

CHORAL MUSIC TODAY

CARUS

Magazine

CHOIR REHEARSALS TO GO
corusmusic, the choir app,
creates a new musical experience

THE DRESDEN PARTS
Hans-Christoph Rademann
and the Dresdner Kammerchor

SENSUAL – SERIOUS
Rheinberger's Musica Sacra

BEETHOVEN SYMPHONY NO. 9

Finale "Ode to Joy"
Vocal score compatible
with **all available** editions

Beethoven's "Ninth" is the most frequently-performed choral work of all. The new **vocal score** and **choral score** from Carus contain rehearsal letters used in all currently available editions and in a format which makes them ideal for use by all choirs. We have based our edition on the internationally acclaimed vocal score by Carl Reinecke, insuring that it meets Urtext standards, and have carefully revised it for ease of playability.



The complete *Symphony No. 9* will also be available in [carusmusic](#), the choir app. In addition to the score and recording [carusmusic](#) also offers a coach to practice the choral parts.



Carus 23.801/03

Also available at Carus: *Mass in C major* (Carus 40.688) and *Missa solemnis* (Carus 40.689) with complete performance material



Dear Choral Music Lovers!

Imagine, you start the choir rehearsal and after a warm-up your singers open their vocal scores and begin to rehearse a new oratorio. You are amazed. You can hardly hear a wrong note! Mary – a fantastic soprano voice, but completely unable to sight-read – sings the Baroque sixteenth note runs straight off; John, who normally never looks up from the music and is therefore always behind the beat, actually looks at you for every bass entry. A completely different quality of rehearsal is suddenly possible! Just a dream?

Or in fact something which is perfectly possible? Over the last few months, here at Carus almost everything has revolved around this theme: how should an innovative and up-to-date practice aid for choral singers work? It has been debated and programmed, converted and laid out, researched and tested. What's resulted is a "care package" for choral singers, which – we think – is really quite impressive. Curious? Then read more about the "choir rehearsals to go," which our publisher and keen choral singer Johannes Graulich introduces.

An American choral director writes on Facebook that he had been contemplating founding a church choir for a while, and that our magazine had given him a firm reason to go ahead with this. I was particularly pleased to read this response to our last edition. It's also an important aim in this third edition of the *CARUS Magazine* to provide you with lots of suggestions for your work with choirs. Our Chief Editor Uwe Wolf – whose passion for the music of the "sensitive style" is responsible for the current renaissance in Homilius's wonderful choral music – presents numerous Christmas highlights in his current suggestions for concert programs. Read which works

he recommends by composers waiting to be rediscovered, names such as Eybler, Glaser, and Rolle. Christine Blanken from the Bach-Archiv Leipzig writes about why the choral music which a master such as Johann Sebastian Bach admired, arranged and himself performed, is still of tremendous interest today. An excursion into Rheinberger's *Musica Sacra*, which offers far more than just the much-sung *Abendlied*, is undertaken by my editorial colleague Barbara Mohn – and she recommends some particularly worthwhile choral works by the Liechtenstein composer.

So I hope that this issue, with a colorful bouquet of topics and current new choral publications from our company will bring you much enjoyment and that you will find lots of interesting things in it for you and your work.

Emanuel Scobel
Carus-Verlag
Head of International Sales / Head of CD-Label



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



and the latest happenings under
facebook.com/CarusVerlag

View the articles from this magazine at a glance
(including perusal scores and sound examples) at:
www.carus-verlag.com/katalog238

SHORT NOTES



THE CARUS WEBSITE IS BEING REDESIGNED

Our new, redesigned Website will be launched in early summer! The clearly arranged and open design of the pages offers you an instant overview of all Carus new issues, highlights and events occurring on the choral scene. Within the volume of the abundant range of products which we offer, including over 26,000 music editions, CDs and books, an easy-to-use search engine, complete with numerous possibilities for filtering, guides your search through items and categories such as scoring, duration, genre, events in the church year, etc. In addition, pages devoted to specific themes and composers, as well as larger editorial projects provide in-depth information to the website user. Moreover, you can also become acquainted with more than 7,000 complete perusal scores and which include numerous sound examples. Finally, we have expanded and refined our customer service by offering a customer Log-in, more flexible payment methods, and a simpler means of ordering Carus merchandise.

Enjoy your browsing at www.carus-verlag.com!

INTERNATIONAL MUSIC FAIR

Our presentation at the Frankfurt International Music Fair of the new choir app – nicknamed “choir rehearsals to go” – received a great deal of attention. But there was also great interest shown in the broad variety of our spring program. We are gratified by the many intense discussions and interested visitors who viewed our exhibition at the Fair and hope to see you all at future, upcoming events!



IMPRINT

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Our editorial team is looking forward to reading your feedback on this issue of *CARUS Magazine*. Please send us a mail: carus-magazin@carus-verlag.com

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Sven Cichowicz

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WORLD PREMIERE: THE HOBBIT

Enjott Schneider has arranged three pieces for choir (SATB or SSA) from the captivating music of the film *The Hobbit* (Carus 12.433, see p. 28). On 9 May 2015 the version for women's voices received its world premiere performance by the Ulmer Spatzenchor, conducted by Hans de Gilde, in Neu-Ulm, Germany.



RECOMMENDED: SCHÜTZ: THE RESURRECTION

“The Dresdner Kammerchor, under the superb conductor Hans-Christoph Rade-mann, presents an excellent recording of *Auferstehungshistorie* (The Resurrection), SWV 50 and five other motets by Heinrich Schütz. If you are interested in the music of Heinrich Schütz, early Baroque music in general, want to learn more about proper Baroque singing style, or just want to hear some fine music for the Easter season, this recording is highly recommended.”
Choral Journal, May 2015



At the ACDA National Conference: Dr. Johannes Graulich, Emanuel Scobel (both Carus), Kathy Saltzman Romey, Helmuth and Martina Rilling

PRESENTATION AT THE ACDA NATIONAL CONFERENCE

With an audience of about 3,000 choral conductors Helmuth Rilling presented his thoughts on Handel's *Messiah* at the ACDA National Conference in Salt Lake City, USA.

Rilling's book on Handel's *Messiah* reflects his remarkable skills, both as a conductor and as an educator. It is literally a 'study-guide' for conductors and performers which shows the step-by-step thought process Rilling uses in preparing a score – a methodology which can be applied to any work. More importantly, Rilling challenges the reader to probe Handel's thinking – to consider ways of more effectively communicating the deeper layers of meaning found within this masterwork.

(H. Royce Saltzman, Executive Director Emeritus, Oregon Bach Festival)

Meet us!

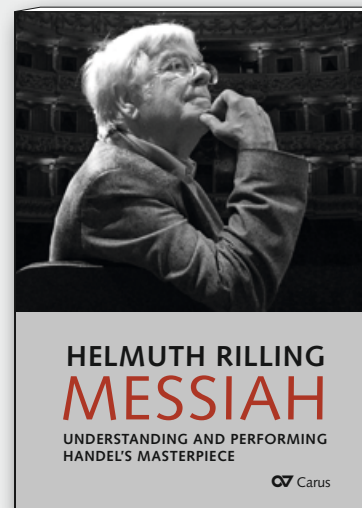
20–23 May 2015
Rotterdam
Classical: NEXT

22–27 May 2015
Marktoberdorf
**International Chamber
Choir Competition**

24 July – 2 August 2015
Pécs, Hungary
Europa Cantat XIX

1–4 October 2015
Dortmund, Germany
chor.com

14–17 October 2015
Shanghai, China
Music China



Carus 24.070 (in English)

EXCERPT FROM THE PREFACE

Over the course of time, I have had the opportunity to perform *Messiah* on numerous occasions with my own ensembles at the Bachakademie Stuttgart and at the Oregon Bach Festival. As a guest conductor, I have also become familiar with the style and practices of other choirs and orchestras in many countries. *Messiah* has often been the topic of my master classes and I wish to pass on my experiences here.

This book is aimed at conductors, choir directors, soloists, orchestra musicians, choral singers, and the many people who love Handel's masterwork. It is my intention to address all of the issues related to understanding and performing the piece. I have formulated my thoughts primarily from the viewpoint of performance. Although I specifically deal with *Messiah* in this context, my considerations can also serve as a prototype for the study of any given oratorio.

After a general introduction, I have addressed each of the 48 movements individually, using the same rubric headings as an orientation for discussing the many questions pertaining to the music. Since I often make reference to the music by measure numbers, it would be helpful to have a full score or vocal score at hand.

In performance, I always conduct from memory. How do I memorize my scores? Following the analyses of the individual movements, I have provided three examples which explain some of my ideas regarding my memorization process: a *Chorus*, an *Air*, and an *Accompagnato*. At the end of the book, I have also included some thoughts regarding rehearsal planning and possible abridgements to the score.

Helmuth Rilling

CHOIR REHEARSALS TO GO

A NEW APP TO HELP CHORAL SINGERS

It is not often that one has the opportunity to develop something on the job from which he himself can benefit personally. Carus Managing Director and choral singer Dr. Johannes Graulich gives an account of the path leading to the development of the publisher's digital innovation, [carusmusic](#), the choir app.

Wednesday evening is choir practice – what is on the schedule? Bach's *St John Passion*? Or are we already rehearsing the Verdi *Requiem* in July? I have sung the Bach several times before, that ought to go well. But the Verdi – apart from a great concert (in the audience!) this is a piece which I have yet to sing. The first rehearsal has already taken place and I missed it. I urgently need to have a look at the piece.

Does this seem familiar to you? And the silent frustration of sitting in a choir rehearsal well prepared while other vocal parts practice, seemingly endlessly, a difficult passage or a transition? I know this only too well. And choir conductors can certainly tell you a thing or two about how rehearsal time slips away while they have been longing to work on interpretation, but they are still stuck on the notes, the rhythm and the intonation.

When a bright student from the Stuttgart Media University wanted to write his Bachelor's thesis at our company two years ago, nobody could have foreseen that this would lead to a major development project at Carus which could provide a digital solution to precisely these problems. The problem was quite simple: how can a choral singer of today best practice his or her part and do this without a conductor and without piano, while remaining as close as possible to the musical composition, and could a singer be able to practice in this manner anywhere, at any time. At the beginning we just wanted one solution, just optimized for tablets – phablets were only

just coming onto the market. During the development process it turned out that [carusmusic](#) could also be used on smartphones.

Of course the development of [carusmusic](#) was ultimately much more complicated than we had first assumed. We did not have to consider only the problems of use by choral singers, but also numerous extra-musical aspects such as questions of patent law, layout, usability... But the central idea, the "marriage" of the authoritative Urtext



carusmusic
THE CHOIR APP

of Carus vocal scores with top quality CD recordings, and the idea of offering a "coach" for singers for each different voice part, kept us motivated to successfully navigate several obstacles. For me it was important that the choral singer could practice in a way which was as close as possible to the artistic result, that is with the original choral and orchestral sound. Added to this, the ability to make difficult passages audible, in slow mode, is an extra and quite unex-

pected feature which we were able to work on in the course of development.

How could a choral singer of today best practice his or her part?

In 1973, a year after Carus was founded by my parents, the company's first recording was released, on vinyl of course. The close interlocking of our music editions and CD recordings with outstanding choirs produced these using these editions has proved to be an ideal basis. Carus has never been able to better combine its editorial maxim "musicology meets performance" with the high standards of our CDs within a single product. To finally be able to "marry" music editions with recordings is an important step in the history of our publishing house and a tremendous bonus for choirs. Now, [carusmusic](#), the choir app, can be used on many devices and as a result, support meaningful and motivated preparation for choir rehearsals. On that score, bring on the Verdi *Requiem*!

Johannes Graulich



In 2001 **Dr. Johannes Graulich**, a paediatrician by training, joined Carus-Verlag. For the past ten years he has been Managing Director of the publishing house which his parents founded. And for over 30 years he has been an enthusiastic choral singer.



Practicing today?
For more information on [corusmusic](https://corusmusic.com)
please turn the page.

