

CHORAL MUSIC TODAY

# CARUS

*Magazine*

FOCUS ON ENGLAND

EMOTIONAL  
Handel's English oratorios

SMOKY  
Mendelssohn in England

OUTSTANDING  
Bernius interprets  
Bach's St. Matthew Passion





## Carus Choir Coach Practicing CDs



The Carus Choir Coach offers choir singers the unique opportunity to study and learn their own, individual choral parts within the context of the sound of the entire choir and orchestra. For every vocal range a separate CD containing each choir part is available.

The CD is based on recorded interpretations by renowned artists who have performed the work from carefully prepared Carus Urtext editions

Each choir part is presented in three different versions:

- **Original recording**
- **Coach:** each part is accompanied by the piano, with the original recording sounding in the background
- **Coach in Slow Mode:** through a slow down of the tempo difficult passages can be learned more effectively

**Beethoven:** Symphony No. 9, Finale  
Carus 23.801/91–94

**Handel:** Messiah

Carus 55.056/91–94

**Mendelssohn:** Psalm 42

Carus 40.072/91–94

**Schubert:** Mass in E flat major

Carus 40.660/91–94

**Vivaldi:** Gloria in D major

Carus 40.001/91–94

Further works in preparation



## Dear friends of choral music!

A passion for choral music – that's not only a slogan, but our guiding principle at Carus. Many of us sing in choirs, some of us conduct choirs, while others are active as part-time organists and vocal soloists. Hence, we are constantly testing out our editions and trying new things, always from the perspective of working with choirs. In this edition of our magazine we present two totally new products: practicing CDs from the Carus Choir Coach series help choral singers when learning their choral parts. And our newly-launched Vocal scores XL series – in which the music is presented in large print – will help all those who soon find reading normal-sized notes and text tiring. Give them a try – we are interested in your feedback. Praise and criticism are equally welcome!

The cover of the present issue of *CARUS Magazine* shows some familiar images which come to mind when one thinks of Great Britain. English artist Christopher Corr has created these and other illustrations for the songbook *Singen verbunden*. In this issue we explore the close connections which link the German music history with musical life in the British Isles. The focus is on the composers Handel and Mendelssohn: the first travelled to England at the beginning of the 18th century where he found a situation which greatly favored his creative output in the field of opera and oratorio. Just a century later, Felix Mendelssohn too found – during his travels through Great Britain – optimal conditions firstly for performing as a soloist on piano and organ, and later as a conductor of his own works. And with this two-way exchange, German born composers brought important ideas for repertoire to Great Britain, and took many ideas away with them.

For several years, English choral music has enjoyed increasing popularity in Europe. Christopher Robinson, former Director of Music at St. John's College, Cambridge, writes about the back-


ground to English cathedral music. He is co-editor of a new choral collection published by Carus, and a leading expert on English choral music.

This edition of the *CARUS Magazine* also focuses on forthcoming anniversaries in 2017: Uwe Wolf's article will encourage conductors to program Monteverdi's very approachable choral music and Ingo Bredenbach offers repertoire tips for the upcoming 500th anniversary of the protestant Reformation. You can also use our new website for researching these topics and others: you will find detailed information on all our music editions, together with indices by theme, occasion and scoring and you can search under individual headings such as "choral music by liturgical year."

Have fun reading!  
On behalf of the entire Carus team

Emanuel Scobel  
Head of International Sales

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# SHORT NOTES

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## BEST EDITION for Carus

We are pleased to be honored by the German Music Publishers Association in 2016 with two BEST EDITION awards. carus music, the choir app, and the youth choir collection *Mehr als Worte sagt ein Lied*, edited by the German Choral Association, Pueri Cantores were chosen to receive these awards.



carus music, the choir app

youth choir collection



## Golden CD

Carus-Verlag has awarded the conductor Prof. Frieder Bernius a Golden CD for his complete recording of the sacred music of Felix Mendelssohn Bartholdy. The award was presented to him by the music publisher, Dr. Johannes Graulich during the German Choir Festival, which took place in Stuttgart, Germany. The sale of over 250,000 recordings of the complete sacred works has set standards and thus has made a not insignificant contribution to what today is the obvious presence of Mendelssohn's complete oeuvre in the concert repertoire.

## Anniversaries in 2017

**Claudio Monteverdi** (1567–1643)

commemorating the 450th anniversary of his birth

**Georg Philipp Telemann** (1681–1767)

commemorating the 250th anniversary of his death

2017 also marks the 500th anniversary of the Protestant Reformation

You will find dates and information for upcoming anniversaries in the present edition of the *CARUS Magazine*, as well as information about further future jubilees on our website:

[www.carus-verlag.com/en/composers/anniversaries](http://www.carus-verlag.com/en/composers/anniversaries)

## Let's meet!

18–23 June 2016

Houston, TX

**American Guild  
of Organists National  
Convention**

9–11 September 2016

Paris

**Congrès National des  
Chefs de Chœur ACJ**

31 October –

4 November 2016

Stuttgart  
**Choratelier**

6–11 August 2016

Vaison-la-Romaine  
**Choralies**

8–11 September 2016

Göteborg

**Nordiskt Kyrkomusik-  
symposium**

## Intangible Cultural Heritage

Singing of chorales, as an important, traditionally rich and unique form of cultural expression has been recognized by UNESCO and is now included on the German Nationwide Inventory of Intangible Cultural Heritage.

[www.unesco.de/en/kultur/immaterielles-kulturerbe/german-inventory/inscription/choral-singing.html](http://www.unesco.de/en/kultur/immaterielles-kulturerbe/german-inventory/inscription/choral-singing.html)



## Separate editions

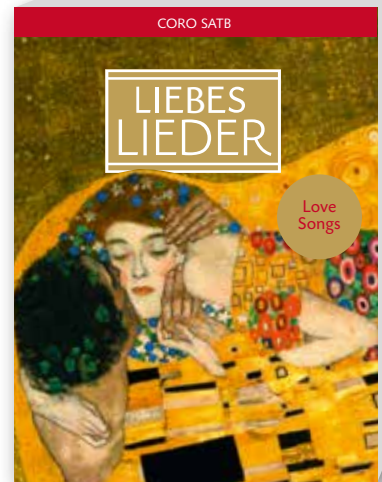
You will find over 2,400 works contained within various Carus choral collections which may also be ordered as separate editions. Take advantage of this economical offer to create individual programs to serve your specific choral needs.



Photo: Holger Schneider

## Honored

In 2016 the conductor Hans-Christoph Rademann will be honored with the European Church Music Award by the city of Schwäbisch Gmünd. In their decision for bestowing Rademann with the award the jury acclaimed "his passion in interpreting and rediscovering ancient early music, as well as his dedication to the lively communication of contemporary sacred music." Without a doubt he has also merited this high honor in recognition of his recording of the complete works of Heinrich Schütz, which is currently being recorded with the Dresdner Kammerchor on the Carus label – 13 CDs of this undertaking have already been released. The award will be presented to Hans-Christoph Rademann on 16 July 2016 at the opening of the festival of European Church Music 2016, to be held in Schwäbisch-Gmünd.



## Love Songs

Love will be the central theme of the next installment of the award-winning LIEDERPROJEKT. This edition will be issued in the fall and, as always, you can look forward to a songbook with a CD, a choral collection with new and well-known arrangements, a piano score and two CDs containing performances of selected pieces from the edition.

## IMPRINT

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from *Singen verbindet*  
(Carus 2.421)





# COLORFUL AND FULL OF EMOTION

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Jürgen Budday gives an overview of Handel's English oratorios

**G**eorge Frideric Handel spent no less than two thirds of his life in England. At the age of 25, following four years' study in Italy, he travelled to London for the first time. Just a little later he moved there for good and lived in this city, apart from travels, until the end of his life. It is therefore not surprising that his most important and greatest compositions were written in England and in the English language; these include three odes and most of his twenty-five oratorios. In this article, we are focusing in particular on works published by Carus in Urtext editions (in the original language with German translations): the ode *Alexander's Feast*, and the oratorios *Israel in Egypt*, *Saul*, and *Messiah*.



The English oratorio can to a certain extent be described as Handel's invention. In it, he welded together the experiences from his stay in Italy (Italian opera) with elements of the German Passion Oratorio (for example, his *Brockes Passion* of 1719) and the English anthem. Handel used primarily subject matter from the Old Testament, in which scenes from the story of the Israelites constitute the central focus. But he often enriched and expanded these with related dramatic and/or additional personal insertions. The libretti of *Messiah* and *Israel in Egypt* are taken almost word-for-word from the Bible and *Saul* also draws upon texts from the Bible. These libretti were compiled by Charles Jennens, who can probably be described as the most important of Handel's librettists (However the libretto of *Alexander's Feast* is based on an ode by John Dryden and was written by Newburgh Hamilton). Handel was less concerned with a dramatic structure for the oratorios than a portrayal of the solemn and sublime and the expression of emotions and moods (they are not, after all, operas, and a staged performance was not intended, despite minor stage instructions in some of the scores).

