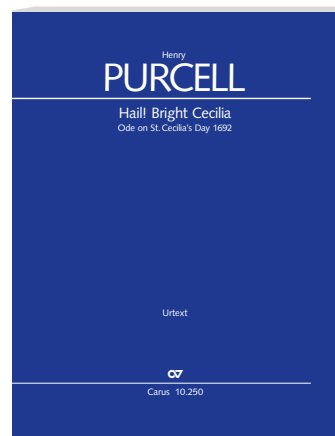
### Robert Schumann (1810–1856)

**Missa sacra in C minor op. 147 (lat)**  
 Soli STB, Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc, Cb, Org / 40 min  
 ed. Hansjörg Ewert

A mass setting by Robert Schumann? This is still likely to cause surprise among audiences – after all, Schumann is not generally viewed as a sacred composer. Indeed, his little-known late work, the *Missa sacra* is a discovery not just for listeners but often for the performers themselves. The mass combines an acute fascination with sacred liturgy typical of Schumann's time with the pragmatism of its intended use by a local choral society. The composer employs his considerable skills to create a captivating and varied score that is almost ethereal in the Kyrie, leading to passages of an intimate and lyrical piano that alternate with fortissimo for words of praise, while always displaying the utmost sensitivity and a delight in dissonance. The composer declared his setting to be “fashioned with great love”.

The demanding orchestral mass can be realized with limited means. The solo parts can be filled from the choir. The work, which the composer himself did not have published, is here reissued on the basis of Schumann's partial autograph score. An arrangement for choir & organ is also available (Carus 40.687/45).

■ Carus 40.687, full score 64,00 € (↓ 57,60 €), vocal score 29,00 €, choral score ◊ 18,00 €, complete orchestral parts 236,00 €



### Henry Purcell (1659–1695)

**Hail! Bright Cecilia.** Ode on St. Cecilia's Day 1692 Z 328 (en)  
 Soli SAATBB, Coro SATB (also SSAATB), 2 Rec, 2 Ob, 2 Tr, Timp, 2 Vl, Va, Bc  
 55 min / ed. Julia Rosemeyer

“Hail! bright Cecilia, hail to thee. Great patroness of us and harmony!” – this exclamation opens the final chorus of Henry Purcell's eponymous *Ode to St. Cecilia* from 1692. A paean to the power of music, the work is one of the undoubted masterpieces of English choral odes of that time.

A resolution of the Musical Society of London in 1683 launched the great tradition of annual celebrations for St. Cecilia's Day (November 22), featuring a church service followed by performances of specially composed music. Over the years, Purcell wrote several odes for the occasion, of which this example from 1692 is one of the most popular.

Purcell's magnificent music, which features a huge range of tonal color and form, offers delightful parts for a variety of solo, ensemble, and choral settings. With its richly expressive palette, the *Ode* is an extremely rewarding work by the “Orpheus Britannicus”, as Purcell was admirably called by contemporaries.

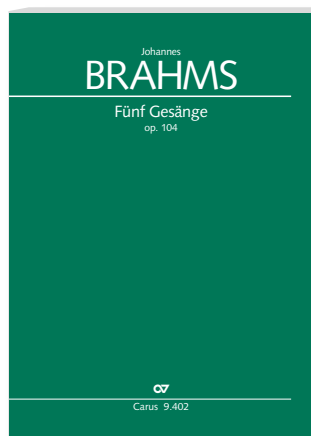
■ Carus 10.250, full score 59,00 € (↓ 53,10 €), vocal score 17,00 €, choral score ◊ 12,00 €, complete orchestral parts 145,00 €