One App for the most important choral works

Our digital library offers the most important choral works of previous centuries, from Monteverdi's *Vespers 1610* to Puccini's *Messa di Gloria*, including of course the major works of Bach and those of Mozart, Beethoven, and Mendelssohn (see list).

Carus vocal scores, synchronized with outstanding recordings

Two top quality products gain more by being combined: carefully edited, thoroughly researched vocal scores, designed for practical use, together with high quality CD recordings by renowned performers (including Frieder Bernius, Philippe Herreweghe, René Jacobs, Hans-Christoph Rademann). In the App a highlighter shows which passage in the music is being played, so the progression through the score can easily be followed.

A coach for learning your own choral part

Practicing becomes a concert experience at the same time: choir and orchestra sound as in a performance, and in addition your own choral part can be activated and emphasized. This practice aid is modelled on a real choir rehearsal situation.

Slow mode for practicing fast passages

Difficult passages which cannot be mastered at once in the original tempo can be reduced to a slower practice tempo using the slow mode.

Simple navigation and page turns

Through the intuitively designed interface, turning pages in the music is as easy as selecting specific passages of the work or even individual measures.





carusmusic, the choir app presents the most important choral works
from previous centuries

Carl Philipp Emanuel Bach

- Magnificat (Näf)*

Johann Sebastian Bach

- Mass in B minor (Rademann)
- Christmas Oratorio (Jacobs)
- St. John Passion (Herreweghe)
- St. Matthew Passion (Bernius)
- Complete motets (Bernius)

Ludwig van Beethoven

- Mass in C major (Bernius)
- Missa solemnis (Herreweghe)
- Symphony No. 9 (Gielen)

Johannes Brahms

- German Requiem (Bernius)

Gabriel Fauré

- Requiem (Niquet)

George Frideric Handel

- Messiah (Bernius)

Joseph Haydn

- The Creation (Jacobs)
- Missa in Angustiis ("Nelson Mass") (Rilling)

Felix Mendelssohn Bartholdy

- Elias / Elijah (in German) (Bernius)
- Paulus / St. Paul (in German) (Bernius)
- Der 42. Psalm. Like as the hart (Bernius)
- Lobgesang. Symphony Cantata (Bernius)
- Hear my prayer (Bernius)

Claudio Monteverdi

- Vespers 1610 (Katschner)

Wolfgang Amadeus Mozart

- Missa in C ("Coronation Mass") (Rilling)
- Requiem, Süßmayr version (Bernius)

Giacomo Puccini

- Messa a 4 voci con orchestra ("Messa di Gloria") (Morandi)

Josef Gabriel Rheinberger

- The Star of Bethlehem (Heger)

Gioachino Rossini

- Petite Messe solennelle (Kaljuste)

Camille Saint-Saëns

- Oratorio de Noël (Speck)

Franz Schubert

- Mass in E flat major (Mackerras)

Heinrich Schütz

- Musikalische Exequien (Rademann)

Giuseppe Verdi

- Messa da Requiem (Morandi)

Antonio Vivaldi

- Gloria (Kaljuste)

* Conductor of CD recordings in ().

Would you like a little taste? Our tasters Helmuth Rilling and Nicholas Kok had the opportunity to convince themselves of the qualities of **carusmusic**. And what does the chef have to do with this? Take a look at our video at www.carus-music.com.

In the introductory period, until 30 June 2015, Bach's motet *Singet dem Herrn ein neues Lied* BWV 225 is available to download free of charge. We wish you lots of fun trying it out!





OFF THE BEATEN PATH

CHRISTMAS REPERTOIRE FROM ROLLE TO RESPIGHI

Advent and Christmas are also always a time for great music! Undisputed number one for Christmas concerts is undoubtedly the *Christmas Oratorio* by **Johann Sebastian Bach** (Carus 31.248), but even this is a work you would not wish to perform every year. In addition, there is always a gratifyingly great demand for other attractive Christmas works – and this also makes it a festive time for those responsible for establishing the music program in a publishing house: we are able to draw on an immense amount of Christmas music through the ages and we are confident that interesting compositions beyond the well known repertoire will be well received.

Thus, once more there are some fascinating new publications in a range of different styles in the Carus program for 2015. Two larger works are devoted to pastoral subjects, and therefore follow in a long and varied tradition which includes the 2nd Cantata from Bach's *Christmas Oratorio* and *Die Freude der Hirten über die Geburt Jesu* (The Joy of the Shepherds at the birth of Jesus) (Carus 37.105) by **Gottfried August Homilius**. This is a composition which

was performed in many places last year marking, the composer's 300th anniversary.

In February 1765, a good half century after Homilius, **Joseph Leopold Eybler** was born in Schwechat near Vienna, Austria. On the occasion of his 250th anniversary, Carus published Eybler's Christmas oratorio *Die Hirten bei der Krippe zu Bethlehem* (The Shepherds at the crib in Bethlehem) for the first time in 2015 (Carus 97.007). A friend and pupil of Mozart and Haydn, he is now known almost solely as the first person whom Mozart's widow entrusted

Respighi transports the listener to an enchanting world of sound.

with the completion of the *Requiem*, a commission which, however, Eybler soon relinquished for unknown reasons. As choir director at the Schottenkloster in Vienna for many years and later as court Kapellmeister at the Viennese

court, Eybler wrote numerous liturgical works (his *Missa Sancti Alberti* is also a new addition to the Carus program: Carus 27.084, see p. 26), as well as several oratorios and even an opera. Eybler's pastoral oratorio reminds us of late Mozart, with its unusual clarity in several passages – hearing it we inevitably find ourselves thinking of *The Magic Flute*, but also of the oratorios of Haydn written a little later, and it distinguishes Eybler as a great master of sensitive orchestration in movements of dream-like beauty.

And someone who can also justifiably be described as a true master of orchestration is **Ottorino Respighi**. Respighi belonged to a group of composers who, in the early 20th century ventured a new beginning for Italian music after a century of belcanto opera – in what were new genres for Italian music, with new musical means, but also with conscious links to the music and literature of the “old” Italy. Respighi became famous above all for his symphonic poems, which are still frequently performed today (including *Pini di Roma*); these emphatically reveal his skills as a magnificent orchestrator. The pastoral idyll sounds quite different in Respighi's *Lauda per la Natività del Signore* (Carus 10.084) than in the Eybler work: with an ensemble of “strumenti pastorali” (pastoral instruments = woodwinds) accompanying a medieval, old Italian text, Respighi transports the lis-



NEW

Ottorino Respighi (1879–1936)

Lauda per la Natività del Signore (Ital.)
Canto (Solisti), Coro SATB (with divided parts), 2 Fl (Picc+Fl), Ob, Eh, 2 Fg, triangle, Pfte 4hd / 24 min
ed. Christine Haustein
■ Carus 10.084, full score, vocal score, complete performance material available

supplementary concert proposals with similar scoring

Johann Michael Haydn (1737–1806)**Missa Sti. Hieronymi** (Latin)

Soli SATB, Coro SATB, 2 Ob, 2 Fg, 3 Trb (ad lib), Bc / 40 min
■ Carus 54.254, full score, vocal score, choral score, complete performance material available

The wonderful pastoral atmosphere and the individual sound of the scoring for woodwinds alone (the trombones double almost exclusively the choral parts) make this work an ideal addition to your concert program.

Gabriel Fauré (1845–1924)**Noël** op. 43,1 (French)

Coro S, Pfte and Harmonium (Orgel) ad lib / 3:30 min
■ Carus 40.754/30, full score

Gioachino Rossini (1792–1868)**La Nuit de Noël** (French)

Bar, SATB + Pfte and Harmonium / 6 min
■ Carus 40.281/70, full score

Rossini's composition is astonishingly similar to individual sections of Respighi's work. The two keyboardists required for Respighi's *Lauda* can also be employed in Fauré's *Le Nuit de Noël*.

Charles Gounod (1818–1893)**Béthléem** (French)

SATB, Pfte (Org) / 6 min / CD available
■ Carus 23.309/03, vocal score, choral score

tener to an enchanting world of sound, which, in its stylistic variety, alludes to late romantic and neo-baroque elements as well as echoing Gregorian chant. For soloists and chorus, a performance is not a simple task, but an extremely charming one (in September this year a CD of the work will be released on the Carus label).

About the same time as Respighi's *Lauda* (1930), **Hugo Distler's** *Weihnachtsgeschichte* (Christmas Story) was composed (Carus 10.011). Like Respighi, here Distler combines recourses to music history with his quite individual musical language; the unaccompanied work also lasts a good half hour. (This work will also be released on CD in September.)

Alongside these more substantial works, Carus is also publishing some smaller scale cantatas for Christmas celebrations. In recent years, composers of the generation after Johann Sebastian Bach who have been unjustly neglected for too long have gained in recognition; **Gottfried August Homilius** and **Carl Philipp Emanuel Bach**, whose 300th anniversaries were commemorated in 2014, are part of this phenomenon. Another cantata by Homilius for Christmas will be published in 2015, the cantata for Epiphany *Kommt, frohe Völker herzu* (Come here, happy people) (Carus 37.222, is recorded on CD 83.267).

NEW

**Hugo Distler (1908–1942)**

Die Weihnachtsgeschichte (Christmas Story, German)
Soli SSSTBB, Coro SATB
40 min / CD in prep.
ed. Klaus-Martin Bresgott
■ Carus 10.011, full score, choral score

supplementary concert proposals with similar scoring

László Halmos (1909–1997)**Missa de nativitate Domini** (Latin)

Coro SATB, [Org]
■ Carus 20.384, full score, choral score

Sethus Calvisius (1556–1615)**Praeter rerum seriem** (Latin)

Coro SAATBB / 6 min
■ Carus 20.384, full score, choral score

Heinrich Schütz (1585–1672)**Ein Kind ist uns geboren** SWV 384 (German)

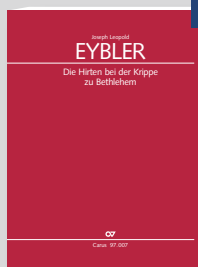
SSATTB / 4 min / CD available
■ Carus 20.384, full score, choral score

Hodie Christus natus est SWV 456 (Latin)

SSATTB, Bc / 7 min / CD available
■ Carus 20.456, full score, choral score

Helmut Barbe (*1927)**In principio erat verbum** (Latin)

SATB (with divided parts) / 5 min
■ Carus 7.172, full score



NEW

Joseph Leopold Eybler (1765–1846)

Die Hirten bei der Krippe zu Bethlehem, Christmas Oratorio (German)

Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc/Cb / 75 min / ed. Karl Michael Walzl
■ Carus 97.007, full score, vocal score, choral score, complete performance material available (in autumn 2015)

Next year the 300th anniversary of **Johann Heinrich Rolle** (1716–1785), may present the opportunity to commemorate his music with his Christmas cantata *Siehe, Finsternis bedeckt das Erdreich* (See, darkness covers the earth, Carus 10.025). Soon, **Johann Georg Zechner's** (1716–1778) 300th anniversary will also be observed. The Carus catalog contains two of his Christmas works: cantata *Ihr Hirten Bethlehems, die ihr voll Freude seid* (You shepherds of Bethlehem, full of joy, Carus 10.377) and the *Cantilena de Nativitate Domini Nostri Jesu Christi* "Was seh ich, was glänzet" (Carus 10.375) – both effective, folk inspired works which can also be performed with relatively modest resources.

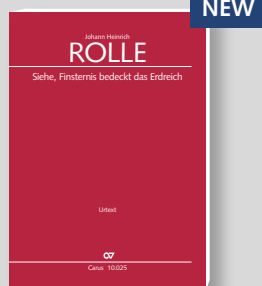
No less important than Homilius was the Magdeburg Kantor **Johann Heinrich Rolle**, who two years younger. In 1767, in his application to succeed Telemann in Hamburg, Rolle finished second, with just one vote less than Carl Philipp Emanuel Bach! The major part of Rolle's output are his "musical dramas" on biblical subjects, but he also wrote a great many cantatas, motets, and oratorios. His experiences with the dramas also influenced his approach to cantata texts. For example, the opening chorus of the cantata *Siehe, Finsternis bedeckt das Erdreich* (See, darkness covers the earth, Carus 10.025) is dominated by the contrast between darkness on earth and the appearance of the Lord, which is set out in the text: slow passages with descending chromatic melodic lines alternate suddenly with ascending arpeggios – with trumpets of course!