The period in which the above-mentioned works were written was a very fruitful phase in Handel's creative output. He composed the ode *Alexander's Feast* in 1735/36, *Israel in Egypt* and *Saul* in 1738/39, and *Messiah* followed in 1741/42. Furthermore, during this period he composed not only the oratorio *L'Allegro, il Penseroso ed il Moderato* (1740), but also a further eleven (!) operas, including what is probably his best-known, *Xerxes*, and – as his very last opera of all – *Deidamia* in 1741. It might be reasonable to assume that this intensive concentration on opera also rubbed off on the oratorios. But this is not the case at all with *Messiah* and *Israel in Egypt*. In these two oratorios Handel tells a story, describes, explains; and with tremendous stylistic sensitivity, and (as in *Israel in Egypt*) programmatic scenes are vividly unfolded. *Messiah* takes the listener on a journey into the life and Passion of Christ, allowing us to participate compassionately. The fact that divine actions underlie everything becomes clear, particularly in the great hymns of praise at the end of the oratorios. Characteristically *Messiah* and *Israel in Egypt* are

the Handelian oratorios with the greatest proportion of choruses and the latter can almost be described as a chorus-oratorio. In Parts II and III alone ("Exodus" and "Moses' Song"), the ones which are usually performed, 20 of the 31 numbers are for the chorus. The rest of the work comprises short recitatives and seven arias. Part I, the *Funeral Anthem*, consists entirely of numbers for chorus.

*Saul* is conceived quite differently: There the chorus participates in less than a quarter of the complete work. Recitatives and arias dominate in a work which is scored for twelve (!) individual characters, therefore placing it much closer to the operatic genre. Handel makes this clear in formal terms by dividing the work into acts and scenes. Part II of the ode *Alexander's Feast* (based on an ode by John Dryden) reveals its dramatic character even more strongly. As already mentioned, in all of his works Handel was less concerned with the dramatic portrayal of individual characters; he worked far more with highly differentiated musical emotions and the subtle expression of emotional states. He allows the listener to share in the emotions of the protagonists involved.

However, this requires a high degree of sensitivity from the performers regarding the expression and the rhetorical figures found in the score. There are very few dynamic indications, articulation markings are extremely sparse, and the relationship of words to music has to be discovered. But it is precisely these things which are essential for the understanding of the music, for shedding light on the plot and for the vitality of interpretations. This will determine whether audiences simply hear the music or are gripped by it. Performers have a high degree of interpretative freedom, and, at the same time, a great responsibility to do justice to the work. A fascinating exercise and challenge for a conductor! It is impossible to embark upon a detailed study of the score here. But it is worth mentioning a few representative passages, including: several numbers in the Passion section (Part II) of *Messiah*, or the portrayal of the plagues in *Israel in Egypt*, the lament of Israel on the death of Saul and Jonathan in *Saul*, or the lament in Part II of *Alexander's Feast* (nos. 7 to 10). This is truly great, moving, rousing, emotional music.

And it is worth thinking about another, not entirely unproblematic aspect of performance: the question of different versions and arrangements of the orato-

rios. It can be assumed that these various versions are not different versions of works, but rather versions made for different performances (of a given oratorio), i.e., Handel adapted his works to suit the performance conditions in each location (the available instrumentalists, vocal soloists, quality of the choir, performance space, entertainment quality for the audience, etc.) and by doing this, tried to maximize the chances for success of a revival in each of these places.

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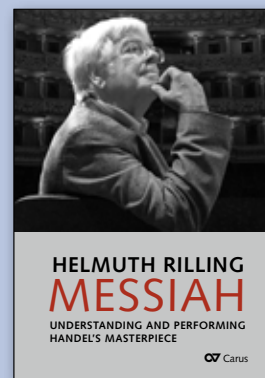
## Handel worked with highly sophisticated musical emotions and subtle portrayals of emotional states.

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*Alexander's Feast*, alone, survives in five versions (1736, 1737, 1739, 1742, 1751). The Carus edition contains both the first version of 1736 and the last version of 1751 (Carus 55.075). The differences are not insignificant and it requires careful consideration about which one to choose as an interpreter.

There are also five versions of *Messiah* (1742 Dublin; 1743 London; 1745/49 London; 1750 London; 1754 the "Foundling Hospital version"). In the Carus edition all the variants are clearly listed one after another (Carus 55.056). Alternatives which were never performed by Handel himself are found in an Appendix, so that conductors can make well-founded decisions for their own performances. *Messiah* and *Alexander's Feast* were the oratorio and ode, respectively, which received the greatest acclaim during Handel's lifetime. They were widely performed and secured his success and reputation. It is no coincidence that it was precisely these works which Mozart later arranged in full and clothed them with a classical orchestral garb.

Three different performance versions of the oratorio *Saul* were made: 1738, 1739, 1741. The Carus edition follows the first version of 1738 (Carus 55.053). The oratorio *Israel in Egypt* represents a special case. Although nowadays it is mainly only Parts II ("Exodus", the exodus of the Israelites from Egypt) and III ("Moses' Song", a great hymn of praise to God) which are performed, it was originally a three-part oratorio. Interestingly enough Handel composed Part III first, then Part II. Only after com-



**Helmuth Rilling**  
**Messiah. Understanding and Performing Handel's Masterpiece**  
In collaboration with  
Kathy Saltzman Romey  
■ Carus 24.070, 128 p.

This book on Handel's *Messiah* reflects Helmuth Rilling's 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.

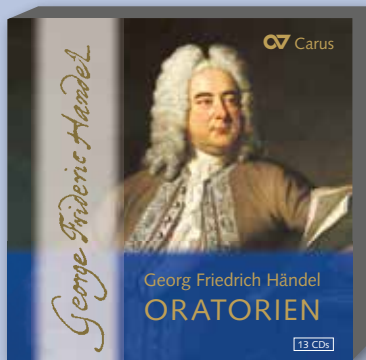
Translation into German language available, other languages in preparation.



**Messiah HWV 56**  
with variant movements  
Soli SATB, Coro S(S)ATB, 2 Ob, 2 Fg,  
2 Tr, Timp, 2 Vl, Va, Bc / 150 min  
(English/German)  
ed. Ton Koopman, Jan Siemons

■ Carus 55.056, full score, vocal score, choral score, study score, complete performance material  
**NEW: Vocal score XL (Large Print)**

also available in carus music, the choir app, and in the series Carus Choir Coach (Practicing CDs)



### George Frideric Handel: Oratorios

“The finest Composition of Musick that ever was heard” – Handel’s oratorios, especially *Messiah*, were very popular already at his lifetime. A box containing 13 CDs assembles many of his great oratorios. Famous soloists and ensembles, the Kölner Kammerchor, Kammerchor Stuttgart and the Winchester Cathedral Choir, guarantee excellent interpretations.

■ Carus 83.040, CD box set with 13 CDs  
Content:

#### Alexander’s Feast

Kölner Kammerchor, Collegium Cartusianum, Peter Neumann

#### Messiah

Kammerchor Stuttgart, Barockorchester Stuttgart, Frieder Bernius

#### Israel in Egypt

Vocalensemble Rastatt, Les Favorites, Holger Speck

#### L’Allegro, il Pensieroso ed il Moderato

Kölner Kammerchor, Collegium Cartusianum, Peter Neumann

#### Brockes-Passion

Kölner Kammerchor, Collegium Cartusianum, Peter Neumann

#### Solomon

Winchester Cathedral Choir, FestspielOrchester Göttingen, Nicholas McGegan

pleting these compositions did he decide to make a three-part oratorio by placing “The Ways of Zion do mourn” first; this is the lament of the Israelites on the death of Joseph (son of the Israelite patriarch Jacob). In doing so, he drew on an earlier composition (the *Funeral Anthem for Queen Caroline*) which he only had to adapt slightly.

In the 1756–58 version the introductory *Funeral Anthem* was omitted and instead, Handel introduced sections from various other oratorios. And thus *Israel in Egypt* was performed in two different forms: first of all, as an oratorio in three parts, or secondly only the actual exodus from Egypt, i.e., Parts II and III. The *Funeral Anthem* (Part I) continues to be performed separately, as before. This is reflected in the new Carus edition; it offers not only parts I to III complete (Carus 55.054/50), but also part I (Carus 55.264), and parts II and III (Carus 55.054) as separate volumes.

In terms of scoring, Handel displayed great versatility. The orchestral scoring of *Messiah* can be regarded as a kind of basic scoring for Handel’s oratorios: the strings are joined by two oboes and two trumpets, plus timpani. The bass part is naturally scored for cello and bassoon.

To this basic instrumentation are added a four to five-part chorus and four soloists. With *Israel in Egypt* the orchestral forces are expanded by the addition of two flutes and three trombones. The chorus writing is scored for double choir for long stretches, and despite the modest amount of solo writing, six soloists are required. *Alexander’s Feast* is scored for rich orchestral forces: two flutes and two oboes are joined by three bassoons, two horns, two trumpets and timpani, strings with three violin parts, two viola parts, a solo cello, tutti celli and double bass all contribute to a sumptuous sound. The chorus expands at certain points to a

seven-part texture, and four soloists add to the overall musical sound. *Saul* is scored for even more varied forces. Twelve solo parts alone (which can be covered by six soloists) are required. The orchestra is similar to that in *Israel in Egypt*, but also calls for a carillon and a harp, a particular refinement to the sound.