### Mozart Requiem K. 626 in the version of Howard Arman. With an introduction

Soloists, Bavarian Radio Choir, Akademie für Alte Musik Berlin, Howard Arman

■ Carus 51.652/99  
 EAN 4009350516526

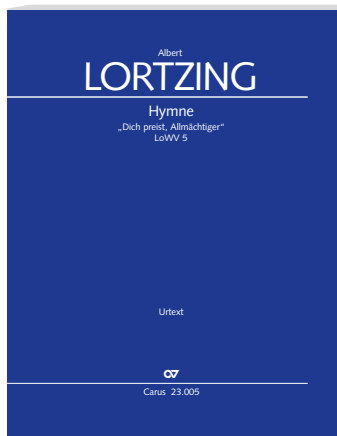


**Johannes Brahms (1833–1897)**  
**Fünf Gesänge.** Five songs for mixed choir a cappella op. 104 (ger/en)  
 Coro SAATBB / ed. Uwe Wolf

„Lösche die Lampe getrost, hülle in Frieden dich ein“ (“Put out thy lamp with good heart, lay thee then peacefully down”) – Johannes Brahms’s final cycle of secular songs for mixed choir a cappella paints a striking picture of mortality, ultimate happiness and lost youth. The 4- to 6-part songs fascinate with their immense power and range of expression, which runs from short, quiet, melancholy phrases (“breathe tremblingly forth”, “O lifeless falleth”) to elements of folk song (the horn calls in *Nachtwache II / Nightwatch II*) to mighty climaxes and double-choir effects produced with great economy of means. The closing movement *Im Herbst / In Autumn*, with its idiosyncratic harmonies, is certainly one of Brahms’s best secular compositions.

All the songs are also available separately, printed and digitally. The accompanying English text is the translation authorized by the composer himself.

■ Carus 9.402, full score 12,00 €  
 (↓ 10,80 €), choral score ◊4,95 €  
 (also ↓)



**Albert Lortzing (1801–1851)**  
**Hymne LoWV 5 (ger)**  
 Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 Clt,  
 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 VI, Va,  
 Vc, Cb / 14 min / ed. Martin Helbich

Today best known for his comic operas such as *Zar und Zimmermann* and *Der Waffenschmied*, Albert Lortzing was also a composer of sacred music. In 1822, inspired by the performances of great choral symphonic works at the Lower Rhine Music Festival, Lortzing, then aged only 21 years old, ventured to set a sacred anthem to music: In his *Hymne „Dich preist, Allmächtiger“* for four-part choir, soloists and orchestra, his love of opera shines through with memorable melodies, striking instrumentation and an expressive and diverse musical design that conjure up diverse scenes for the listener. The palette ranges from powerful wind passages praising God’s omnipotence to ‘classical’ fugati and intimate solo and ensemble passages with transparent accompaniment.

The Urtext edition – in fact the first printed version of the work – is based on autograph sources.

■ Carus 23.005, full score 29,00 €  
 (↓ 26,10 €), vocal score 11,00 €,  
 choral score ◊8,00 €,  
 complete orchestral parts



**Johann Sebastian Bach (1685–1750)**  
**Tilge, Höchster, meine Sünden**  
 BWV 1083 (ger)  
 Based on the „Stabat Mater“ by Pergolesi. Soli SA, Coro SATB, 2 VI, Va, Bc  
 44 min / arr. Jörn Bartels

None other than Johann Sebastian Bach arranged Giovanni Battista Pergolesi’s well-known *Stabat Mater* for performances at Leipzig’s Thomaskirche. Bach replaced the old liturgical sequence of the original with a rhymed version in German of the 51st Psalm, *Tilge, Höchster, meine Sünden*. Both Pergolesi’s composition and Bach’s arrangement have only two solo vocal parts (soprano and alto). Now Carus presents a choral version.

■ Carus 35.302/50, full score 32,00 €  
 (↓ 28,80 €), choral score ◊7,50 €,  
 complete orchestral parts 96,00 €

**Johann Ernst Bach (1722–1777)**  
**Straf mich nicht in deinem Zorn**  
 BR-JEB F 12 (ger)  
 Soli STB, Coro SATB/SATB, 2 Fl, 2 Ob,  
 2 Cor, 2 VI, Va, Bc / 15 min  
 ed. Klaus Rettinghaus

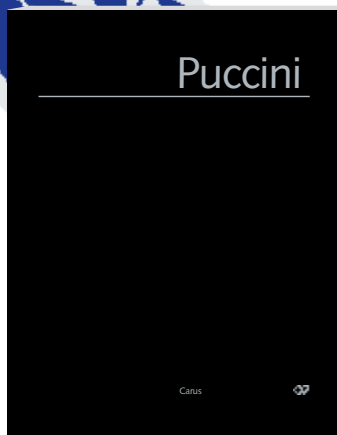
Johann Ernst Bach received his musical training from his godfather, Johann Sebastian Bach. He later served in a dual capacity as public lawyer and organist in Eisenach, then from 1756 as Kapellmeister at the ducal court in Weimar.