Carl Philipp Emanuel Bach in Hamburg, Gottfried August Homilius in Dresden and Johann Heinrich Rolle in Magdeburg were Kantors and music directors at churches in large cities, with professional, well equipped ensembles: their cantatas – especially for festive occasions – sometimes require considerable forces. Not so the Christmas cantata *Daran ist erschienen die Liebe Gottes* (In this was manifested the love of God toward us, Carus 10.018) by the Wertheim Kantor **Johann Wendelin Glaser**, one of the same generation of composers. Glaser's orchestra is limited here to two transverse flutes (parts which can also be played by violins) and continuo – nevertheless, with these limited resources he fashions a fully developed cantata with a short, spirited opening chorus, two melodious arias with a recitative (for tenor and bass) between, and a final chorus. This is still a charming work today, particularly for smaller choirs.

It is still only spring, but with this rich and multicolored palette of Christmas compositions from the last three centuries waiting to be rediscovered, you can already begin to look forward to Christmas.
Uwe Wolf



Dr. Uwe Wolf has been Chief Editor of Carus since October 2011. Before that he researched the music of Bach for over 20 years. Thanks to his work as Editorial Director of the *Selected Works*, Gottfried August Homilius is no longer a neglected composer.



Johann Heinrich Rolle (1716–1785)
Siehe, Finsternis bedeckt das Erdreich
Christmas Cantata (German)
Soli ST, Coro SATB, 2 Ob, 2 Cor, 2 Tr, Timp, 2 VI, Va, Bc / 17 min
ed. Eberhard Hofmann
■ Carus 10.025, full score, vocal score, choral score, complete performance material in prep.

supplementary concert proposals
with similar scoring

Gottfried August Homilius (1714–1785)
Ein hoher Tag kömmt
Cantata for Christmas Day (German)
Soli SATB, Coro SATB, 2 Cor, 3 Tr, Timp, 2 Ob, 2 VI, Va, Bc / 18 min
CD available
■ Carus 37.208, full score, vocal score, choral score, complete performance material

An almost identical instrumental scoring – a treatment comparable to Rolle's setting of the text; both composers were almost the same age – exciting, but nevertheless clear stylistic differences can be heard between these Magdeburg and Dresden masters.

Johann Friedrich Reichardt (1752–1814)
Weihnachtskantilene (German)
Soli ST, Coro SSAATB, 2 Fl, 2 Ob, 2 Fg, 2 Corni, 2 VI, 2 Va, Vc/Cb
25 min / CD available
■ Carus 23.016, full score, vocal score, choral score, complete performance material

Georg Philipp Telemann (1681–1767)
Missa brevis zum Weihnachtsfest
on "Ein Kindelein so löblich" (Latin)
Coro SATB and Bc; ad libitum: 2 Cor, 2 Ob, 2 VI, Va / 10 min
■ Carus 39.097, full score, choral score, complete performance material



Johann Wendelin Glaser (1713–1783)
Daran ist erschienen die Liebe Gottes gegen uns (German)
Soli TB, Coro SATB, 2 Fl, Bc / 6 min
ed. Eberhard Hofmann
■ Carus 10.018, full score, choral score, complete performance material

supplementary concert proposals
with similar scoring

Marc-Antoine Charpentier (1643–1704)
In nativitatem Domini canticum H 314 (Latin)
Solo SATB, Coro SATB, 2 Fl, 2 VI, Bc
5 min / CD available
■ Carus 21.001, full score, vocal score, choral score, complete performance material

The composer wrote just two upper instrumental parts for this small, spirited Christmas cantata, in which violins or flutes are played alternately and occasionally together by – thus it is perfectly possible to perform the work with just two instruments. The short solo parts for soprano, alto and tenor can also be sung by soloists from the choir.

Vincent Lübeck (1654–1740)
Willkommen, süßer Bräutigam
Christmas cantata (German)
Soli SS[B] (Coro SS[B]), 2 VI, Bc
8 min / CD available
■ Carus 40.450, full score, vocal score, choral score, complete performance material

Here the violin parts can easily be replaced by flutes. The vocal parts can be sung by good choral singers throughout.

Andreas Hammerschmidt (1611–1675)
Freue dich, du Tochter Zion (German)
Coro SATB, 2 Ctto (2 VI), Bc
4 min / CD available
■ Carus 5.166, full score, choral score, complete performance material

Favorite Works

We invited our readers to name their FAVORITE CHRISTMAS PIECES. We are grateful for all your replies, some of which we have printed here.



This year, at Advent in the Protestant Parish of Rheinbach I decided to perform the Christmas oratorio *Die Geburt Christi* by **Heinrich von Herzogenberg** (Carus 40.196), because it offers a good opportunity to involve both our church choir as well as the youth choir and children's choir (in the third part of the work) and thus to introduce the children to classical music. It's also always a big advantage for our adults to sing together with

the children. The music is catchy and easy to master, and it is really lovely that well known Advent and Christmas hymns are woven into the work, and that even the listeners are invited to join in with several of the chorales. As well as the beautiful music, the oratorio has a good length for performers and listeners. The choir has a major role throughout the work.

Mascha Korn

(Music Director, Protestant Parish of Rheinbach, Germany)

God rest you merry gentlemen has been one of my firm favorites since the first Christmas carols CD by the King's Singers. I was all the more pleased when Carus-Verlag included a really interesting, innovative setting for mixed voice choir (by **John Høybye**) in its choral collection *Weihnachtslieder* (Carus 2.140). With performances by the Orpheus Ensemble on the accompanying CD, my choir could quickly be convinced to tackle something a bit more unusual at Christmas, and the congregation received the carol really well.

Harald Thome

(Hillesheim, Germany)



LIEDER•PROJEKT

A charity project to support singing with children



Carus 2.407, songbook with singalong-CD

Carus 2.142, choral collection

Carus 83.018, 83.019 CDs

www.liederprojekt.org

The LIEDERPROJEKT continues:

Christmas Carols of the world

"Christmas Carols of the World" is the theme of this year's sequel, which starts in October. You can look forward to a special songbook with 80 songs from all over the world in their original languages, and with German singing versions. The unique illustrations are by Frank Walka, who also illustrated the very popular first book of the series, German Lullabies.

For choirs, we are publishing a new choral collection with around 70 arrangements of Christmas carols from all over the world, arranged by composers from 23 countries, in their original languages. The choral collection is edited by Volker Hempfling and contains many different songs of all levels of difficulty for mixed voice choirs, some with keyboard instruments.

Two new CDs complete the installment. The Calmus Ensemble from Leipzig and the Athesinus Consort from Berlin perform international Christmas carols in modern, clever arrangements.

THE DRESDEN PARTS

Anniversaries: Hans-Christoph Rademann and the Dresdner Kammerchor

Music lovers visiting Dresden are now offered a huge range of choices: of course the Semperoper has to be visited and perhaps also the fantastic new concert hall at the Hochschule für Musik. This lies opposite "Kraftwerk Mitte," the Dresden cultural center still under construction, which will accommodate the Staatsoperette and theater junge generation as well as providing new facilities for music education students from the Hochschule. A visit to hear the Dresden Kreuzchor before its jubilee year in 2016 is another must – by then it will have enriched the city's musical life for 800 years. Throughout the year the Dresden Singakademie, one of the oldest and largest amateur choirs in the city, enthralls residents and visitors alike. And of course the Dresdner Kammerchor most definitely has a place on the list. This choir can be heard both in unusual settings, such as recently in a memorial concert in the Military History Museum, as well as in the traditional Palm Sunday concerts in the Semperoper, in small but excellent performances in the newly renovated chapel in the Dresden Royal Palace with its unusual ribbed vaulted ceiling, and in large, festive concerts in the reconstructed Frauenkirche. At the end of this year the Dresdner Kammerchor celebrates its thirtieth birthday and yet it appears ever young and diverse – both in its repertoire and vocally.

The conductor Hans-Christoph Rademann would himself be too modest to mention that each of these points on

an imaginary musical journey through Dresden contains a musical particle of his own personality. But mostly it's much more than that. So follow us somewhat more closely on a second walk through musical Dresden, this time with your eyes focussed on Hans-Christoph Rademann. At the Semperoper, Jörn Hinnerk Andresen took up the prestigious position of choral director of the State Opera Chorus in February, alongside chief conductor Christian Thielemann. Andresen looks back fondly on his time as a student of choral conducting at the Dresden Hochschule für Musik "Carl Maria von Weber": almost twenty years ago now, he was Hans-Christoph Rademann's very first student who majored in choral music. At the Dresden Hochschule he valued

In the beginning was the apple harvest

the practical training and was often to be found in one of the inexpensive seats at the opera ("then five, later eight marks"): he now helps to forge closer ties to the Hochschule. Increasingly, Rademann's pupils are being appointed to leading choral positions in Germany

And this touches on an important aspect of Hans-Christoph Rademann's work: today the training of choral conductors at the Dresden Musikhochschule, where Rademann was appointed Professor in 2000, has gained an excellent reputation beyond Germany. The choral conducting

forum which he co-founded in 2008 also encourages the next generation of conductors from all over the world.

But let us look back a few decades.

In 1975 the young Hans-Christoph Rademann began as a chorister at the Kreuzschule in Dresden. Leaving the family home in Schwarzenberg, in the Ore Mountains in Saxony, was a difficult step for him: in conversations, Rademann mentions the terrible homesickness which overcame him back then in the big city and almost drove him to return home. Subtle intervention from Martin Flämig, the then Kantor at the Kreuzkirche, helped him through this initial period, and he soon felt at home in the choir; and his first ambitions to conduct led to a desire to study seriously. Following his time in the Kreuzchor Rademann studied choral and orchestral conducting at the Hochschule in Dresden until 1990, and immediately after his studies he became artistic director of the Singakademie Dresden, a choir whose previous conductors included Fritz Busch, Kurt Striegler, and Kurt Masur, as well as Martin Flämig. For almost a decade the young conductor shaped the Singakademie's concert programs and enriched the Dresden amateur choral scene.

But it is worth stepping back again to return this time to the mid-1980s. Back to the beginning of the apple harvest in 1985, which was then obligatory – probably for economic reasons or because of shortages – for first semester students at the Dresden Musikhochschule. Apples,



Hans-Christoph Rademann



Heinrich Schütz (1585–1672)

Danket dem Herren, denn er ist freundlich SWV 45

from: *Psalmen Davids*

Reconstruction of the trumpet ensemble and the timpani part by Edward H. Tarr

Coro SSTT/TTBB, semi-chorus SSATB, 5 Tr, 3 Trb, Timp, Bc / 7 min / ed. Uwe Wolf

CD available (Vol. 8, Carus 83.255)

With this magnificent setting of *Psalms 136* from the *Psalmen Davids* of 1619, Heinrich Schütz broke new ground: he brought the court trumpet ensemble into the realm of art music (similar to Michael Praetorius at around the same time). Alongside the trumpet ensemble, a five-part ripieno choir ensures musical splendor, while the leading role is given two favorite choirs, one high (SSTT) and one low (TTBB, scored for tenor and three trombones).

Schütz did not write out the trumpet ensemble parts, but made do with notating just the middle part, around which the other parts were to improvise. For this critical edition, the trumpet ensemble is available separately in a reconstruction by the internationally renowned baroque trumpet specialist Edward H. Tarr. This edition is also used for the recording of the *Psalms* with the Dresdner Kammerchor conducted by Hans-Christoph Rademann.