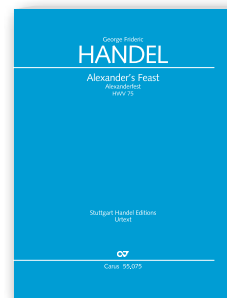
## Naturally the positioning of the whole ensemble influenced the sound tremendously.

A fundamental comment concerning the scoring of the continuo: the scoring can be varied according to the musical situation, character and emotion of a piece. This applies to whether the bass line should be played by cello or bassoon, or even by gamba and double bass or violone if neces-

sary, and to the harmony instruments of harpsichord, organ and theorbo or lute. The greater the tonal variety and character of the instruments, the more lively the continuo part can be. This instrumental combination is the basis for each and every performance and in itself can achieve an astonishing effect alone.

Naturally the positioning of the whole ensemble influenced the sound tremendously. This did not differ inconsiderably from the practice followed in continental Europe during the 19th and 20th centuries. Hans Joachim Marx wrote about this: “In the middle of the stage (stood) the organ, and left and right of it semi-circular podiums were built up in the style of an amphitheater, on which the instrumentalists sat in raked tiers. The harpsichord probably stood in front of the organ, with the basso continuo instruments (cello, double bass, theorbo, etc.) grouped left and right. Behind this group the string and wind instruments were arranged on rostra, with

NEW



**Alexander’s Feast** HWV 75  
Soli SATB, Coro SATB, 2 Fl dolci, 2 Ob, 3 Fg, 2 Cor, 2 Tr, Timp, 2 (3) Vl, 2 Va, Vc, Bc / 85 min (English) ed. Felix Loy  
■ Carus 55.075, full score, vocal score, choral score, complete performance material

In your concert you can perform the Concerto per la Harpa HWV 294, which was composed for the premiere:

**Concerto per la Harpa** (Organo) in B HWV 294 (op. 4, Nr. 6) Arpa (Org), 2 Fl dolci, 2 Vl, Va, Bc / 12 min ed. Felix Loy  
■ Carus 55.294, full score, complete performance material



the horns, trumpets, bassoons and timpani positioned on the top level. The chorus was in front of the orchestra, and at the front of the stage, separated by a balustrade, the vocal soloists sat [...]. The important difference between English oratorio performances of the 18th century and continental ones of the 19th and 20th century accordingly lies in the positioning of the vocal soloists and the chorus in front of, not behind, the orchestra. In acoustic terms this results in a preference for the vocal over the instrumental, which also corresponded with the aesthetic ideas of the time...". \* It is a configuration worth considering for all ensembles and concert promoters, in places where the spatial layout would allow such an alternative!

Finally, a few thoughts on performance practice. Of course, firstly every conductor has to decide whether he or she wants to perform the work with modern instruments, perhaps even in the classical-Romantic tradition, or in a historically-informed style. Convincingly performed, both these options can do justice to Handel's music. Nevertheless, the author cannot deny that he is an avowed devotee of historically-informed performance practice. With Handel especially, an authentic performance style, if applied to all aspects of the music, gives it a more transparent, lighter sound, one which is more colorful, rhetorically catchy, vivid, tonally daring, virtuosic and, all in all, more communicative and brighter. This requires not only an instrumental ensemble specializing in these techniques, but also a chorus trained and experienced in Baroque musical practice, and soloists who are really familiar with the type of sound and the vocal and technical aspects of Baroque music (coloratura, ornamentation!). This is, however, a broad field which requires special study. Some tips on this can be found in the Carus edition of the *Messiah* score. There are also further references to specialist literature on Baroque performance practice.

Jürgen Budday

\* Hans Joachim Marx: *Händels Oratorien, Oden und Serenaten*, Göttingen, 1998, p. XXVII



**Jürgen Budday** is founder and artistic director of the Maulbronn Chamber Choir. From 1979 to 2013 he was artistic director of the internationally renowned Maulbronn Monastery Concerts. He has studied Handel's oratorios intensively and he initiated and conducted a

Handel oratorio cycle from 1996 to 2009 as part of the Monastery Concerts. Recordings of the concerts are available on CD.

## Stuttgart Handel Edition Urtext

The vocal works of Handel are performed by choirs throughout the world. Carus is continuously expanding the number of works by Handel it offers in its catalog – including the well-known works as well as musical rarities.

**Messiah** HWV 56 (English/German)  
Soli SATB, Coro S(S)ATB, 2 Ob, 2 Fg,  
2 Tr, Timp, 2 Vl, Va, Bc / 150 min  
ed. Ton Koopman, Jan Siemons  
■ Carus 55.056

**Saul** HWV 53 (English/German)  
Soli SATB, Coro SSATB, 2 Fl, 2 Ob,  
2 Fg, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Arpa,  
Carillons, Org, Bc / 180 min  
ed. Felix Loy  
■ Carus 55.053  
New: full score paperback

**Israel in Egypt** HWV 54,5  
(English/German)  
Soli SSATBB, Coro SATB/SATB, 2 Fl,  
2 Ob, 2 Fg, 2 Tr, 3 Trb, Timp, 2 Vl, Va,  
2 Bc / 130 min  
ed. Clifford Bartlett  
Part I: The Lamentation of the Israelites  
for the Death of Joseph / Part II: Exodus  
Part III: Moses' Song

**Part I–III**  
■ Carus 55.054/50  
**Part I**  
■ Carus 55.264  
**Part II–III**  
■ Carus 55.054

**Brockes-Passion** HWV 48 (German)  
„Der für die Sünde der Welt gemarterte  
und sterbende Jesu“, based on a copy  
by J. S. Bach  
Soli STB, Coro SATB, 2 Ob, Taille, 2 Fg,  
2 Vl, Va, Bc / 150 min  
ed. Andreas Traub  
■ Carus 55.048



**L'Allegro, il Penseroso ed il Moderato**  
Oratorio in 3 parts HWV 55  
(German/English)  
Soli S(A)TB, Coro SATB, Fl, 2 Ob, 2 Fg,  
Cor, 2 Tr, Timp, Bc / 120 min  
ed. Matthias Wamser, Helmut Bornefeld  
■ Carus 29.214

**Dettinger Te Deum** HWV 283  
(English/German)  
Soli ATB, Coro SSATB, 2 Ob, Fg, 3 Tr,  
Timp, 2 Vl, Va, Bc / 40 min  
ed. Benedikt Poensgen  
■ Carus 55.283

**Ode for St. Cecilia's Day** HWV 76  
(German/English) / Soli ST, Coro SATB,  
Fl, 2 Ob, 2 Tr, Timp, 2 Vl, Va, Bc  
50 min / ed. Christine Martin  
■ Carus 10.372

**Dixit Dominus** HWV 232  
(Latin) / Soli SSATB, Coro SSATB, 2 Vl,  
2 Va, Vc, Bc / 45 min  
ed. Wolfgang Gersthofer  
■ Carus 55.232

**Laudate Pueri** HWV 237  
(Latin) / Solo S, Coro SSATB, 2 Ob,  
2 Vl, 2 Va, Bc / 22 min  
ed. Paul Horn  
■ Carus 10.372

**Nisi Dominus** HWV 238  
(Latin) / Soli SSATB, Coro SSATB, 2 Vl,  
2 Va, Bc / 13 min  
ed. Christine Martin  
■ Carus 55.238

Complete listing of all of Handel's works published at Carus  
[www.carus-verlag.com/en/composers/handel](http://www.carus-verlag.com/en/composers/handel)



Ely Cathedral, Cambridgeshire, Photo: David Iliff, License: CC-BY-SA 3.0

# SURVIVAL AND RENEWAL

## English Cathedral Music

**T**he history of English Cathedral Music is one of survival and renewal. The Reformation, a gradual process which began in 1533, makes a convenient starting point for the newly published anthology *English Choral Music* by Carus. Henry VIII's break with Rome had many unforeseen repercussions. Monasteries were destroyed and there was a general re-think of doctrine and liturgy. It is fortunate that Henry VIII reformed some monasteries as ca-

thedrals, thus preserving the musical and scholastic foundations. Following Henry VIII's death in 1547 the *Book of Common Prayer* appeared in 1549. English replaced Latin, and Mattins, Holy Communion and Evensong replaced the monastic "hours." Motets became Anthems and Canticle settings came to be called Services. Music was to be simple and homophonic. It is fortunate that there were composers of international stature (Thomas Tallis and William Byrd) who could work within these restraints.

Others (Richard Dering and Peter Philips) took refuge in the Netherlands. After ten years of extreme religious turbulence, Elizabeth I attempted some compromise. She spared her composers at the Chapel Royal from censure, even granting them a monopoly of printed music (Tallis, Byrd and Thomas Morley). Byrd, often at his own peril, remained faithful to Catholicism. By the start of the Stuart dynasty (1603) Latin had virtually disappeared from the liturgy. Composers like Orlando Gibbons,



Thomas Weelkes and Thomas Tomkins were prolific in all genres, including madrigals. The verse anthem (with solo lines and accompaniment) reflects a contemporary trend. But, following the execution of Charles I and the establishment of a republic, choirs were disbanded, music and organs were destroyed and buildings desecrated.