■ Carus 35.504, full score 25,00 €  
 (↓ 22,50 €), vocal score 9,50 €,  
 choral score ◊5,00 €,  
 complete orchestral parts 94,00 €

## NEW EDITIONS

GIACOMO PUCCINI  
100<sup>th</sup> anniversary of death  
1858–1924

GABRIEL FAURÉ  
100<sup>th</sup> anniversary of death  
1845–1924



with online portal



### Giacomo Puccini (1858–1924)

#### Composizioni per pianoforte

Edizione Nazionale delle Opere di Giacomo Puccini, II/2.2) / Pft ed. Virgilio Bernardoni

Puccini as a creator of piano music? The new volume of the *Edizione Nazionale* invites you to discover this still largely unknown side of the composer. Many previously unpublished works are available here for the first time.

In fact, Puccini regularly wrote piano pieces throughout his career. The volume opens with one of the first compositions he preserved: a short, almost childlike work (*Pezzo in Sol maggiore*). This is followed by other piano pieces, some combined into cycles. These works shed an interesting light on Puccini's earliest days as a composer and allow us to follow his burgeoning skills. The later pieces are mostly occasional works, written alongside the great operas. Browsing through the pages, one stumbles across many strokes of genius: For instance, when the melody wends its way to its climax before immediately sinking back to nothingness (*Adagio in La maggiore*, SC 31). It's well worth discovering this little-known side of Puccini!

■ Carus 56.004, full score clothbound 99,00 € (↓ 89,10 €)

### Max Reger (1873–1916)

#### Acht geistliche Gesänge op. 138 (lat)

for mixed choir (4–8 voices)  
ed. Christopher Grafschmidt

Reger's student Hugo Holle wrote about this collection in 1922: "These simple a cappella chants, which avoid any difficulty, really show Reger's art in polyphonic diatonic writing with chorally simple figuration. The archaizing effect is achieved through the harmony and through a compact periodization based on concise diction. [...] The mood of the "Nachtlied" (No. 3) is infinitely delicate".

■ Carus 52.930, full score 11,95 €

#### Max Reger. Edition of works, Vol. II/6 Songs with orchestral accompaniment

(ger)

ed. Claudia Seidl

Volume 6 of the series "Songs and Choral Works" features Max Reger's works for solo voice and orchestra written between 1912 and 1915.

As a Hybrid Edition, the scholarly-critical edition of the works of Reger (RWA) is exploring new approaches in editorial techniques. The digital component for this volume is published in an online portal.

■ Carus 52.813, Hybrid Edition 219,00 €

### Gabriel Fauré (1845–1924)

#### Pavane op. 50 (fr)

Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg,  
2 Cor, 2 Vl, Va, Vc, Cb / 5 min  
ed. Denis Rouger

Gabriel Fauré's *Pavane* is one of his most popular compositions. What is less known, however, is that the premiere of this stylized dance in April 1888 was actually performed in this present version with a mixed choir rather than in the now more familiar orchestral version or instrumental arrangements. The text, in the style of Verlaine, sketches the carefree society of the Belle Époque, in particular the various flirtations and dalliances of the dancers.

Based on Fauré's autograph score, the new Carus edition reflects the original (faster) tempo marking. Supplementing the edition of the orchestral version, Carus has published a contemporary arrangement for choir and piano four hands (Carus 10.402/10).