■ Carus 20.045, full score, ripieno chorus score, score for semi-chorus, complete performance material

In 1992 the **Stuttgart Schütz Edition**, the edition of the complete works of Heinrich Schütz, was taken over by Carus-Verlag, which has continued to publish it since then. It is a complete edition founded on a critical examination of the sources which presents today's users an unproblematic, legible rendering of the music. In contrast to other Schütz editions the works are presented in their original keys and ranges, i.e., they are edited untransposed. All editorial additions or suggestions are indicated diacritically. The volumes include all essential information concerning the history of the works, their transmission, performance practice and liturgical function. The Stuttgart Schütz Edition is being published in cooperation with the renowned Heinrich-Schütz-Archiv of the Hochschule für Musik Dresden. Many of the vocal works are also available at Carus in separate editions.

all well and good – but without music? Rademann did the obvious and with his fellow students including, for example, René Pape, founded a chamber choir. They felt a close connection to the central German musical heritage; the male singers were, like Pape, mainly former members of the Kreuzchor, and influenced the sound the young choir made. The founder and choral director practiced with “his” chamber choir what he was later to take with him to other leading choirs: to look for images in the music, to develop trust in the expressiveness of the music and to make the sung word the starting point for a study of the contents of the works. In his introductions to works performed on his concert programs, Rademann always suggests to his audiences that in order to comprehend the relationship of word to music, they should relive it in the sung form: how composers set the basic text and which musical means they used in order to strengthen word associations or to add further layers of meaning to them.

This approach to conducting can be regarded as a compelling step on the way to the first complete recording and performance of the works of Heinrich Schütz. Eleven CDs in the series have already been released, and a further two are in preparation. With Rademann still firmly at the helm as

Comprehend the relationship of word to music

artistic director in its thirtieth anniversary year, the Dresdner Kammerchor is performing Heinrich Schütz in 2015 at the “MDR Musiksommer” Festival, the “Internationale Orgelwoche Nürnberg” and the “Bachwoche Ansbach”. And of course it is busy in its home city of Dresden, which recently honored Rademann in 2014 with its Art Prize. The complete recording of the works of Schütz will have a place of honor on any CD shelf: it will occupy about 30 centimeters of space and comprise 21 CDs.

Finally, two further stations in Hans-Christoph Rademann's career need to be visited: the latest, Stuttgart, and the very first, the small town of Schwarzenberg in the Ore Mountains. In the latter, his father Rolf Rademann directed the choir at the St. Georgen Kirche for almost half a century, and here his son founded the “Fest Alter Musik im Erzgebirge” following German reunification. Beginning in 2010

Before the interpretation there is the thorough examination of the score: Hans-Christoph Rademann in the 1990s.



Photo: Archiv Dresdner Kammerchor



J. S. Bach's *Mass in B minor*

Hans-Christoph Rademann has devoted his first CD as Director of the Internationale Bachakademie Stuttgart to one of the central sacred vocal compositions in the history of music – the *Mass in B minor* by Johann Sebastian Bach.

The recording will set standards not only in artistic terms: although the *Mass in B minor* is one of the most frequently performed vocal works by the Kantor of St. Thomas in Leipzig, it continually presents performers and scholars with new enigmas and problems. This applies not only to the question which still remains unanswered today, of why Bach composed this work and never performed it, but also to the music text itself. Bach himself reworked his opus ultimum several times before his death without leaving a final version. Directly after his death the original manuscript was considerably altered by his son Carl Philipp Emanuel, alterations which still leave today's scholars with many questions.

The new recording consistently follows the "Dresden parts" in the *Kyrie* and *Gloria*, arranged in detail by Johann Sebastian Bach himself, and is thus based for the first time exclusively on a music text from the pen of the composer. Movements where there are clear differences from the version which is current today are produced for comparison in both versions, and included as bonus material. The recording is based on the new edition by the renowned Bach and Mozart scholar Ulrich Leisinger in collaboration with the Staatsbibliothek zu Berlin and the Bach-Archiv Leipzig.

the program was revamped and the festival relaunched on a biennial basis as the "Musikfest Erzgebirge." The "Musikfest Erzgebirge" now has had three artistically prestigious years under Rademann's directorship and hopefully many more to come, although the main focus of the director's artistic life has been in Stuttgart for almost two years now. At the end of 2012 a selection committee suggested Rademann, then director of the RIAS Kammerchor, as successor to Helmuth Rilling to take over the directorship of the Internationale Bachakademie Stuttgart. The decision was not an easy one for him, as he freely admitted at recent celebrations of his 50th birthday in Stuttgart; he had numerous commitments to fulfill in Dresden and Berlin. Eventually the significance of the post being offered to him won the day – without a doubt, internationally one of the most prestigious positions for a choral director. Hans-Christoph Rademann



Photo: Archiv Dresdner Kammerchor

How it all began: The Dresdner Kammerchor at its founding

decided to seize it – with full commitment and without compromises. But it is not quite true to say "with his whole heart": anyone who knows him knows that a small part of his heart will always remain in the Ore Mountains, with his family and "his" Dresdner Kammerchor. Perhaps it is precisely this deep artistic rootedness, this idea of "origins" which makes Hans-Christoph Rademann so successful in Stuttgart. His first CD as director of the Bachakademie is devoted to Bach's *Mass in B minor*. The *Kyrie* and *Gloria* in the new recording are based for the first time exclusively on the music material prepared by Bach himself – the "Dresden parts."

Oliver Geisler / Martin Morgenstern

Dr. Martin Morgenstern is director of the Verlag der Kunstagentur Dresden and is also a music critic.

Dr. Oliver Geisler is a freelance dramaturg, music manager and journalist from Dresden.



Carolyn Sampson, Anke Vondung,
Daniel Johannsen, Tobias Berndt
Gächinger Kantorei
Freiburger Barockorchester
Hans-Christoph Rademann

■ Carus 83.315

Edition Deluxe (2 CDs plus DVD with variant movements, film of the recording)

■ Carus 83.314 2 CDs

release date: July 2015



Heinrich Schütz Complete recording

Under the direction of Hans-Christoph Rademann, together with Carus-Verlag Stuttgart, the Dresdner Kammerchor will realize the first complete recording of the works of Heinrich Schütz. With a total of 21 CDs and countless concerts the first German composer of European stature will be given a tangible monument.

NEW

Heinrich Schütz: St. Matthew Passion

Complete recording, Vol. 11

Georg Poplutz, Felix Rumpf, Dresdner Kammerchor, Hans-Christoph Rademann

The *St. Matthew Passion*, the last of Schütz's three passion settings, was composed in 1666. Particularly in this work the composer called for the Bible texts to be sung in an emphatic declamatory style, requiring flawless intonation and perfect comprehensibility of the words. These requirements are met effortlessly by Georg Poplutz as the Evangelist and the excellent Dresdner Kammerchor under the direction of Hans-Christoph Rademann. The CD program is complemented by the *Litania* SWV 458, the psalm setting *In dich habe ich gehoffet, Herr* SWV 128 as well as *O du allersüßester und liebster Herr Jesu* SWV 340.

■ Carus 83.259, CD

in preparation:

Symphoniae Sacrae III

Complete recording, Vol. 12 soloists, Dresdner Kammerchor, Dresdner Barockorchester, Hans-Christoph Rademann

■ Carus 83.258 (2 CD)



"The Musikalische Exequien is close to my heart."

Johannes Kärcher

You are an avowed fan of the recording of the complete works of Heinrich Schütz. Hans-Christoph Rademann truly cherishes this music and has dedicated himself to this extended project. What does the music of Schütz mean to you?

With Heinrich Schütz I feel at home – linguistically, spiritually and musically. I have spent almost all of my professional life in Latin America, in a totally different culture. A concert by the Windsbach Boys Choir in São Paulo over thirty years ago made me realize what I was missing there.

What do you particularly like about Rademann's approach?

Rademann and his ensembles are convincing and fully committed to the overall unity of text, spiritual emotions and musical interpretation which distinguish Schütz's vocal works. How exactly they achieve this remains for me, as an amateur, a mystery: I am able to enjoy it directly!

Which is your favorite piece from Schütz's pen which you would be happy to hear more often in concerts?

The *Musikalische Exequien* is close to my heart, particularly the second and third parts. From there a great arch stretches to Brahms's *Deutsches Requiem*, both works of consolation. By comparison the Schütz is more appropriate for a funeral than for the concert platform. Apart from that I have loved the *Weihnachtshistorie* (The Christmas History) since my childhood and the *Kleine geistliche Konzerte*.



Johannes Kärcher, b. 1950, is a lawyer and was Director of the Brazilian subsidiary of the Kärcher Company for over twenty years. He is now a partner and chairman of the Kärcher board of directors. Since his school days he has sung in choirs, also in Brazil, and currently sings in the Brazilian choir Encanto in Stuttgart. Since 1990, when he began granting scholarships to Brazilian master class participants, he has been closely involved with the Internationale Bachakademie Stuttgart and with his company is one of its most important sponsors. With *Bach:vokal* (Kay Johannsen) he is also supporting the performance Johann Sebastian Bach's complete church cantatas in the Stiftskirche Stuttgart.

A DIRECT ROUTE OR A DETOUR?

In search of Bach in his music library

Photo: nherrmann - Fotolia.com



It is an exciting undertaking to research the intellectual and musical horizons of a great composer. What Bach was interested in, whether it be musical, literary, theological or even the natural sciences, what was in his music cabinet apart from his own compositions – this sometimes arouses greater attention than studying well-known works by the composer for the umpteenth time.

Recently, a few discoveries have caused a stir which show the “mature Bach” to be less of a creative genius than a pragmatically thinking choirmaster and scholar. They allow us to observe Bach’s music-historical and contemporary milieu through his eyes. At any rate this is how it seems when we study or perform works from Bach’s music library. And for this reason, the genius is no longer on such a high pedestal! We almost seem to get closer to him this way than through intensive study of his compositions alone. When we imagine him in practical terms as a choirmaster with daily tasks to be dealt with pragmatically, we can more easily relate to him directly – and we then also get somewhat closer to his way of thinking.

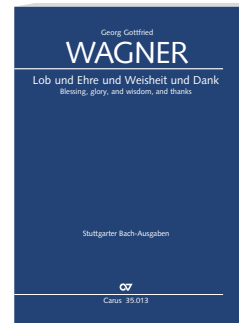
With Mozart, Beethoven and Bach, people had a keen interest in their music libraries from very early on. From shortly

after their deaths, catalogs of their material possessions were compiled, but there was one big drawback with these: such lists were by not drawn up to outline their possessions in real terms – such as for future generations interested in music – but in order to gather together relevant information relating to tax or inheritance. So what appears here is less in the way of musical sources than goods which could be much more clearly quantified: household possessions, clothing, books, stocks, and share certificates were mainly listed in detail. But it is precisely what interests us most keenly that we can barely find in this inventory of possessions: what was it that inspired a composer to perform works by others? What did he hope to learn from this and how did he approach these works creatively?

In Bach’s case, in the “Specificatio der Verlaßenschaft,” drawn up in autumn 1750 there are 52 entries listed under the heading “An geistliche Büchern” (sacred books), but corresponding chapters listing other literature or even his music collection are missing completely. Bach himself was active as a bidder at book auctions, and would have made assiduous use of these opportunities to add to his own library. The search for surviving music which contains his handwriting has been going on for decades. This is only progressing slowly, for here much specialist knowledge is necessary which can only be gained in a fragmentary way and above all, only by investigative methods – through precise knowledge of his handwriting and its chronological stages, the characteristics of the handwriting of his many copyists, the manuscript paper he used, and the usual and unusual routes of transmission of sources written by him. The somewhat easier part of this task lies in examining the portion of his legacy which went to his son Carl Philipp Emanuel. As a large part of this still exists and C. P. E. Bach himself later compiled an inventory of his legacy – and this really is a listing of his father’s compositions as well as his music library – many discoveries have been made here in the past.