The restoration of the monarchy in 1660 enabled a general renewal to take place. The Chapel Royal, as ever, was at the heart of musical developments and Delham Humfrey, John Blow and Henry Purcell were choristers there. Anthems became more varied, some assuming the proportion of short cantatas, often with instrumental accompaniment. Blow and Purcell had great dramatic gifts and, like Tallis and Byrd, were adventurous in their use of harmony and dissonance. Blow's *Salvator Mundi* is a good example of this; why he set a Latin text, however, remains a mystery.

The arrival of George Frideric Handel in London in 1712 was a significant event. A German composer of Italian opera, who was to assimilate the choral grandeur of Purcell (as in his *Te Deum in D*) he wrote impressive anthems for many special occasions. He achieved celebrity status and composers like William Boyce and Maurice Greene aspired to emulate him. They wrote many anthems, some of great length and two of their finest are included in our choral anthology. Cathedral music now seems to enter a period of prolonged mediocrity. Masterpieces like Jonathan Battishill's *O Lord, look down* are rare. This coincides with a time when religious observance was dwindling, conduct of the liturgy perfunctory and the morale of choirs at a very low ebb. Composers like Thomas Attwood and William Crotch wrote elegantly but without great ambition. The same cannot be said of Samuel S. Wesley or Attwood's godson, Thomas A. Walmisley, whose *Canticles in D minor* feature a vigorous and independent organ part. Wesley's imaginative writing for organ, his use of choral recitative and an original sense of harmony and dissonance are his main hallmarks. His smaller pieces find him at his best; his extended anthems, though variable in quality, have some inspired moments and several fine arias.

If Handel was once a model, Felix Mendelssohn Bartholdy has now succeeded him. At a time when English music struggled to find a voice of its own, Louis Spohr and Charles Gounod should also be mentioned, though the revival of interest in Johann Sebastian Bach is perhaps more significant. A mid 19th century Anglo-Catholic revival (The Oxford Movement) in due course created the right climate for a revival of Cathedral music. Hubert Parry and Charles Villiers Stanford are usually associated with this renaissance. Both were influential teachers (at Oxford, Cambridge and The Royal College of Music) and prolific composers in all genres. Unlike Parry, Stanford is best known for his church music. His fine Latin Motets were originally written as pre-prandial Grace anthems for Trinity College, Cambridge. He broke new ground with his many "Service" settings which have a distinctly symphonic flavour.

Edward Elgar who was a Catholic, self taught and not an organist, outshone these composers in the wider musical

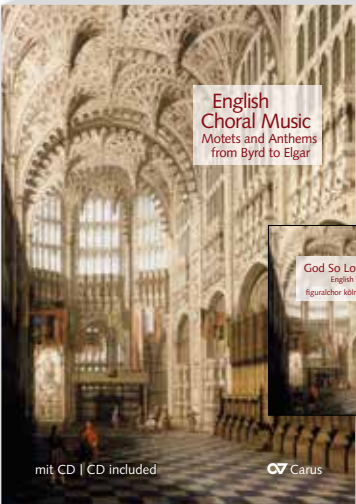
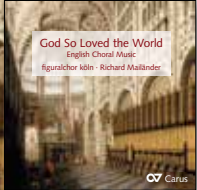
sphere. The early pieces included in our choral anthology were written for his father's choir at St. George's Catholic church in Worcester. Initially they received scant attention elsewhere, probably because the Latin texts offended Anglican sensibilities. Today the atmosphere is more ecumenical and Latin is widely accepted in the Anglican church. Masses can be heard regularly at many cathedrals and colleges. Henry VIII (a composer himself) might well have approved.

Christopher Robinson

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Dr. Christopher Robinson, formerly choir director at St. John's College in Cambridge, is – together with Prof. Richard Mailänder (Archdiocese of Cologne) – editor of our new choral collection with music from Great Britain: *English Choral Music – Motets and Anthems from Byrd to Elgar*.

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# JOURNEYS INTO THE SMOKY NEST

From a letter from Mendelssohn to William Bartholomew, 3 July 1847

In the following sentence it sounds to me more scriptural to leave the words as <sup>the words already</sup> *then I wish* ~~to~~ *thus*:

*then I wish to thus* *Go up again and still look towards the sea.*

*then also, the earth is as noon* . — And then would you like this:

*then also, the earth is as noon* . — If possible I should wish to <sup>have</sup> *omit* "I implore thee":

*then is a sound of abundance of rain. He need not pray afterwards for the answer. This wish pray which does not sound as scriptural to me, if I am wrong, ~~omit~~ (leave it; but if not) the words "to my prayer" might be repeated instead of them. The following is (Psalm 28, 1 and could not the following sentence*

*Unto thee will I cry Lord my voice, be not silent to me*

## Mendelssohn in England

It is horrible! It is amazing! I am giddy and confused! London is the grandest and most complicated monster on the face of the earth", wrote Felix Mendelssohn Bartholdy on 25 April 1829 to his family in Berlin. For four days the young composer had been living in the English metropolis; it was the first stop on a major grand tour which was to take him (with breaks) to Austria, Italy and France. He was to travel to no other country as often as he did to England in the course of his short life; nowhere else did he experience such success, particularly with his oratorios.

All in all, Mendelssohn made the voyage across the English Channel ten times despite the fact that it was anything but a comfortable journey in 1829. On 18 April the steamer "Attwood" with Mendelssohn on board embarked on its voyage, but because of engine trouble, strong head winds and finally a calm in the Thames estuary, the boat only arrived in London three days later, where the seasick composer nevertheless pitched into English musical life straight away.

In London – then an economically booming city with the greatest population in the world – there was a bustling concert life, the season had begun.

At the King's Theatre Haymarket, in the Italian opera, leading stars performed for high society. Mendelssohn heard the singer Maria Malibran straight away on the evening of his arrival. In the Hanover Square Rooms noble amateurs organized the Concerts of Antient Music; the Philharmonic Society, patronized by the well-off bourgeoisie, gave concerts in the Argyll Rooms. Through his friend Karl Klingemann, Secretary to the Hanoverian Legation in London, and the pianist Ignaz Moscheles, Mendelssohn made important contacts on his first visit to London with concert promoters, musicians and publishers, as well as dancing at balls held by wealthy families. He developed particularly close connections with the Philharmonic Society, which performed his *First Symphony* in 1829, and in the following years became the focus of Mendelssohn's appearances in London. Mendelssohn took time to visit the Royal Library and to study the manuscripts of Handel's oratorios there; later he was even to edit *Israel in Egypt* for the Handel Society. The organist at St. Paul's Cathedral, Thomas Attwood – himself a pupil of Mozart in Vienna – became a fatherly friend to him. Mendelssohn not only became familiar with Anglican church music, but improvised on the organ at the Cathedral and impressed his audience by playing works by Johann Sebastian Bach.

At the end of the season, Mendelssohn set off for a walking tour of Scotland with Klingemann. Mendelssohn (once again seasick) took a ferry over to the Hebridean island of Staffa to visit the famous Fingal's Cave, still attractions for travellers to Scotland today. The impressions of the journey through the Highlands and his encounters with the legendary world of Ossian made a deep impression on Mendelssohn's work, most directly in the *Hebrides Overture* op. 26 and the *Scottish Symphony* op. 56 (although this was not completed until several years later in 1842).

## No wonder he could barely escape from appointments and commissions

Although his journey home to Berlin was full of obstacles, including a fall from his carriage, it did not prevent him from returning again to the "smoky nest" of London three years later [letter to his sisters, 28 May 1831]. As pianist and conductor he appeared several times at the Philharmonic Society, which also performed his *Hebrides Overture* on 14 May 1832, he published his first

*Songs without Words* op. 19b, and tirelessly played the organ works of Bach. Two journeys the following year confirmed Mendelssohn's reputation and brought him engagements and commissions, including one for the *Italian Symphony* op. 90.

With *St. Paul*, premiered at the Lower Rhine Music Festival on 22 May 1836, Mendelssohn established himself as the greatest oratorio composer of his day. In England the oratorio as a genre enjoyed the highest status as the "cathedral amongst musical genres". The admiration for Handel, particularly his *Messiah*, together with a strong amateur choir movement and the existence of provincial music festivals resulted in optimum performance conditions. While *St. Paul* was being prepared for print, the first English performance of the work took place on 3 October 1836 at the Liverpool Festival. The London premiere took place the following March given by the Sacred Harmonic Society – the most famous amateur chorus in England – and in September 1837, the newly-married composer travelled to Birmingham to conduct the work