■ Carus 10.402, full score 24,00 € (↓ 21,60 €), vocal score 4,95 €, choral score ◊ 3,50 €, complete orchestral parts 67,00 €

■ Carus 10.402/10, **Arrangement for choir and piano four hands**, full score 12,00 €, individual part, pianoforte, piano duet (Minimum order quantity 2 copies) 7,00 € (↓ 6,30 €)

**Gabriel Fauré (1845–1924)****Requiem op. 48 (lat)****Arrangement for soli, choir and organ**Soli SBar, Coro SATB, Org / 40 min  
arr. Yves Castagnet

Fauré's *Requiem*, op. 48, is his only large-scale sacred composition and certainly his most important essay in the genre. Already popular with audiences during his lifetime, its success continues to this day. For this new edition, Yves Castagnet, titular organist of the choir organ at Notre Dame in Paris and deeply rooted in the French tradition of organ-playing, has transposed the orchestral setting to his instrument. In doing so, he has retained the transparent structure and rich color of the orchestral score – not least thanks to varied and stimulating suggestions for registration. This wonderful *Requiem* setting is now available in a modern version for choir and organ, just in time for the Fauré commemorative year in 2024!

The vocal scores and choral scores of the original symphonic version (Carus 27.312) can be used together with this organ setting.

- Carus 27.312/45, full score 39,00 €, vocal score 12,50 €, vocal score XL 18,50 €, choral score <sup>◊</sup>5,80 €, carusmusic | CCC (audio)

**Marc-Antoine Charpentier (1643–1704)****Te Deum H 146 (lat)****Arrangement for soli, choir and organ**Soli e Coro SST(A)TB, Org / 25 min  
arr. Andreas Gräsle

Marc-Antoine Charpentier's impressive setting of the Latin canticle *Te Deum* opens with a striking introductory fanfare. It is familiar to millions, since it is the theme tune of the Eurovision TV broadcasts. The orchestral setting of this French Baroque masterpiece is transferred to the organ with great sensitivity for the changing instrumentations and timbres in the original score. This edition enables the work to be performed for the first time in an alternative version for solo voices, choir, and organ.

The vocal scores and choral scores of the original version (Carus 21.032), also published by Carus, can be used in combination with this organ setting.

- Carus 21.032/45, full score 30,00 € (↓ 27,00 €), vocal score 17,50 €, choral score <sup>◊</sup>9,50 €

**Anton Bruckner (1824–1896)****Te Deum WAB 45 (lat)****Arrangement for soli, choir, 2 pianos and timpani ad lib.**Soli SATB, Coro SATB, 2 Pfte, [Timp]  
25 min / arr. Sebastian Bartmann

In the 19th and early 20th centuries, transcriptions of large (choral) symphonic works for two pianos were extremely popular: They enabled a large audience to get to know classical compositions in an age before recorded music. In many cases, world-famous works were first performed in such a version – including Bruckner's *Te Deum*.

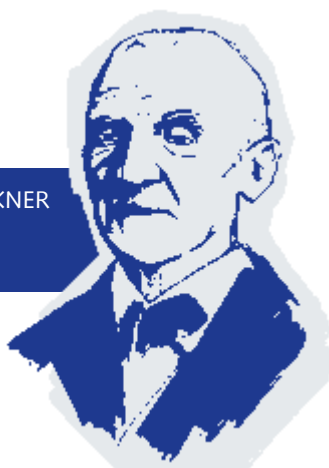
Composer, pianist and experienced piano-duo performer Sebastian Bartmann newly arranged Bruckner's *Te Deum* and the *Mass in D minor* for soloists, choir and two pianos. Vocal scores and choral scores of the original version can be used.