The most famous of these is the so-called “Alt-Bachisches Archiv,” a collection of music in the possession of his father predominantly from Arnstadt by older members of the Bach family. Numerous other works from this part of the inheritance were published a long

NEW



**Georg Gottfried Wagner
(1698–1756)**

**Blessing, glory, and wisdom,
and thanks** (German/English)
Anthem. Formerly ascribed to
J. S. Bach
SATB/SATB / 10 min
ed. Klaus Winkler

In the 19th century the motet *Lob und Ehre und Weisheit und Dank* BWV Anh. 162 had a place alongside the traditional six motets by Johann Sebastian Bach for a while – until it was recognized as a composition by the Leipzig Bach pupil Georg Gottfried Wagner (1698–1756). Under the name of its true author, Wagner’s magnificent motet quickly fell into obscurity – at least in Germany. But in the Anglo-American world, the motet continued to be performed with English text – a good reason to publish the first critical edition of the work in two languages.

■ Carus 35.013, full score,
choral score

time ago and are well established in current musical repertoire; these include the *Markus Passion* (Carus 35.502), previously attributed to Reinhard Keiser, the *Brookes Passion* by Handel (Carus 55.048) and the *Stabat mater* by Pergolesi, which Bach performed in an arrangement translated into German (*Tilge, Höchster, meine Sünden*, Carus 35.302) – and even a few cantatas by his friend Georg Philipp Telemann. But here we have by no means reached the end of the story, which is why Bach scholars have endeavored for several decades to create a reconstruction of what was definitely

a considerable music library in Bach's residence in St. Thomas's churchyard in Leipzig.

The most extensive group of works from this music library are the settings of the Mass, the nucleus of which had been assembled in his Weimar period or earlier: this includes two complete masses by Giovanni Pierluigi da Palestrina (Carus 35.301, Carus 35.501), six by Giovanni Battista Bassani, further works by Johann Baal and Bach's distant cousin Johann Ludwig from Meiningen; *Kyrie and Gloria Masses* by Francesco Durante (Carus 35.008), Antonio Lotti (Carus 40.661), Johann Christoph Pez (Carus 35.006), Johann Hugo von Wilderer (Carus 35.309 in preparation) and an anonymous composer (BWV Anh. 25, Carus 35.007 in preparation), as well as a *Kyrie* by Marco Giuseppe Peranda (Carus 35.306) and a *Sanctus* by Johann Caspar Kerll (Carus 35.303).

The latest discoveries made by Bach researchers in Leipzig include further individual discoveries from Bach's library which have survived in other ways, little known until recently: a four-part *Kyrie-Gloria Mass in E minor*, previously unattributed, copied out in Bach's hand and discovered by Peter Wollny in the church archives in Mügeln, Saxony, and a four-part canonic mass by Francesco Gasparini (Carus 35.503), recently also discovered by Wollny in the music archive of the Weissenfels Stadtkirche. These once again confirm that the mature Bach not only made intensive use of older, largely contrapuntally-influenced Italian church music, using works as preparatory study models for his own compositions, most notably the *Musical Offering*, the *Art of Fugue* and the *B minor Mass*. Generally speaking, stile antico works of his (fore) fathers' generation were still very much an established part of the repertoire in church services in his day, including the motet collection *Florilegium portense* (1618/21) by Erhard Bodenschatz of Schulpforta. This had been used by several generations of choirmasters at St. Thomas's before him, and during his period in office he even acquired several new copies of it. But apart from the few works by Bach himself, what was performed in the way of *Sanctus* and *Magnificat* compositions at the main churches services in Leipzig remains largely unknown.

With many of the mass compositions, Bach himself intervened, although very discreetly: he added further instruments

to a primarily vocal-contrapuntal movement (which are almost always colla parte with the voices) and figured continuo parts. With this he adapted stile antico works to local conditions, performance and audience traditions. In the case of Leipzig this included responding to the acoustic demands of the two large city churches of St. Thomas and St. Nicholas. Bach evidently found a broad, instrumentally-supported sound (such as he usually employed in motets and motet-like movements in cantatas) far more effective than a pure vocal sound. This task should not be regarded as an independent, let alone creative act, but as a pragmatic necessity similar to that frequently carried out by choirmasters over the generations.

Only in a few cases were works subject to more drastic intervention by Bach: a movement such as the independent *Christe eleison* BWV 242 newly added to the Mass by Durante, or a few newly added obbligato instrumental parts, such as to the *Sanctus* BWV 241 of the *Missa superba* by Johann Caspar Kerll – to name just a few movements from the Mass.

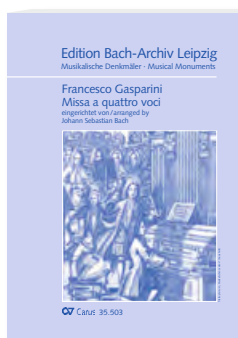
It is tremendously worthwhile performing Bach's works in modern concerts alongside compositions from his music library, more than for simply becoming familiar with earlier church music; such juxtapositions allow a picture of Bach to emerge which place him in a clearly defined historical context, as he should also be seen today. It is equally worthwhile programming compositions from the 19th to 21st centuries alongside Bach's works – such as works by Reger on the hundredth anniversary of his death in 2016. Without Bach, these cannot be appreciated. In the words of Bach himself: "What I have been able to achieve through industry and practice, anyone with a bit of temperament and skill can also achieve."

Christine Blanken



Dr. Christine Blanken studied Historical and Systematic Musicology and German Language and Literature at the Universities of Göttingen and Vienna. From 1999 to 2005 she was a research assistant at the Johann-Sebastian-Bach-Institut Göttingen; she has worked at the Bach-Archiv Leipzig since 2005, where she is the head of Research Department II.

NEW



Francesco Gasparini (1661–1727)

Missa a quattro voci (Latin)

arranged by J. S. Bach
Coro SATB, Ctto, 3 Trb, Org
alternative: 2 VI, Va, Bc
or 2 Ob, Taille, Bc
ed. Peter Wollny

A set of single parts for the "Missa canonica" by Francesco Gasparini in an instrumentation by Bach were recently discovered in the collection of the former "Ephoralbibliothek Weißenfels"; some of the parts are in Bach's own handwriting. Gasparini was esteemed in Germany particularly as a master of elaborate counterpoint and audacious harmonic writing. Bach amended the music text with a view to certain aspects of performance practice, clearly following a very specific concept of sound organization.

■ Carus 35.503, full score, choral score, complete performance material in preparation



Since its founding the editions of the music of Johann Sebastian Bach have played an important role at Carus. With the *Bach vocal* project it is our goal to complete the publication of Bach's sacred music by the anniversary of the Reformation in 2017.



Gott, man lobet dich in der Stille
God, praise waiteth thee in the temple (German/English)
 Cantata for a Leipzig city council election BWV 120
 Soli SATB, Coro SATB, 2 Obda, 3 Trb, Timp, VI conc, 2 VI, Va, Bc
 26 min / ed. Ulrike Utsch

■ Carus 31.120, full score, vocal score, choral score, complete performance material

BWV 120



BWV 152

Tritt auf die Glaubensbahn
Walk on the path of faith (German/English)
 Cantata for the Sunday after Christmas BWV 152
 Soli SB, Blfl, Ob, Vada, Vga, Bc
 21 min / ed. Peter Thalheimer

■ Carus 31.152, full score, vocal score, complete performance material

BWV 200

BWV 50

BWV 1

BWV 18



Gleichwie der Regen und Schnee vom Himmel fällt
Just as the rain and snow fall from heaven (German/English)
 Cantata for Sexagesima. Leipzig version BWV 18
 Soli STB, Coro SATB, 2 Blfl, Fg, 4 Va, Bc
 15 min / ed. Frieder Rempff

■ Carus 31.018, full score, vocal score, choral score, complete performance material

BWV 100

— new
 — already published
 — in preparation
 — erroneously ascribed

BWV 134



Ein Herz, das seinen Jesum lebend weiß
The soul that truly knows his risen Lord (German/English)
 Cantata for Easter Tuesday BWV 134
 Soli AT, Coro SATB, 2 Ob, 2 VI, Va, Bc / 30 min / ed. Tobias Rimek

■ Carus 31.134, full score, vocal score, choral score, complete performance material

SENSUAL IN THE NOBLEST SPIRIT

Munich, 9 March 1855: In a small room in Müllerstraße Josef Gabriel Rheinberger, shortly before his 16th birthday, a private student with a brilliant final diploma, but still without a paid position, composes a motet which is now one of his most famous works: the *Abendlied* (Evening Hymn) "Bleib bei uns."

"In general I have more inclination and talent for church compositions than others," wrote the young Rheinberger to his parents back home in Vaduz. It was no empty phrase written simply to please his devout parents. It was the guiding principle for a career which, after long years as chief conductor of the Munich Oratorio Society and Professor at the Royal Conservatoire of Music,

culminated in 1877 in his appointment as court Kapellmeister for church music by King Ludwig II of Bavaria.

Anyone at this time who held one of the key positions in church music was almost inevitably drawn into the discussion about the duties and nature of church music, on which feelings had run high since the beginning of the century. Munich was one of the centers of Catholic church music reform and was a focus of attention for the representatives of the Cecilian movement, some of whom were extremely backward-looking. They wanted to keep church music pure from developments in contemporary music and the operatic style, and favored pale imitations of Palestrina. In addition to this they rejected orchestral masses and condemned omissions or the changing of the word order in liturgical texts, as well as the singing of different sections of text at the same time.

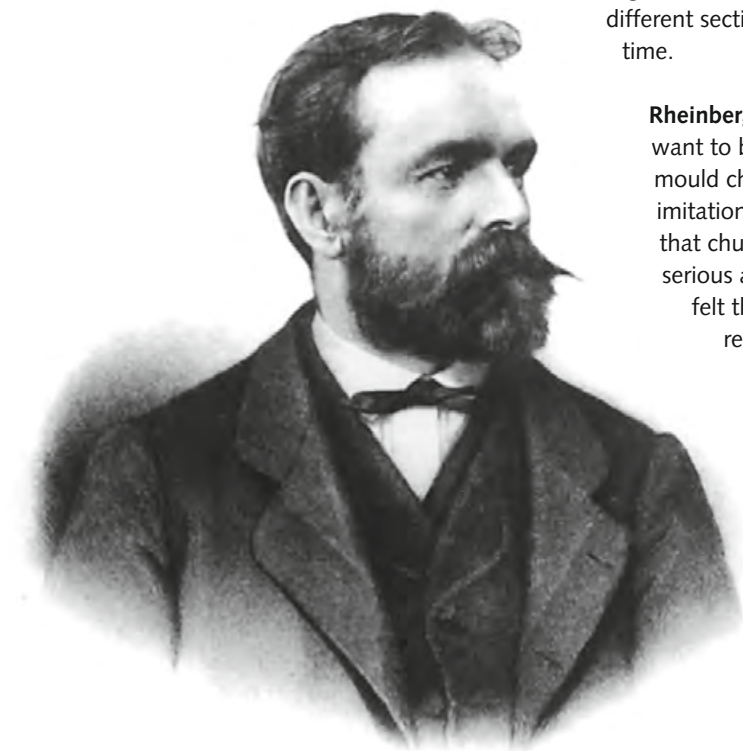
Rheinberger, however, did not want to be forced into a rigid mould characterized by pure imitation. Although he too felt that church music should be serious and dignified, he also felt that it should neither be restricted to one particular style nor should it forego the harmonic or tonal styles of one's own era. In 1888 he wrote to Franz Xaver Witt, the leader of the Cecilian movement in Regensburg: "It

would not occur to any poet to write in the dialect and language of an earlier century and to proclaim this as the one and only correct poetry; for everyone, and that also includes artists working for the church, gives expression, based

"Everyone gives expression, based on immutable rules, to the feelings and views of his day and with the artistic means of his time."

on immutable rules, to the feelings and views of his day and with the artistic means of his time." He explained further that music worked sensuously, like all art, and that it was the duty of a church artist "that it [the music], however, works sensually in the noblest spirit."

A major part of Rheinberger's sacred music can be understood with this in mind. As a church composer he based his work on the "immutable rules," the rules of counterpoint, as understood by the old masters, but at the same time he used the "artistic means of his own time," such as tension laden modulations and sounds heightened through chromatic alteration. Yet the individual effects never draw attention to themselves, but are always subordinated to the overall effect of a work, which is characterized by mainly songlike melodic lines and a well balanced harmonic development. The result of this middle



NEW



Josef Gabriel Rheinberger
Musica Sacra
 Sacred vocal music
 Carus 83.336
 CD box with 10 CDs

Also available at Carus is
 a recording of the oratorio
Christoforus
 Carus 50.120/99

way for the listener is undoubtedly what Rheinberger understood as church music which is "sensual in the noblest spirit."