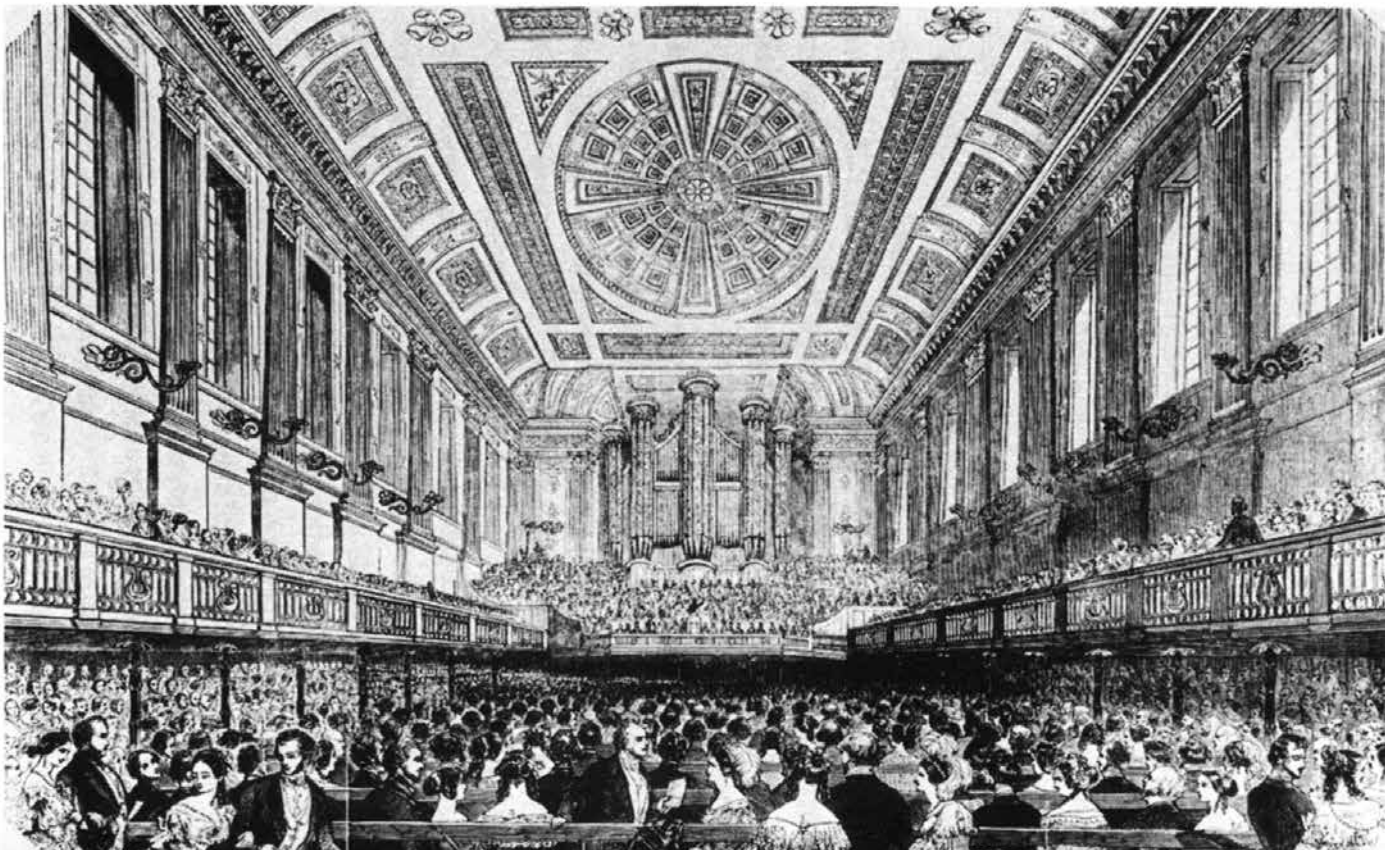
at the music festival there. In 1840 he was again on the podium in Birmingham, this time with *Lobgesang* op. 52, which enjoyed huge success in Great Britain as the *Hymn of Praise*; the audience even stood up at the chorale "Nun danket alle Gott".

At his next visit to England in 1842, Mendelssohn had the honor of an audience with Queen Victoria and Prince Albert. When Mendelssohn played from *St. Paul* on the chamber organ, the royal couple sang with him, and the Queen even performed a song by the composer's sister Fanny. In 1844 Mendelssohn was once again received at the Palace, and also met important personalities including writers such as Charles Dickens. No wonder he could barely escape from appointments and commissions.

Looking at his sacred works alone, many have a direct connection with Great Britain. Mendelssohn's setting of *Hear my prayer* (*Hör mein Bitten*), consciously written in the style of an English verse anthem for solo voice and choir in 1844 for the opening of the concert hall Crosby Hall, became an absolute hit. The *Three*

*sacred Songs* op. 96 for alto solo, organ and choir, described as "Anthem" in the autograph manuscript, were a commission from the author Charles Bayles Broadley, as was its later orchestration and additional fugue. For the Anglican liturgy, especially the morning and evening services, Mendelssohn composed a *Jubilato Deo* and a *Magnificat* and *Nunc dimittis* (*Three English Church Pieces* op. 69) in 1847 as well as a *Te Deum* (1832/rev. 1847). Mendelssohn's *Organ Sonatas* op. 64 (1845) were also composed as a sequence in response to a commission from the publisher Coventry & Hollier, who had requested "Voluntaries".

In 1846 the association between Mendelssohn and the renowned music festival in Birmingham led to the high point in the reception of Mendelssohn in England, namely to the commissioning of *Elijah* and its premiere on 26 August 1846. The performance was given in English, which Mendelssohn had mastered perfectly, and he had worked closely with his translator William Bartholomew. Despite insufficient rehearsal time, the premiere, involving over 400 performers, was an enormous



The premiere of *Elijah* in the Town Hall in Birmingham after a drawing in the *Illustrated London News*, 29 August 1846

Lithography after a portrait  
from Theodor Hildebrandt, 1835



success. "Never has a piece by me gone so splendidly at a first performance, or been so enthusiastically received by musicians and audience as this oratorio," Mendelssohn wrote to his brother. *Elijah* became a standard work at music festivals, and alongside *Messiah* was the most frequently-performed oratorio in England for decades.

Mendelssohn's enduring popularity, particularly of his *Elijah*, led to controversies later on in the 19th century, which had a negative influence on the reception of his works into the 20th century. It was implied that he had inhibited the development of English music in the Victorian era, and that he represented the negative aspects of "Victorianism". It remains undisputed that Great Britain offered Mendelssohn magnificent opportunities for performance – he celebrated his greatest successes here, and enjoyed close friendships. Even in the year of his death, he travelled across the Channel to conduct the London premiere of the revised version of *Elijah* on 16 April 1847 and five other performances. The many appointments, however, took a heavy toll, and he returned, exhausted, on 12 May. He never heard a performance in German of *Elias*, and died on 4 November of that year.

Barbara Mohn

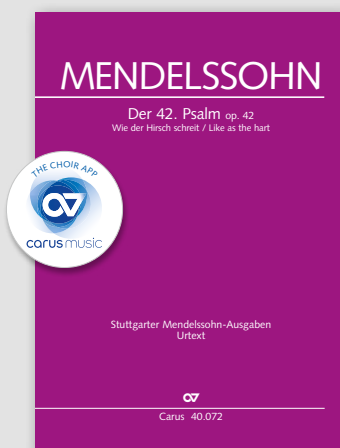


**Dr. Barbara Mohn**  
has been an editor at Carus-Verlag since 1994. She was director of the Editorial Office of the Rheinberger Complete Edition from 2000 to 2008.

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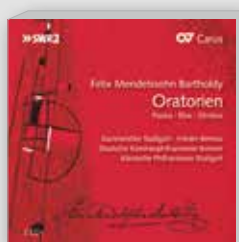
**Like as the hart longs  
Psalm 42**

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# THE 500TH ANNIVERSARY OF THE REFORMATION

The history of music performed in church services,  
sacred and secular concerts

**T**he Reformation was a catalyst of fundamental importance not only for the history of theology and ideas, but also for the history of music. This applies in particular in the area of vocal figural music, but also in the development of organ music, especially works based on chorales. Firstly, there were new theological insights and the doctrine resulting from these, mainly expounded

via sermons and the newly "invented" congregational hymns: the two Reformation hymns *Nun freut euch, lieben Christen g'mein* (EG 341) and *Es ist das Heil uns kommen her* (EG 342) come to mind in which Luther's new, revolutionary doctrine of justification unfolds and is thus propagated in a clearly intelligible way. Secondly, Martin Luther's translation of the Bible into German, with its distinctly poetical language, proved extremely influential; he often invented new words, or made new word combinations. It is hardly possible to overestimate its importance for musical development in Germany, something which has endured to the present.

And not least, the approach to education developed by the Reformers proved to be extremely influential in the musical development of Protestant church music. With the founding of grammar schools (formerly schools emphasizing the study of Latin and Greek) throughout Germany, choirs were formed at these schools which sang motets and chorale settings, later cantatas and entire oratorios and mass settings in church services at a very high standard. The musical education of the pupils must have been taken very seriously if we look at the subjects taught in the curriculum in the 17th and early 18th century.

Further musical development in the Protestant realm first took place against the stylistic and formal background of the late medieval and early modern ages. Here chorale motets and tenor cantus firmus settings – mainly in five parts, some with prior imitation by composers such as Johann Walter or Balthasar Resinarius were important. In the course of music history, in addition to numerous motets, particular forms of Protestant expression were developed, such as Evangelien-Spruchmotette (Gospel-scripture motets). The collections by Melchior Franck, Melchior Vulpius, and Andreas Raselius are particularly significant here.

New forms developed mainly in Italy in the 17th century and a new style were enthusiastically taken up, transformed and adapted for use liturgically in Protestant church music, for example in large-scale double choir and polychoral works. Sacred concertos were composed in which the expression of the text comes particularly to the fore – a fundamental Protestant requirement for spreading the word of God. Here, too, the poetical, linguistic power of Luther's translation of the Bible remains tremendously effective even now.