- Carus 27.190/44, full score 29,00 € (↓ 26,10 €), vocal score 12,95 €, vocal score XL 18,50 €, choral score <sup>◊</sup>6,80 €, Set of parts 52,00 € (↓ 46,80 €)

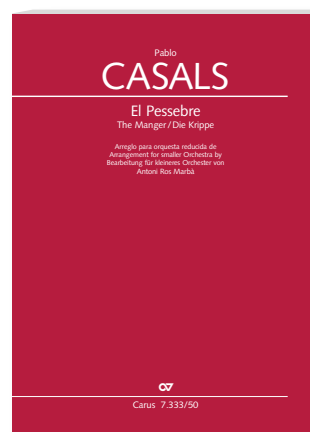
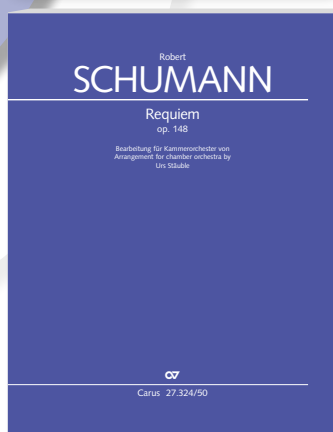
**Anton Bruckner (1824–1896)****Mass in D minor WAB 26 (lat)****Arrangement for soli, choir, 2 pianos and timpani ad lib.**Soli SATB, Coro SATB, 2 Pfte, [Timp]  
45 min / arr. Sebastian Bartmann

- Carus 27.092/44, full score 59,00 € (↓ 53,10 €), vocal score 26,95 €, choral score <sup>◊</sup>11,95 €, Set of parts 92,00 € (↓ 82,80 €)

ANTON BRUCKNER  
200<sup>th</sup> birthday  
1824 – 1896



coming soon 6/2024

**Franz Schubert (1797–1828)****Mass in E flat major D 950 (lat)****Arrangement for chamber orchestra**

Soli SATTB, Coro SSATTBB, Ob, 2 Clt, Fg, Cor, Tr, Trb, Timp, 2 Vl, Va, Vc, Cb  
50 min / arr. Joachim Linckelmann

Schubert's *Mass in E flat major* is the last of his six settings of the Ordinarium Missae (Mass ordinary) and also his most important work in this genre. The mass is full of color and drama, infused with the spirit of confession. For many choirs, it is on the wish list of those works they would like to sing someday. But what happens if you don't have enough singers, money is tight, and your venue is on the small side?

Here the experienced arranger and orchestral musician Joachim Linckelmann has a great solution. His version for soloists, choir and chamber orchestra requires only seven winds rather than the original 13. The string parts, while identical to the original, can now also be scaled back. The vocal parts (soloists and chorus) are completely untouched by the arrangement, so that the vocal scores and choral scores of the Carus Urtext edition can also be used for performance.

- Carus 40.660/50, full score 79,00 € (↓ 71,10 €), vocal score 13,50 €, choral score ◊10,80 €, complete orchestral parts on loan

**Robert Schumann (1810–1856)****Requiem op. 148****Arrangement for chamber orchestra**

Soli SATB, Coro SATB, Fl, Ob, Clt, Fg, Cor, Timp, 2 Vl, Va, Vc, Cb / 40 min  
arr. Urs Stäubli

"The artist's supreme calling is to devote his energies to sacred music". These words were written by Robert Schumann in January 1851 – even though, up to that point in time, his compositional output had been almost entirely secular. The following year, however, he composed his *Missa sacra*, op. 147, and the *Requiem*, op. 148. In these works he sought new forms of expression for the liturgical texts, to which end he repeatedly deviated from the precise wording of the originals. Both in terms of the text and the overall musical conception, his *Requiem* is certainly suitable for concert performances alongside its traditional use in church.

This arrangement for chamber orchestra enables the work to be performed by smaller ensembles while preserving its distinct choral-symphonic character.

- Carus 27.324/50, full score, vocal score, choral score and complete orchestral parts (on loan) in preparation

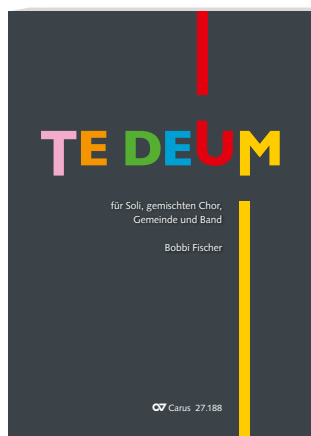
**Pablo Casals (1876–1973)****El Pessebre (The Manger)****Arrangement with reduced orchestration (Catalan/ger/en)**