Practically as a "statement," around 1877 Rheinberger composed a series of works which impressively substantiate his position. These include the *Cantus Missae* op. 109, an eight-part unaccompanied mass ostensibly composed in the "old style" and yet shaped using the harmonic means of the time. It was dedicated to Pope Leo XIII. Rheinberger dedicated the *Fünf Motetten* (Five Motets) op. 107 (including *Christus factus est* with its impressive fugue) to the St. Thomas Choir, Leipzig, for in Bach's music he saw a counterbalance to Catholic attempts to restore the music of Palestrina and his contemporaries.

As well as ambitious four to six-part motets (including the magnificent, contrapuntally dense and sensuous motets opp. 133 and 134 and the *Hymnen* op. 140 for choir and organ) Rheinberger also specifically composed "easy-to-perform" works, including the *Mass in G major* op. 151 and the *Stabat mater* op. 138 for chorus, organ and strings. He wrote thirteen masses and three Requiem settings, although in later years he increasingly turned to the organ accompanied mass. The most popular masses include not only the *Mass for female voices in A major* op. 126, but also

the two masses for male voices opp. 172 and 190 dating from the 1890s. The *Mass in G minor* op. 187, which Rheinberger dedicated in 1897 to the memory of Johannes Brahms, is also one of the high points of his output, as are the two original cycles for solo voice and organ op. 128 and op. 157. As a counterbalance to his liturgical masses for small forces, Rheinberger composed the *Mass in C major* op. 160 for chorus and orchestra in 1891.

Many sacred works for the concert hall date from Rheinberger's period as director of the Munich Oratorio Society. This was where works such as the Hymn *Wie lieblich sind deine Wohnungen* op. 35, the *Passionsgesang* op. 46 in simple folk style and in particular the large scale *Requiem in B flat minor* op. 60 composed earlier in 1870 were performed. Rheinberger's two oratorios were composed to texts by his wife Fanny: the legend *Christoforus* op. 120 (1882), which enjoyed tremendous success both in Germany and abroad during his lifetime, and the Christmas cantata *Der Stern von Bethlehem* (The Star of Bethlehem) op. 164 (1890).

On 25 November 1901 Rheinberger died in Munich. In his last weeks he had worked on a mass which he wanted to call the "Allerheilige Messe" (Mass for All Saints). His compositional sketches for opus 197 went as far as the end of the *Credo*; he only notated the opening measures of the *Sanctus* and *Agnus Dei*. The complete fair copy of the full score admittedly breaks off in the middle of the *Credo*. Rheinberger only wrote out the soprano part on the page, just up to the words: "passus et sepultus est. Et resurrexit tertia die secundum scripturas."

Barbara Mohn



Dr. Barbara Mohn has been an editor at Carus-Verlag since 1994 where she was Director of the Editorial Office of the Rheinberger Complete Edition from 2000 to 2008.



Photo: Josef Rheinberger-Archiv Vaduz, Liechtensteinisches Landesarchiv

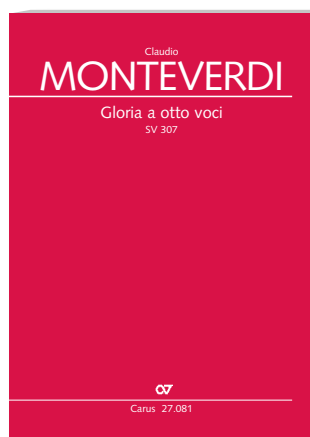
Just a few days after the composition of the *Abendlied*: Rheinberger at the age of 16

Rheinberger at Carus

From the edition of the *Abendlied* Carus's commitment to Rheinberger emerged, culminating in the publication in 48 volumes (1987 to 2008) of the Complete Edition of the Works of Josef Gabriel Rheinberger. All of these works are also available as separate editions, with complete performance material.

Since the beginning of the Complete Edition, the printed music has been accompanied by a Rheinberger CD series (known as the Musica Sacra Series). In 1988 *Der Stern von Bethlehem* op. 164 appeared not only as the first volume of the Rheinberger Complete Edition, but at the same time was also released on CD. And just one year later Frieder Bernius and the Kammerchor Stuttgart won a German Record critics music prize for their interpretation of *Cantus Missae* op. 109, *Abendlied* op. 69,3 and other motets. The Musica Sacra Series contains many world premiere recordings, whose emphasis is on a cappella choral music or with organ.

Rheinberger's final work, the unfinished *Mass in A minor* op. 197, for choir and organ, received its first recorded performance in 2010 with the Kammerchor Saarbrücken under the direction of Georg Grün. In the framework of the Complete Edition we were successful in making a reconstruction of the unfinished *Credo* of the mass from Rheinberger's compositional sketches.



Claudio Monteverdi (1567–1643)

Gloria a otto voci SV 307 (Latin)

Coro SATB/SATB, Bc

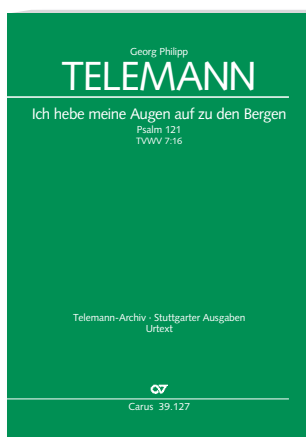
ed. Barbara Neumeier

The *Gloria* for two four-part choirs and continuo is among the few Monteverdi works which have survived the centuries solely in handwritten form. This richly fashioned composition, in which concertante passages for various groups of voices alternate with tutti sections, already suggests the later cantata mass. An artistic effect to be especially valued is the repetition of the joyful coloratura music of the opening section set to the concluding "in Gloria Dei Patris."

- Carus 27.081, full score, choral score

also available:
Vespers 1610

- Carus 27.801



Georg Philipp Telemann (1681–1767)

Ich hebe meine Augen auf zu den Bergen. Psalm 121 TVWV 7:16 (German)

Soli SATB, Coro SATB, 2 Ob, 2 VI, Va, Bc

12 min / ed. Klaus Hofmann

CD available

Telemann's setting of Psalm 121 "I lift up mine eyes to the hills" reveals him to be an admirer of French music. Constructed on the example of a grand motet, each of the movements is patterned after the French model: the model of an overture for the first movement, the echoes of a chaconne in the second, the dotted gigue rhythms of the Canarie in the third. In addition there is the lively exchange between choir and solo ensemble, and much more. The music is full of poetic imagery, whenever the occasion arises, as at the very beginning with the words "Ich hebe meine Augen auf," or in a later passage with the text "Siehe, der Hüter Israel schläft noch schlummert nicht" (Behold, he that keepeth Israel shall neither slumber nor sleep).

- Carus 39.127, full score, vocal score, choral score, complete performance material



Georg Philipp Telemann (1681–1767)

Auf Gott will ich mich stets verlassen

Kantate TVWV 1:1000 (German)

Soli SB, Alt-Bf, VI, Bc / 10 min

first edition, ed. Klaus Hofmann

The duet cantata *Auf Gott will ich mich stets verlassen* is a type of "sacred chamber music" in whose four movements Telemann knows how to use the small, but colorful ensemble of soprano, bass, recorder, violin and continuo to best advantage. The beautiful, confessional Baroque poetry of Erdmann Neumeister is concerned with trust in God, and merges into thoughts about death. To this latter theme, the instruments intone the well known chorale *Herzlich tut mich verlangen nach einem selgen End*.

- Carus 39.138, full score, complete performance material



Flauto e voce XI + XII

ed. Peter Thalheimer, Klaus Hofmann

Original compositions for mezzo-soprano or alto, 2 to 3 recorders (Vol. XI), and 1 recorder, respectively (Vol. XII) and basso continuo

Two new editions expand the established "Flauto e voce" series, which has now grown to 12 volumes, containing a total of 73 individual pieces. These new editions include arias for mezzo soprano or alto, in which recorders serve to represent the

affects of love, pain and mourning. This instrument is also employed for the imitation of birdsong. Both volumes combine arias from Bach and Telemann cantatas, together with previously unpublished pieces by Handel, Ariosti, Rohde and Wilderer.

- Carus 11.244, Vol. XI
2 full scores + 5 parts
- Carus 11.245, Vol. XII
2 full scores + 2 parts

NEW EDITIONS VOCAL MUSIC



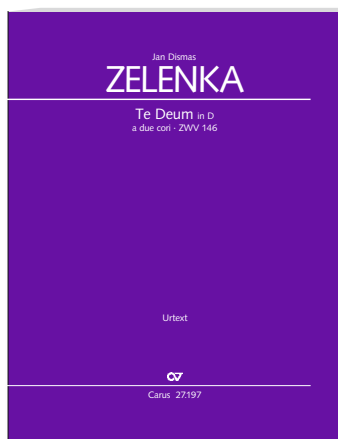
Heinrich Ignaz Franz Biber (1644–1704)

Requiem in F minor (Latin)

Soli SSATB, Coro SSATB, [3 Trb], 2 VI, 3 Va (3 VI, 2 Va), Bc (Vne, Fg, Org, Vc ad lib.)
28 min / ed. Armin Kircher

Biber's *Requiem in F minor* is among the most impressive settings of the Requiem Mass of the 17th century. The exact reason for the composition of the *Requiem*, which can be dated to 1692, is not known. The dark color of F minor is emphasized by the instrumental scoring for two violins, three violas, basso continuo and three trombones (colla parte with the choir). The vivid language of the Requiem text offered Biber a wealth of possibilities for expressive, musical interpretation. The intensity of the musical language used to portray lamenting and mourning is impressive. In the course of publication of the Biber Requiem, surprisingly the primary source, which until now had been thought to be missing, resurfaced and the edition could be prepared based on this astonishing discovery. This is a work of mid-level difficulty for a choir and with the clear disposition of the string parts it is well suited for performance by amateur choirs.

- Carus 27.318, full score, vocal score, choral score, complete performance material



Jan Dismas Zelenka (1679–1745)

Te Deum in D a due cori ZWV 146

(Latin)

Soli SSATB, Coro SATB/SATB, 2 Fl, 2 Ob, 4 Tr, Timp, 2 VI, Va, Bc / 28 min

CD available

ed. Thomas Kohlhasse

Two settings of the *Te Deum* by Jan Dismas Zelenka have survived: the *Te Deum in D major* ZWV 145 of ca. 1724 and the present *Te Deum a due cori in D major* ZWV 146, which was composed in 1731. Whereas the *Te Deum* ZWV 145 is scored for five voices (“soli e tutti”) and an orchestra including two trumpets and timpani, the setting of the *Te Deum a due cori*, which includes five soloists and two four-part choirs, as well as four trumpets and timpani, and soloistic flauti traversi is magnificently realized in a more decisive manner. The large, festive scoring suggests that the work was composed for a worship service on the occasion of the birth of the Electoral Princess Maria Josepha of Saxony.

- Carus 27.197, full score, vocal score, choral score, complete performance material



Ludwig van Beethoven (1770–1827)

Symphony No. 9 op. 125

Finale “Ode to Joy”

Soli SATB, Coro SATB, Pfte (orchestra: Pic, 2 Fl, 2 Ob, 2 Clt, 2 Fg, Cfg, 4 Cor, 2 Tr, 3 Trb, Timp, Perc, 2 VI, Va, Vc, Cb)
(Text in German and in the international phonetic alphabet)
ed. Stefan Schuck

It is exactly 200 years since Beethoven scribbled down a theme in D minor in his sketchbook, which he later used, slightly altered, in the 2nd movement of his 9th Symphony. Beethoven had thought of setting Schiller's *Ode to Joy* much earlier. As early as 1803 Ferdinand Ries mentioned a complete setting of the text by Beethoven which no longer survives.