In particular, the Protestant chorale continued to play an important role in later music history, for example in the works of Felix Mendelssohn, Johannes Brahms, and Max Reger, and ultimately into the 20th century in the movement for the renewal of church music, with composers such as Ernst Pepping and Hugo Distler, Siegfried Reda and Helmut Bornefeld.

Using different approaches to programming, the musico-historical effects of the Reformation can be reconstructed in performances for the forthcoming 2017





**Heinrich Schütz (1585–1672)**  
**Geistliche Chor-Music 1648**  
 (Complete edition, vol. 12)  
 5–7-part choir, basso continuo  
 ed. Michael Heinemann  
 CD available (Carus 83.232, 2 CDs)

When it comes to paying tribute to Heinrich Schütz's compositional achievement, in his art his treatment of the text and language must be mentioned first. The *Geistliche Chor-Music 1648*, a collection of 29 motets for five to seven voices and one of his most important works, is characterized by his carefully thought-out musical realization of the meaning of the text. In his detailed foreword to the collection the composer presented these as models for composition without a basso continuo – it was his conviction that very young composer should obtain “the proper foundation for a good counterpoint.” Despite the strict counterpoint, stylistically speaking from an earlier era, the “*Musicus poeticus*” imbued his works with a strongly expressive character. The individual motets are structured differently and they differ – according to content – in their length and character. Short, rather straightforward pieces stand alongside long, worked-out pieces with greater expressive intensity, and cheerful, optimistic works are juxtaposed with plaintive ones.

Separate editions are available.

■ Carus 20.912

anniversary, whether it be music for church services, for a sacred evening concert or a large-scale concert.

With **Reformation hymns**, in particular Lutheran hymns through the church year:

- *Nun komm, der Heiden Heiland* (e.g. double choir motet by Samuel Scheidt, Carus 1.154)
- *Vom Himmel hoch da komm ich her* (e.g. five-part choral setting by Johann Eccard, in Carus 4.002)
- *Gelobet seist du Jesu Christ* (e.g. dialog by Johann Hermann Schein, in Carus 4.012)
- *Christ ist erstanden* (e.g. four-part motet by Leonhard Lechner, in Carus 4.022)
- *Nun bitten wir den Heiligen Geist* (e.g. three-part setting by Helmut Bornefeld, Carus 3.098/60)
- *Mitten wir im Leben sind vom Tod umfassen* (e.g. three-part choral setting by Erna Woll, Carus 92.173)

Other key settings of Reformation texts, e.g., Felix Mendelssohn's cantata *Wir glauben all an einen Gott* (Carus 40.187), and Johannes Brahms's motet *Es ist das Heil uns kommen her* (in Carus 40.179), and *Nun freuet euch lieben Christen gemein* in the setting by Michael Praetorius (Carus 1.026) or Johann Eccard (in Carus 4.002), can also be taken as the main theme in developing the musical program for a church service or sacred evening concert.

It might be equally interesting to concentrate on just one **Protestant chorale**, such as *Ein feste Burg ist unser Gott*; here, as well as the ambitious Bach cantata BWV 80 (Carus 31.080) and Bach's *Chorale Fantasia for Organ* BWV 720, there is also Max Reger's magnificent *Chorale Fantasia* on the same work (in Carus 52.801). The arch stretches further to include the *Kirchliche Festouvertüre* by Otto Nicolai (Carus 10.389) and the *Reformation Symphony* by Felix Mendelssohn; one or more of the psalm cantatas by Mendelssohn could also be included. Or an orchestral-choral program could be complemented by the addition of a contemporary work such as Stephan Langenberg's (\*1985) *Reformation Cantata Ein feste Burg ist unser Gott* (Carus 10.801).

Of course, instrumental music, especially **organ music**, can be combined particularly well with choral music. Beginning with sets of variations by Samuel Scheidt or Heinrich Scheide- mann, through the organ music of Dieterich Buxtehude (notably his

grandiose chorale fantasias on *Gelobet seist du, Jesu Christ* and *Nun freuet euch, lieben Christen gemein*) via the organ works of Bach to the organ sonatas of Felix Mendelssohn (*Aus tiefer Not* in the 3rd Sonata, *Vater unser im Himmelreich* in the 6th Sonata) to the chorale preludes and fantasias of Max Reger, published in top quality editions by Carus-Verlag (the Reger Complete Works as well as in individual editions Carus 52.852–854, 52.801, 52.851, 52.857). Or we can choose from the chorale preludes by Johann Christoph Oley (1748–1789), sadly too little-known (Carus 18.101/10 and 18.101/20).

And the **Psalter** which Luther treasured so highly (“and the Psalter alone ought to be so precious and dear / that it [...] might well be called a little Bible”) offers a wealth of points of reference in theological and musical images with characteristic formulations of experiences of faith which are still known today by parts of the population. It is interesting to juxtapose and compare psalm settings with each other. It can be illuminating to present the stylistic change around 1615 in different settings of Psalm 116 by Philipp le Maitre, Christoph Demantius, and Melchior Frank, or even Johann Hermann Schein and Heinrich Schütz (Carus Collection 99.101, CD 83.366). An equally attractive idea is to program different settings of a psalm through the centuries, for example Psalm 51. So Johannes Brahms's motet *Schaffe in mir Gott* (in Carus 40.179) can be juxtaposed with settings of the same text by Albert Becker (Carus 70.024/30) or Carl Loewe (Carus 3.016/30); similarly, J. S. Bach's arrangement of Giovanni Battista Pergolesi's *Stabat mater* in its version with new text can be compared with this psalm (Carus 35.302), the Kleines Geistliches Konzert *Schaffe in mir Gott* by Heinrich Schütz (Carus 20.291) or the setting by Johann Philipp Krieger (Carus 3.030/70) etc.

As in the gospel motets, which are performed in church services alongside the gospel readings, a key word or message from the respective reading can be commented upon musically, and different settings of **key words from the Bible** can also shed new light on this. Different perspectives are shown, for example, in the settings of St. John 3:16 *Also hat Gott die Welt geliebt* by Melchior Franck (Carus 3.052/30), Heinrich Schütz (Carus 20.380), Andreas Hammerschmidt (Carus 1.595), and Hugo Distler (Carus 3.069/60) and in the Bach cantata

# Bach vocal



BWV 68 (Carus 31.068) or the settings in song form by Gerhard Schwarz (EG 51, in Carus 14.033).

Great value is attached, both in Luther's thinking and in theological as well as music history to Mary's hymn of praise, the **Magnificat**, a substantial component of the evening service of Vespers (or Evensong in the Anglican church). There are numerous organ compositions on this theme, such as the alternatim settings of Magnificat verses by Hieronymus Praetorius, his son Jacob Praetorius (Carus 13.003), and Heinrich Scheidemann, or the Magnificat fugue by Johann Sebastian Bach BWV 733. There have also been numerous vocal settings throughout the centuries, beginning with Heinrich Schütz and his four-part *Meine Seele erhebt den Herren* of 1657 (Carus 20.426), to the motet of the same name by Bach's pupil Johann Ludwig Krebs (Carus 1.617), the large-scale *Mein Herz erhebet Gott* (Carus 40.126/30) by Felix Mendelssohn, to contemporary Magnificat settings by composers such as Karl-Michael Komma (Carus 10.292), Jürgen Essl (Carus 7.342), Gerd Zacher (Carus 10.067), and the jazzy setting by Christoph Schönherr (Carus 27.208). A simple search in the Carus catalog produces 272 matches for the word "Magnificat". For more modest resources, the *Magnificat* in G minor by Antonio Vivaldi (Carus 40.002) is highly recommended, and for larger forces, as well as the setting by Johann Sebastian Bach BWV 243 (Carus 31.243) there is the magnificent setting by his second son Carl Philipp Emanuel Bach (Carus 33.215/01).

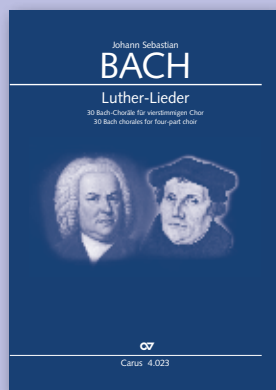
Thus, the musical effects of the Reformation of 500 years ago can be experienced in many different ways – in the music of church services, in sacred or secular concerts – and Luther's dictum can be heard in sound: "The music brings the text to life".

Ingo Bredenbach



**Ingo Bredenbach**, Church Music Director, Rector and Professor at the Tübingen Kirchenmusikhochschule from 1998 to 2009, has been Kantor at the Stiftskirche Tübingen and Regional Kantor for the Protestant Diocese of Tübingen since 2010.

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



**Johann Sebastian Bach: Luther-Lieder**  
30 Chorales (German) / Coro SATB  
ed. Klaus Hofmann

200 years after Luther, artistic preoccupation with the Protestant hymn reached its zenith in the music of Johann Sebastian Bach. Extraordinarily artistic arrangements stand in contrast to simple, yet anything other than just rudimentary settings of four-part chorales for the congregation which even today touch and attract people more than anything else. The present volume contains 30 such Bach chorales based on hymns by Martin Luther.