Soli SATBarB, Coro SATB, 3 Fl (3. Fl with Pic), [Flabiol], 2 Ob (Eh), 2 Clt (BClt), 2 Fg, 2 Cor, 2 Tr, 3 Trb, Tb, Timp, Perc, Arpa, [Celesta], 2 Vl, Va, Vc, Cb  
120 min (with reduction proposal from 120 to 90 min) / arr. Antoni Ros Marbà

Pablo Casals is considered one of the greatest cellists of all times, but he also worked as a conductor and composer. His Christmas oratorio *El Pessebre* (text by the Catalan poet Joan Alavedra) is written in a moderately modern musical style. Casals reflects his experiences of the Spanish Civil War and the Second World War. Adopting a musical language strongly permeated by songlike elements, this composition is a remarkable musical memorial to peace and humanity.

For this edition the conductor and composer from Catalonia Antoni Ros Marbà has reworked the large orchestration of the original version by Enrique Casals (Carus 7.333), reducing the number of wind instruments. The work is also available in a version for soli, choir and organ (Carus 7.333/45).

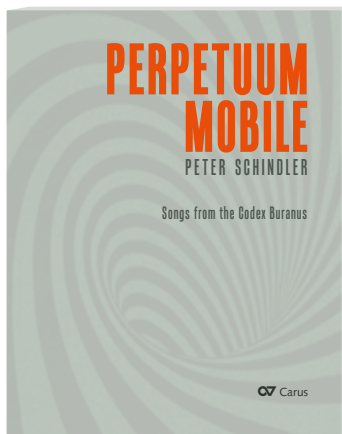
- Carus 7.333/50, full score on loan, vocal score 39,00 €, choral score ◊18,50 €, complete orchestral parts on loan

**Bobbi Fischer (\*1965)****Te Deum** (lat/en/ger)

Soli SB, Coro SATB (partly divisi), [congregation], Tr, Tsax, Pfte, Bass, chime bells, Vib, Drums, Perc, Timp / 40 min

Fischer's musical roots lie in classical music, which he combines with jazz elements and Latin American rhythms. All three styles appear in the *Te Deum*. In keeping with the proclamation "Te Deum laudamus" (We praise thee, O God), the work begins with the festive (Cuban) energy, propelled by timpani and trumpet; the choir can also be heard imitating fanfares. Later, a cappella choruses become a recurring element, in which phrases set as Gregorian chant are presented against an ever-changing chordal background. But the score also features elements of swing and rhythm & blues, frenetic choral outbursts of joy, as well as moments of mystic contemplation. Moreover, the instrumentalists are given ample opportunity for improvised solos. Interwoven into the otherwise Latin text is the well-known German chorale *Großer Gott, wir loben dich*. Here several verses can be sung with the congregation; alongside the original German text, the score features the English translation "Holy God, we praise thy name".

■ Carus 27.188, full score 89,00 € (↓ 80,10 €), vocal score 22,00 €, choral score € 18,50 €, complete orchestral parts on loan (also ↓)

**Peter Schindler (\*1960)****Perpetuum mobile.** Songs from the Codex Buranus (lat)

Soli SBar, Coro SATB, S-Sax (C melody instrument), Pfte, Jazz-Bass (Cb), Perc, [2 VI, Va, Vc, Cb] / 25 min

In his work *Perpetuum mobile* composer Peter Schindler has set 44 texts from the Codex Buranus to create a new 90-minute song cycle in 4 acts for soloists, chorus, jazz quartet and string ensemble (ad lib.). The 315 songs and dramatic texts from the 13th century were published completely for the first time in 1847 in an edition entitled „Lieder aus Benediktbeuern“ – in Latin: *Carmina burana*. Carl Orff came across the texts in 1935 and reworked them into his choral work of the same name.