The vocal score of the finale of the 9th Symphony is based on the vocal score made by Carl Reinecke around the end of the 19th century. This version, acclaimed worldwide, closely reflects the sound of the orchestral writing, yet at the same time it remains playable. Stefan Schuck has revised this historic vocal score, in the process taking into account the most current recent research findings.

The new Carus vocal score contains rehearsal letters from all current versions of the orchestral material, and is thus compatible with all available music editions. In the presentation of this edition, particular attention has been paid to the practical needs of (choral) singers and répétiteurs.

- Carus 23.801/03
full score, choral score
available in carusmusic,
the choir app

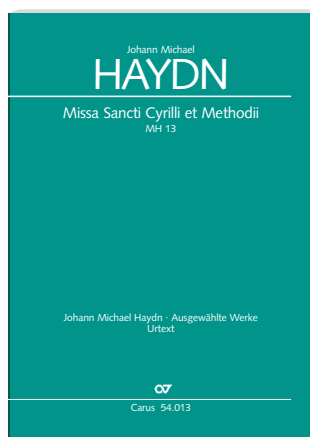


Johann David Heinichen: Missa Nr. 9

Jan Dismas Zelenka: Te Deum

Heike Hallaschka, Patrick Van Goethem, Marcus Ullmann, Jochen Kupfer, Dresdner Kammerchor, Dresdner Barockorchester, Hans-Christoph Rademann

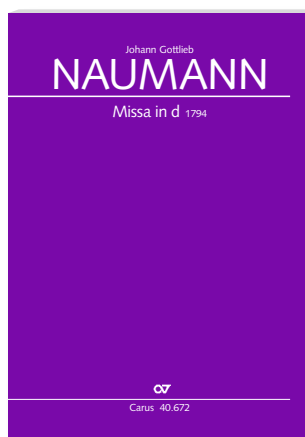
- Carus 83.148, CD



Johann Michael Haydn (1737–1806)
Missa Sancti Cyrilli et Methodii MH 13
 (Latin)
 Soli SATB, Coro SATB, 2 Ctr, 2 Tr, 3 Trb,
 Timp, 2 Vl, Bc 55 min
 first edition / ed. Armin Kircher

The, easily, thirty settings of the Mass by Johann Michael Haydn (Joseph's younger brother) are masterpieces in their genre and were greatly loved during his lifetime. As part of its Urtext complete edition Carus now presents the *Missa Sancti Cyrilli et Methodii*. This composition of 1758 is an early work, still written in the baroque stylistic tradition of the southern German region, but it also reveals subjective inspiration which separates it from many mass settings by Haydn's contemporaries. With this mass dedicated to the Slavic apostles Cyrill and Methodius it is possible that Haydn applied for a position in Brno and it actually appears as if the 21-year-old composer wanted to present a masterpiece demonstrating his skills. This mass is published here as a first edition.

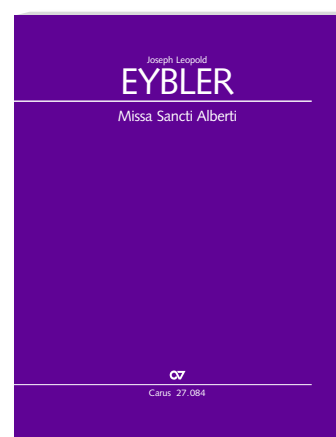
■ Carus 54.013, full score, vocal score, choral score, complete performance material



Johann Gottlieb Naumann (1741–1801)
Missa in D minor (Latin)
 Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 Cl,
 2 Fg, 2 Cor, 2 Tr, Timp, 2 Vl, Va, Bc
 30 min / first edition
 ed. Katrin Bemann

Johann Gottlieb Naumann, who today is becoming increasingly well known, achieved recognition during his lifetime as a composer of operas, among them the first Swedish "national opera," *Gustaf Wasa*. In addition he wrote a large number of sacred compositions for the Court of Dresden, where he was employed for many years, including the present *Missa in D minor*, which was still performed well into the 20th century. This work, probably composed for Christmas in 1794, displays a decidedly pastoral character in the *Gloria* and *Agnus Dei* and moreover, is distinguished by charming solo woodwind parts.

■ Carus 40.672, full score, vocal score, choral score, complete performance material



Joseph Leopold Eybler (1765–1846)
Missa Sancti Alberti (Latin)
 Coro SATB (with chorister solo), 2 Vl, Va,
 Bc, [2 Ob, 2 Fg, 2 Ctr, Timp] / 22 min
 ed. Armin Kircher

Mozart and Haydn greatly admired the church music of their friend, the composer and Vienna Court Kapellmeister Joseph Eybler. With its lyrical-pastoral mood, his *Missa Sancti Alberti* is in contrast to his large-scale mass settings; in structure, extent, and orchestration it recalls Franz Schubert's well known *Mass in G major*. Apart from two solo quartets (which can be performed by soloists from the choir) the chorus is the main carrier of the musical action; the concise setting of the mass text is set mainly homophonically. Starting with a basic string group, the orchestra can be expanded ad libitum by the addition of two oboes, two bassoons, two trumpets, and timpani, enabling the work to be presented in its masterly orchestration.

■ Carus 27.084, full score, vocal score, choral score, complete performance material



Cyrill Schürch (*1974)
Missa brevis (Latin)
 Soli SB, Coro SATB, 2 Tr, Cor, Trb, Tb, Org
 13 min

Its musical variety is key to the appeal of the *Missa brevis*. From a fughetta in the *Kyrie* to the intervals of a fourth which characterize the *Gloria*, with its dialog between soloists and chorus to the rhythmically striking passages in the *Sanctus*, there is everything an experienced

choir could wish for. Finally, the *Agnus Dei* gloriously presents both soloists and the choir with a compelling and dramatic call for peace. Festively supported by the brass and the organ, the *Missa brevis* is an exciting and rewarding piece for the repertoire of every choir.

■ Carus 10.804, full score, vocal score, wind parts

CARUS CONTEMPORARY

In this series Stefan Schuck presents international composers who specialize in choral composition – their works inspire new sounds. These pieces are very singable for amateur choirs interested in exploring something new.

Daniel Elder (*1986)

Dreamscape (English)

Text: Edgar Allan Poe
Coro SATB, Pfte / 6 min

■ Carus 9.656

Into the Wordless (English)

Text: Walt Whitman
Coro SSATBB / 6 min

■ Carus 9.657

Cyrril Schürch (*1974)

Les Quatrans Valaisans (French)

Texts: Rainer Maria Rilke
Coro SATB / 8 min

I. Ô bonheur de l'été ■ Carus 9.658/10

II. Après une journée ■ Carus 9.658/20

III. Vois-tu, là-haut ■ Carus 9.658/30

IV. Quel calme nocturne ■ Carus 9.658/40

V. Chemin qui tourne ■ Carus 9.658/50

Ko Matsushita (*1962)



Photo: private

Ubi caritas (Latin)

Antiphon for Holy Thursday
Coro SATB / 3 min

■ Carus 9.653

Exsultate justi in Domino

Coro SATB / 4 min

■ Carus 9.654

Ave verum corpus

Coro SATB / 3 min

■ Carus 9.655

www.carus-verlag.com/
carus-contemporary.en.html



Photo: private

Valentin Gruescu (*1953)

Psalmodiando (Romanian/German/English)

Coro SSAATTBB / 7 min

■ Carus 9.752/00

This score has been published within the framework of a new series of contemporary choral music from Eastern Europe in a cooperation between the **European Choral Association – Europa Cantat** and Carus-Verlag. The purpose of this effort is to promote contemporary choral music from Eastern Europe by offering composers publication of their scores with singable translations and thus making their music accessible to a much wider audience.

Through the Central-Eastern European Center in Hungary an impressive number of scores have been collected during the last years, mostly from Bulgaria, Romania and Serbia. In a long and careful selection procedure, the jury made a pre-selection of seven scores to be presented to the publisher, and Carus-Verlag decided on two scores to be published, both by Romanian Composers. Besides Gruescu's *Psalmodiando*, George Balint's *Paparuda* by will also be published.

Pietro Ferrario (*1967)

Laudate Dominum Motet (Latin)

Coro SATB (with divided parts) / 6 min

■ Carus 7.388

Till Löffler (*1968)

Tanz der Toten (German)

Coro SSAATTBB, Spr, Pfte

■ Carus 10.111, 42.50 €

The *Tanz der Toten* (Dance of Death) is a melodrama for mixed chorus, narrator and piano, based on texts by Adelbert von Chamisso, Friedrich Hebbel, Conrad Ferdinand Meyer, Theodor Storm, and Georg Trakl. It portrays in music the journey from the world of the living to the kingdom of the dead.

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Johann Sebastian Bach
Mass in B minor (Latin)
Soli SSATB, Coro SSAATTBB,
2 Fl, 3 Ob/2 Obda, 2 Fg, Corno
da caccia, 3 Tr, Timp, 2 VI, Va, Bc
100 min / ed. Ulrich Leisinger
CD and carusmusic available

■ Carus 31.232/07



Louis Spohr
Die letzten Dinge
(German)

Solo SATB, Coro SATB, 2 Fl,
2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr,
3 Trb, Timp, 2 VI, Va, Vc, Cb
80 min / CD available
ed. Dieter Zeh, Irene Schallhorn

■ Carus 23.003/07



George Frideric Handel
Saul (English/German)

Soli SATB, Coro SSATB, 2 Fl,
2 Ob, 2 Fg, 2 Tr, 3 Trb, Timp,
2 VI, Va, Arpa, Carillons, Org,
Bc / ed. Felix Loy
CD available

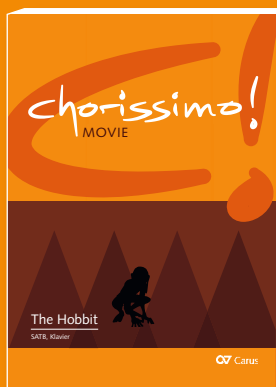
■ Carus 55.053/07

A full score and performance
material of these works are also
available.

chorissimo!

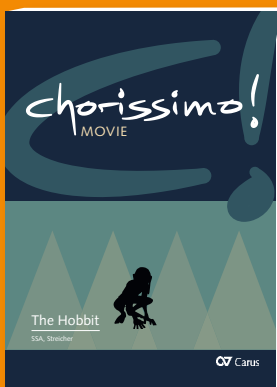
MOVIE

Choral arrangements of famous film music



The Hobbit

In the films of the *Hobbit* trilogy the music, which won a number of awards, plays an important role. The three songs from *The Hobbit* – “Blunt the Knives,” “Misty Mountains,” and “I See Fire” – are now available in an arrangement for mixed choir (SATB) or youth/women’s choir (SSA) with piano accompaniment. Strings may be included, either alternatively or additionally. Enjott Schneider, an award winning composer and arranger of film music, was responsible for the choral arrangements.



New

Ed Sheeran / Stephen Gallagher and others

The Hobbit arr. Enjott Schneider

■ Carus 12.433, version SATB

■ Carus 12.433/50, version SSA

each with: full score, vocal score, choral score

Identical string accompaniment

[Distribution to USA/Canada restricted]

Les Choristes

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Christophe Barratier / Bruno Coulais

Die Kinder des Monsieur Mathieu

(**Les Choristes / The Chorus**) (French / German)

arr. Rainer Butz / children’s choir SA

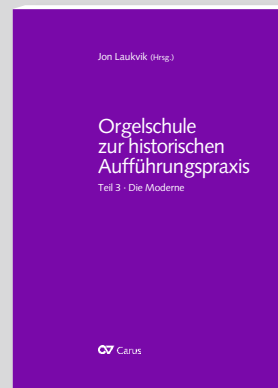
■ Carus 12.425, full score, choral score,
string accompaniment

James Bond

James Bond

■ Carus 12.434, in preparation

In collaboration with the “Landesakademie für die musizierende Jugend” in Baden-Württemberg, Ochsenhausen.