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## CANTATAS · NEW EDITIONS

### Widerstehe doch der Sünde BWV 54

Stand firm against the lure of sinning  
Cantata for Oculi (German/English)  
Soli A, 2 VI, 2 Va, Bc / 13 min  
■ Carus 31.054, full score, vocal score, complete performance material

### Herr Gott, dich loben alle wir BWV 130

Lord God, we praise thee all of us  
Cantata for St. Michael (German/English)  
Solo SATB, Coro SATB, Fl, 3 Ob, 3 Tr, Timp, 2 VI, Va, Bc / 14 min  
■ Carus 31.130, full score, vocal score, choral score, study score, complete performance material

### Gott soll allein mein Herze haben BWV 169

My God alone this heart possesses  
Cantata for the 18th Sunday after Trinity (German/English)  
Soli A, Coro SATB, 2 Obda, Taille (Eh), 2 VI, Va, Bc, Org obl / 27 min  
■ Carus 31.169, full score, vocal score, choral score, complete performance material

### Der Herr denket an uns BWV 196

The Lord careth for us. Cantata for a wedding (German/English) / Soli STB, Coro SATB, 2 VI, Va, Vc, Bc / 14 min  
■ Carus 31.196, full score, vocal score, choral score, complete performance material

## RECOMMENDATION

### Ein feste Burg ist unser Gott BWV 80

A mighty fortress is our God  
Cantata for Reformation Day (German/English)  
Soli SATB, Coro SATB, 2 Ob/2 Obda, Obca, 2 VI, Va, Bc / 30 min  
■ Carus 31.080, full score, vocal score, choral score, study score, complete performance material





# ST. MATTHEW PASSION

## Artist and editor in conversation

Frieder Bernius (FB) has made his first recording of *St. Matthew Passion* – using the new Carus edition by Klaus Hofmann (KH). In conversation, both give their insights into their evaluation of the work from their respective scholarly and artistic points of view.



Photo: Gudrun Bublitz

### What is so unique about Bach's *St. Matthew Passion*? How does it differ from other Passions?

**KH:** However you approach the *St. Matthew Passion*, whether it be as a listener or a scholar, you immediately sense that to a certain extent you are treading on sacred ground, sacred because of the solemnity of Christ's Passion, but also sacred because of the art of Johann Sebastian Bach and, not least, through a long, tremendously rich tradition. The custom of performing a musical setting of Christ's Passion in Holy Week stretches back to the beginnings of Christianity. Bach's Passions according to St. John, St. Matthew, and St. Mark were composed in the years after 1723, all three composed as music for the service of vespers on Good Friday. In musico-historical terms, they form a culmination point in the genre and gain greatly from the tremendous wealth of artistic possibilities which had built up in the tradition of this genre. However, with the *St. Matthew Passion* and its large-scale structure with double choir and double orchestra, Bach also created a new and unique high point for this form.

**FB:** I continue to be fascinated by how Bach is able to make his personal apprehension audible in every detail of this text. And on the other hand, how this word-to-music relationship loses nothing of its power even after decades of hearing it, but affects me more deeply with each encounter. Personal sorrow has never been expressed more impressively in sound – at least before the 18th century.

**KH:** Indeed. Certainly it can be said that it is the unsurpassable intensity of the

religious and artistic message, the textual and musical complexity, the wide range of emotions and forms of expression which gives the arias their depth of contemplation, the recitatives their sense of apprehension, the chorales their warmth and intimacy, and which, heightened by the double-choir texture, lends the framing



### St. Matthew Passion BWV 244

A practical performing Urtext edition based on the latest state of Bach research (German / English)

■ Carus 31.244, full score vocal score, choral score, study score, complete performance material

also available in carus music, the choir app

All major vocal works by Johann Sebastian Bach are available as Carus editions with performance material for sale.

choruses of the work their sublime character, and the crowd choruses their dramatic might.

Among the special qualities of the *St. Matthew Passion* is something else. It was not originally conceived as concert music, but as music for a church service. But in its artistic perfection it towers far above its utilitarian liturgical purpose and reaches the heights of an aesthetically autonomous work of art.

### Frieder Bernius, in 2015/16 you recorded this work for the first time on CD. Do you recall your first encounter with the Passion?

**FB:** That was at the beginning of the 1960s, when the *St. Matthew Passion* was part of the most solemn Protestant holy day, Good Friday. As part of that, my parents shared their enthusiasm for the final chorus, and other parts of the work, with me. And at that time I had a private recording from a South German Radio broadcast on Magnetophone reel-to-reel tapes; I had asked for this – not only the recitatives and chorales, but also the “Erbarme dich” aria. It had obviously already particularly struck me back then, which feelings Bach was able to express in the key of B minor.

Since then the work has captivated me, and it has continued to exert its fascination. But I was 40 before I approached the Passion for the first time as a conductor. And then it was another ten years before I achieved a performance with forces of this size. It took a considerable time until I was able to free myself from the performing tradition, and thus find my own approach as an interpreter. By the way, I have written about this in greater detail in my personal remarks in the CD booklet, something which I do not do for every recording.

### The recording uses the latest Carus Urtext edition of 2012. Klaus Hofmann, what is special about your edition?

**KH:** The edition reflects the current state of research, that is, it includes in particular the discoveries and experiences of research into Bach sources and philology of the past 60 years. What is new is a focus on

practical performance. Unlike a traditional historical-critical edition, the Critical Report avoids a description of sources which are not significant in establishing a text of the work, or, therefore for an artistic interpretation. As well as this, in the music text, performance instructions such as legato slurs and staccato dots, dynamic and ornamentation symbols have been added in parallel passages to a far greater extent than in traditional scholarly editions. All these additions are identified typographically in the musical layout so that interpreters are free to adopt these to whatever extent they choose.

**Bach's score and original performance parts are full of uncertainties and contradictions. How are these shown in your edition?**

**KH:** If you start from present-day performance conventions, you could assume that Bach's parts contain exactly the same material as his score and are therefore uninteresting for the edition. But this is not the case. As a rule, Bach's scores contain far less than the parts do – what is missing is to a large extent the markings that are generally required for the performing musicians: legato slurs, staccato dots, dynamic markings, ornamentation marks and so forth, and also the figuring in the basso continuo parts. Most of this was usually only entered afterwards in the parts by Bach. But quite often he was not rigorous about the final articulation of motifs, and he indicates some of them one way and some another. To this is added Bach's habit of making alterations in the parts rather than the full score, without entering these in the score. Furthermore, there are parts which are not contained in the full score and are only found in the performance material, such as the soprano in the ripieno of the framing choruses of Part I of the Passion, the flute parts for no. 8, and the gamba part for no. 34, "Mein Jesus schweigt zu falschen Lügen stille". In the musical layout of this edition, these uncertainties and contradictions in the sources have not been included. For it is important for the musician to have an unambiguous music text, without any ifs and buts. The editorial decisions which I have made are explained in the Critical Report, and can therefore be reconstructed.

**A scholarly evaluation of a work is not only an end in itself. How can this knowledge be useful to a modern-day performer?**

**KH:** The editor's scholarly evaluation of the sources of a work has the aim of producing the text of the work in an "Urtext edition"

in its authentic and final form, and of portraying the composer's intentions as clearly as possible. With the publication of an edition, the editor's work ends, and at this point the interpreter's work begins. His or her evaluation of the work begins with the score, with the music as well as with the text of the work which should – and this is the starting point for our new edition – include a foreword and Critical Report.

**FB:** I was recently able to report on the pleasures and pains of my experiences in preparing editions of all kinds at a conference of a research group for German editions. In particular on the subject of to what extent I can trust an editor and his/her conclusions if, for example, he/she has tacitly added articulation or dynamic markings which are only found in one place, to parallel places. This process might perhaps make my work easier. But it does not give me an opportunity to come to my own conclusions if no information is provided about it. But it would not simply be serving my own interests if I said that I can firmly rely on this edition by Klaus Hofmann in this respect.

For me, over the years, it has transpired that I have developed new interpretative insights every six to ten years or so into a work which I already know well. And as far as the performance material is concerned, this means that after such a gap of time, I prepare the parts afresh as regards articulation, phrasing, rhetorical emphasis, or the balance of vocal and instrumental parts.

The publisher's suggestion of recording the work in the new edition by Klaus Hofmann coincided with a new interpretative approach. And, conscious that this is my first and probably also my last recording of this work, several aspects were equally important to me: Hofmann's foreword and Critical Report on the likelihood of Bach's intentions have been important to my thinking, plus his affirmation of the kind of performance practice favored by me, with precisely this number and choice of singers and instrumentalists familiar with historical performance practice.