The contents include moral-satirical songs, spring and love songs, medieval courtly songs, and sacred dramas. The Codex Buranus is recognized as an international cultural treasure. Its importance lies in the international range of the collection, which extends beyond linguistic and cultural boundaries. It continues to impress today as an invaluable testimony to medieval culture and European history, for the texts remain breathtakingly true to the present day.

Peter Schindler's composition is a new musical approach to the multi-layered Latin poems in a 21st century musical language.

■ Carus 10.602, full score 149,00 € (↓ 134,10 €), vocal score 35,00 €, complete orchestral parts on loan (also ↓)

**Giacomo Puccini / Giuseppe Verdi****Messa a 4 voci con orchestra (Messa di Gloria) & Quattro pezzi sacri**

Sung Min Song, Krešimir Stražanac, Gaechinger Cantorey, Dresdner Kammerchor, Stuttgart Philharmonic, Hans-Christoph Rademann

The early musical experiences of Puccini and Verdi were gained in the field of sacred music. At the age of 22 Puccini composed his *Messa a 4 voci* as a graduation exercise. When still a schoolboy, the 45-year older Verdi stood in for the organist in his home village; at the end of this life, he returned to church music, writing his *Quattro pezzi sacri* at the age of over 80. The *Messa* of the younger composer is a joyful and scintillating work. Artistically, Verdi's powerful and intense *Pezzi sacri* can be placed on an equal standing with his beloved operas.

■ Carus 83.535, EAN 4009350835351

**Gabriel Fauré (1845–1924)****Rencontre – Begegnung**

figure humaine kammerchor, Denis Rouger

For the Fauré anniversary year of 2024 Denis Rouger has arranged numerous songs by the great French composer of the late Romantic and fin-de-siècle periods for his chamber choir. The well-known art songs, originally composed for solo voice and piano, can now be enjoyed anew in a sensitive choral interpretation.

■ Carus 83.537, EAN 4009350835375



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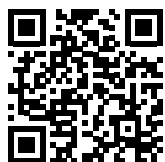
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### Gabriel Fauré: Requiem op. 48 (lat)

Fauré's *Requiem* is the key work among the sacred compositions by the French master. Already during the composer's lifetime, it proved very successful with the audiences, and this success remains undiminished all over the world to this day. In contrast to more "theatrically" conceived settings, it was Fauré's intention to evoke a peaceful and conciliatory mood with his work. Even though the choral parts are very suitable for most choir singers due to their melodic accessibility, many passages are harmonically extremely sophisticated and require careful preparation in rehearsal.

■ Carus 73.309/02



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### Anton Bruckner: Mass in F minor WAB 28 (lat)

The mass is quite demanding. Indeed, the premiere originally scheduled for November 1868 had to be canceled because some musicians found the work too difficult. This is a welcome challenge for experienced choirs and singers who don't mind a few extra rehearsals.

■ Carus 73.414/02



### Giacomo Puccini: Messa a 4 voci con orchestra SC 6 (lat)

The *Messa a 4 voci* was composed by the 22-year-old Puccini at the end of his schooldays, and revised about 15 years later. Even in this early work, the subtlety of writing found in Puccini's later operas is clear, works in which he re-used some themes from the mass. The *Messa a 4 voci* sparkles with vitality, and even this youthful, dynamic, but demanding work requires a thorough knowledge of the piece by the choral singers.

■ Carus 73.311/02



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#### IMPRINT

**Editor:** Carus-Verlag GmbH & Co. KG  
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Carus 99.002/66, 3.2024

Prices are subject to change. Errors excepted.  
\* **Minimum order quantity** 20 copies  
from 40 copies 10%, from 60 copies 20% discount

**Editorial staff:** Miriam Wolf, Marion Beyer, Iris Pfeiffer  
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**Photos:** Steffen Dietze (4), Deutscher Musikrat (5), Sven Cichowicz (3, 5, 18, 24), Gert Mothes (7), BR Chor / Astrid Ackermann (9), privat (13, 23), Carus (4, 8, 15), Centro Studi Giacomo Puccini (4, 14, 15), Marian Brandt (14), Chris Speda (20), Beate Armbruster (21), ZVG (23), Boris Streubel (25)