Jon Laukvik

**Historical Performance Practice in
Organ Playing, Vol. 3
Die Moderne (German)**

Jon Laukvik's *Historical Performance Practice in Organ Playing* has become a standard work. It is addressed to organists who wish to integrate the latest knowledge of historical performance practice into their playing today. The insights of this three-volume series are the result of practical and scholarly research which present to the performer in a detailed, easily understandable form a precise view of the customs and goals of performance in previous eras. These volumes are directed not only to organists, but also to organ teachers who are looking for a guide for use in their instruction.

Volume 3 (in German) contains articles by different authors on the interpretation of organ music of the 20th century (ranging from the early modern era to the avantgarde). The chapters are not structured based on a preexisting mould or pattern, rather they display stylistic diversity – personal recollections appear alongside analytical studies.

■ Carus 60.006

Already published:

Vol. 1. Baroque and Classical Era
(English)

■ Carus 60.003, book together with
an accompanying music edition

Vol. 2. the Romantic Era (English)

■ Carus 60.005



Pastorale

Pastoral music for organ, Vol. 2

Germany, Bohemia, Austria,
South Tyrol
ed. Armin Kircher

This volume presents 64 Pastorale compositions for organ (harpsichord/pianoforte) of the 18th century from Germany, Bohemia, Austria and South Tyrol. Charming natural melodies shaped by bourdon basses, and a lyrical-cheerful or sensitive tone – these are some of the common characteristics of the works in this collection. Several of them are connected to the custom of the “Kindlwiegen” or cradle song. Those in search of new discoveries will also find a number of first editions here. Almost all of the pieces can be played manualiter and range from an easy to moderate level of difficulty.

Together with Volume 1, both of these volumes display an impressive kaleidoscope of the different national characteristics of the pastorate and offer a rich repertoire for organists, not only at Christmas time.

■ Carus 18.082

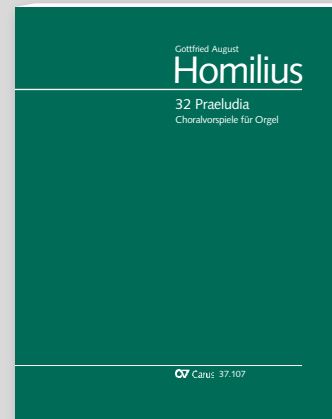
Already published:

Pastoral music for organ, Vol. 1

Italy, Switzerland, France,
England
ed. Armin Kircher

The collection contains Pastorales with characteristic Sicilian rhythms, writing with organ point and the imitation of shepherd instruments as well as Noëls with their typical ornamentation and wealth of color.

■ Carus 18.081



Gottfried August Homilius (1714–1785)

32 Praeludia zu geistlichen Liedern für zwei Claviere und Pedal Choralvorspiele für Orgel

(Chorale preludes for organ)
Homilius edition of works
ed. Uwe Wolf

After moving to his position at the Dresdner Kreuzkantorat, which meant the end of his career as an organist, Homilius compiled 32 of his Chorale preludes for organ and offered them for sale to be disseminated as handwritten copies. For the first time this collection is published here in its entirety and in the original sequence of the preludes. Homilius shows that on the one hand he was inspired by Johann Sebastian Bach, while on the other he followed his own stylistic paths. Thus, for example, he employs extensively the traditional form of the chorale trio, but treads new territory in the harmonic realm. With this volume those seeking a rewarding enrichment of chorale-based organ music will find what they are looking for.

■ Carus 37.107



Edizione Nazionale delle Opere di Giacomo Puccini. Vol. II/1

Orchestral works

As the second volume of the “Edizione Nazionale delle Opere di Giacomo Puccini,” a critical new edition of his compositions for orchestra has been published in the series “Musical Works.” In addition to the familiar *Preludio a orchestra* (SC 1), *Preludio sinfonico* (SC 32), *Trio in Fa* (SC 52) and *Capriccio sinfonico* (SC 55), the volume contains a short but unknown *Adagetto* (SC 51),

probably a sketch of a composition from Puccini's student years in Milan. And, for the first time ever, it also includes an orchestral version of the *Scherzo in La* (SC 34) from 1882, a work which has just been recently discovered. The *Scherzo*, known until now only in a version for string quartet, complements the *Trio in Fa*, which is scored for the same orchestral forces, to form an independent movement.

■ Carus 56.002

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Since Carus was founded it has been a particular interest of ours to make the music publishing program come alive and be audible and to release works on our own label. Worldwide, the CARUS label stands for the highest standards and quality in the area of vocal music. The foundation for this lies in our close cooperation with the best international choirs, ensembles and conductors. New repertoire ideas are often developed in combination with editorial projects in the publishing house, in conjunction with the concert plans of our artists.



Johann Sebastian Bach: Easter Oratorio BWV 249

Soli SATB, Coro SATB, 2 Bfl f¹, Fl, Ob I / Obda, Ob II, Fg, 3 Tr, Timp, 2 Vl, Va, Bc
40 min

Ascension Oratorio BWV 11

Soli SATB, Coro SATB, 2 Fl, 2 Ob, 3 Tr, Timp, 2 Vl, Va, Bc / 32 min

Soloists, Kammerchor Stuttgart, Barockorchester Stuttgart, Frieder Bernius

■ Carus 83.290, CD

Johann Sebastian Bach's *Easter Oratorio* BWV 249 as well as his *Ascension Oratorio* are entirely and unjustly overshadowed by his two great Passion settings and the *Christmas Oratorio*. After the first hearing of the *Easter Oratorio* on 1 April 1725 Bach performed the work for his Leipzig congregations on at least three more Easter Sundays, making adjustments in the composition each time. Our edition is the first to reproduce the musical text of the fair autograph score dating from the late 1730s – the text that Bach regarded as the repertoire version. For the feast days of the church year 1734/35 Bach composed the *Ascension Oratorio* BWV 11. Although in its dimensions and character the oratorio is akin to his cantatas, it occupies a special position as a result of the epical text on which it is based; the text includes a biblical story. In particular, the festive atmosphere and instrumentation of the opening and closing choruses mirror the triumphant joy of Christ's ascension.

Sheet Music: Carus 31.249, full score, performance material available

Sheet Music: Carus 31.011, full score, performance material available



Carl Philipp Emanuel Bach Die Israeliten in der Wüste Oratorium · Oratorio

Lunn · Gauthier · Boden · Berndt
Kammerchor Stuttgart
Barockorchester Stuttgart
Frieder Bernius

Carl Philipp Emanuel Bach: Die Israeliten in der Wüste

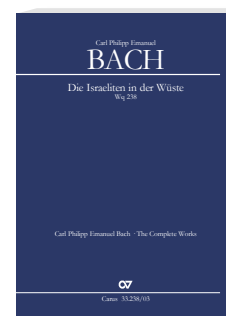
Soli SSTB, Coro SATB, 2 Fl, 2 Ob, Fg,
2 Cor, 3 Tr, Timp, 2 Vl, Va, Bc

Soloists, Kammerchor Stuttgart, Barockorchester Stuttgart, Frieder Bernius

■ Carus 83.292, CD

In 1768, just at the beginning of his long period as music director of Hamburg's principal churches, Carl Philipp Emanuel Bach composed this masterpiece. The new, sensitive musical language of the work delighted contemporaries and colleagues alike. The composition describes the privation-filled journey through the desert by the people of Israel, with its despair and exaltation. The harmonically bold work was first published in 1775 and received numerous performances in German-speaking regions during the lifetime of the composer.

Sheet Music: Carus 33.238, full score, performance material available





**Ich hebe meine Augen auf
Telemann, Heinichen &
Graupner in Leipzig**

Soloists, L'arpa festante –
Barockorchester München,
Rien Voskuilen

■ Carus 83.337, CD

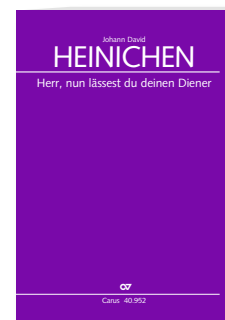
Evidently, in the 18th century, after 1701, teens of students were drawn especially to sacred services in

Leipzig, but also to Georg Philipp Telemann's Collegium musicum, which he founded in 1701. This CD, performed by L'arpa festante

and Rien Voskuilen, gives an admirable impression of the high level musical quality accessible in the University town of Leipzig at the beginning of the 18th century, when Telemann, Heinichen, and Graupner were making music there and presumably studying law "on the side."

Sheet Music: G. P. Telemann: Psalm 121, Carus 39.127, full score, performance material available (see p. 24)

J. D. Heinichen: Canticum Simeonis, Carus 40.952, full score, performance material available



**Motets of the
Hiller-Sammlung
by Homilius, Rolle, Hiller,
Graun and Harrer**

Sächsisches Vocalensemble,
Matthias Jung

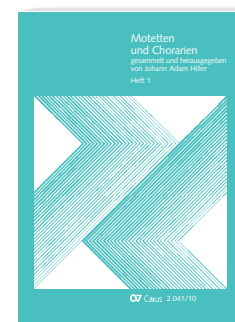
■ Carus 83.269, CD

The six collections of "Vierstimmige Motetten und Arien" published by Johann Adam Hiller offer a selection of motets, mostly from the second half of the 18th century.

They give us an insight into a new age of achievement in which the motet was again able to flourish after this genre had led only

a shadowlike existence for more than a century. Johann Adam Hiller was active as a composer of Singspiel, editor of various musical periodicals, leader of the Gewandhaus concerts, University Director of Music, musical director of the Neukirche, and finally, from 1789, Thomaskantor in Leipzig. Upon Hiller's assumption of the office of Thomaskantor the older motets were replaced in Leipzig church services by contemporary compositions.

Sheet Music: motets and arias for choirs, Carus 2.041, 6 volumes, also available separately



**Johann David Heinichen:
Masses**

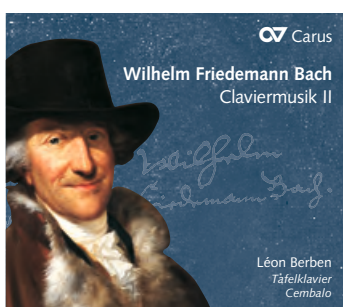
Missa Nr. 11 in D

Missa Nr. 12 in D

Dresdner Kammerchor,
Dresdner Barockorchester,
Hans-Christoph Rademann

■ Carus 83.272, CD

Heinichen's *Missa No. 11* is a late work written in 1728, a year before the composer's death. Laid out as a "number mass," with several independent sections within the movements, especially in its principal choruses it breathes the festive splendor of a courtly ceremony, and its instrumentation is correspondingly lavish. Particularly notable is the independent role of the orchestra. The true experience of the appeal, the virtuoso abilities of the individual musicians in this composition is also reflected in the *Missa No. 12*, the last of Heinichen's masses. It impress through its architectonic power and its inexhaustible originality.



**Wilhelm Friedemann Bach:
Claviermusik II**

Léon Berben

■ Carus 83.388, CD

Wilhelm Friedemann Bach (1710–1784) was one of the most outstanding, yet at the same time, unconventional composers of his time. His work

reflects his ambitious attempt to assimilate his father's legacy and to develop it further to suit the taste of his own generation. This becomes apparent in his keyboard music – from the early works to the late sonatas and fantasias. The oldest Bach son delights us here with his appealing synthesis of highly complex baroque and gallant-sensitive style. Léon Berben underscores the importance of this music with his profoundly inspired playing and continues the Carus series of works by Wilhelm Friedemann Bach.

Sheet Music: Wilhelm Friedemann Bach, Complete Edition, Carus 32.001

Johann Sebastian Bach.

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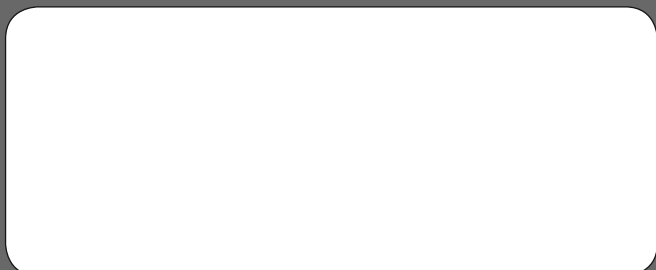
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