When I record a previously unknown work, I cannot draw on earlier interpretative experiences. But after becoming ever-better informed about the scholarly and practical performing requirements, and after various attempts at interpreting Bach's most famous work, knowledge and experience only serve as a basis, and not as a substitute for the performer's intentions and inspiration. I have to succeed in making audible why, even in Bach's time, it was spoken of as a "great Passion". ■

# J. S. Bach

## ST. MATTHEW PASSION

**Frieder Bernius** interpretes Bach's most important Passion.

Hannah Morrison, Soprano  
Sophie Harmsen, Alto  
Tilman Lichdi, Tenor  
Peter Harvey, Bass (arias)  
Christian Immler, Bass (Jesus)

Kammerchor Stuttgart  
Barockorchester Stuttgart  
Frieder Bernius



Available as CD-Box (Carus 83.285) and as limited Deluxe SACD-edition (Carus 83.286)

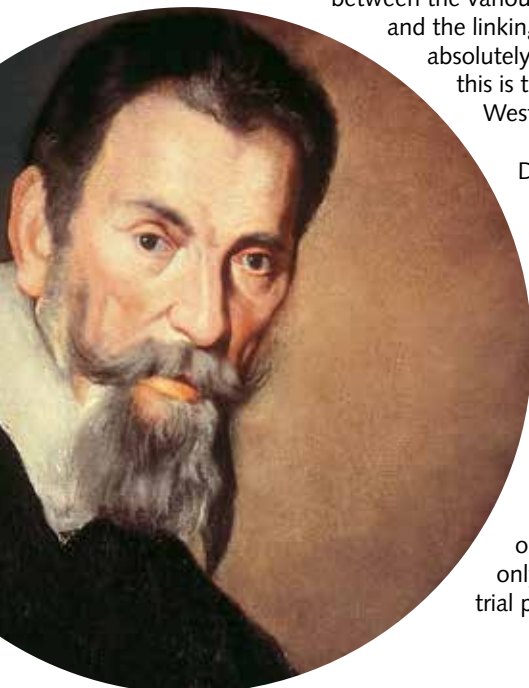
First recording of the Carus Urtext edition of Klaus Hofmann (Carus 31.244)



# MONTEVERDI'S FOREST

## The "Selva morale et spirituale"

Mantua 1610. After twenty years of exhausting service, court musician Claudio Monteverdi strove for a church music position which would promise him more stability. Faced with an imminent journey to Rome, he prepared a printed collection of music which he dedicated to Pope Paul V and which he hoped to be able to present to the Pope personally: a kind of church music calling card. Even though he was denied a papal audience, Monteverdi achieved something immortal with this collection: we refer of course to the publication, which included the *Missa in illo tempore* and the now frequently-performed *Vespers of the Blessed Virgin*. The latter in particular exerts an unbelievable fascination with its overarching tension between the various styles in the psalms and the linking concertos which are absolutely breathtaking. For me this is truly a high point of Western art music.



Despite being denied a papal audience, the publication of the collection was not without consequences for Monteverdi: in 1613 he successfully applied to succeed Giulio Cesare Martinengo (ca. 1565–1613) as maestro di cappella at San Marco in Venice. He obtained this position not only following a successful trial period, but also be-

cause of this collection of printed music. By then, much of Monteverdi's music already existed in printed editions, but only one of these was relevant in supporting his application for this church music position – the 1610 sacred music publication containing the *Vespers of the Blessed Virgin*. Monteverdi now occupied one of the most important posts in church music in Italy, which he held until his death in 1643. His position meant that every year he had to provide music for a large number of magnificent church services, which were a part of the elaborate representation of the Serenissima Repubblica. At that time San Marco was not a cathedral, but the state church of the Republic of Venice. For these occasions, Monteverdi had at his disposal a large and, during his period in office, constantly growing ensemble: in 1643 it comprised 35 singers and 16 instrumentalists – without the frequently documented extra forces!

There was nothing special in the 17th century in calling a collection "Selva" (forest).

But after 1610 it was more than 30 years before Monteverdi published another collection of church music: this was to be his musical legacy, the *Selva morale et spirituale* of 1641. There was nothing special in the 17th century in calling a collection "Selva" (forest). In using this, authors wanted to emphasize the large number and the variety of their compositions. At the heart is Monteverdi's "forest", a collection with music for the mass and Vespers, like his 1610 printed edition of church music. However, this heart is framed by some sacred madrigals at the beginning and



a sacred parody of his famous *Lamento d'Arianna* at the end. These additions, unusual for a printed edition of this kind, have been regarded, probably correctly, as having some connection with the dedicatee: music for the private devotions of the Emperor's widow Eleonora Gonzaga, daughter of Monteverdi's former employer Vincenzo Gonzaga in Mantua. For the heart of the *Selva*, the liturgical music, Monteverdi could evidently draw on a wide variety of resources. He includes not only all the requisite psalms for different Vespers on the feast days for male saints, but also offers several settings of many of the psalms, similarly for the Magnificat, for various Vesper hymns (for some of which Monteverdi, ever practical, provided several texts underlaid in order to give them multiple uses) and for the *Salve Regina*. And the mass at the beginning of the collection can likewise be varied with alternative settings of separate parts of the various sections.

In the large scale psalms, the first *Magnificat* and the *Gloria*, we can sense the imposing splendor of the Doge's church. However, most of the instruments and some of the vocal parts can be omitted ("if it is necessary", as Monteverdi wrote; but arranging the pieces for "normal" conditions was certainly not an idea he entertained lightly!). The psalms are distinctly different from those of 1610. The time of experimentation in the exciting years around 1600 was past, the compositions are more balanced, more mature. There is a clear separation between solo and choral passages, with the tutti passages displaying tremendous musical splendor. Even in the solo passages it is mainly the sonority, as opposed to virtuosity, which comes to the fore. The coherence within each composition is no longer achieved through the use of psalm tones, but rather through their inner dramatic structure. And we can also speak of Monteverdi's musico-dramatic approach in relation to the solo works – whether it be the composed dialogue in *Jubilet tota civitas* or the *Salve Regina*, which has justifiably been described as the musico-dramatic presentation of a prayer.

Unlike the *Vespers*, a complete performance of the *Selva* is neither meaningful nor practicable: it is a repertoire from which quite different programs can be derived – both in terms of length, scoring, level of difficulty (which is moderate in many compositions), but also in terms of fundamental conception: possibilities would be to focus on either a feasible liturgical sequence or a musical exploration of different aspects of the *Selva*. And in 2017, the 450th anniversary of Monteverdi's birth and the 500th anniversary of Luther's posting of his theses in Wittenberg, why not compile a program with Monteverdi and his German contemporaries, especially Heinrich Schütz and Michael Praetorius?

Uwe Wolf



**Dr. Uwe Wolf** has been Chief Editor of Carus-Verlag since October 2011. Before that he worked in Bach research for over 20 years. He also has a particular interest in the music of the early 17th century, which has remained a main focus of his research and editorial work since writing his dissertation.

NEW



Claudio Monteverdi  
**Madrigali e Motetti**  
Choral collection  
ed. Fritz Näf

This is a "must" to celebrate the 450th anniversary in 2017 of the birth of the great Claudio Monteverdi. Monteverdi wrote almost exclusively vocal music. Many of his innovative compositions are accessible and performable by today's choirs. The choir collection is a compilation of 20 compositions: both secular madrigals and sacred motets. In addition, the collection also includes a number of famous madrigals to which one of Monteverdi's contemporaries added Latin sacred texts soon after their publication. Each of these latter works is printed with both secular and sacred texts. The entire collection also includes a basso continuo realization.

■ Carus 4.024

separate editions available

### Monteverdi 2017

In our new catalog (online) you will find all of Monteverdi's works published by Carus as well as suggestions for performing them as part of your concert programs.

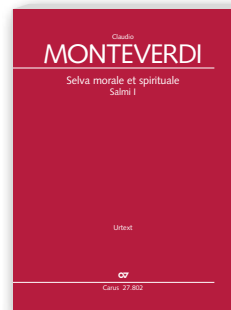
[www.carus-verlag.com/en/composers/monteverdi](http://www.carus-verlag.com/en/composers/monteverdi)



**Vespri della Beata Vergine**  
Vespers 1610 SV 206 (Latin)  
Soli SSATTBB, Coro SATB/SATB,  
2 Fl, 2 Ffari, 3 Cor, 3 Trb, 2 Vl,  
3 Va, Vc, Vn, Bc / 90 min  
ed. Uwe Wolf  
■ Carus 27.801  
full score (paperback & cloth-bound), study score, vocal score, choral score, complete performance material

Supplementary performance material (transposed) is also available. Also available in carus music, the choir app.

NEW



**Selva morale et spirituale**  
Salmi I. Psalm settings for soloist, choir, 2 Vl, Bc, further instr. ad lib.  
ed. Barbara Neumeier, Uwe Wolf  
■ Carus 27.802

Salmi II. Psalm settings for soloist, choir, 2 Vl, Bc, further instr. ad lib.  
ed. Barbara Neumeier, Uwe Wolf  
■ Carus 27.803, in prep. (autumn 2016)

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

separate editions in preparation (autumn 2016)

# LULLABIES AND EVENING SONGS

A new choral collection

## 7 All the pretty little horses

Text und Melodie: afro-amerikanisches Wiegenlied  
aus dem Süden der USA  
Satz: Daniel Carter (\*1955) 2015

Softly as if weeping\* ♩ = 80

*p* *mp*  
Hm. Oo, oo.  
*p* *mp*  
Hm. Oo,  
*p* *mp*  
Hm. Oo, oo.  
*p*  
Hm.

8

Hush - a - bye, don't you cry, go to sleep, you lit-tle ba - -  
Hush - a - bye, don't you cry, go to sleep, you lit-tle ba - -  
Hush - a - bye, don't you cry, go to sleep, you lit-tle ba - by,  
Hush - a - bye, go to sleep, you lit-tle ba - by, -

15

by. When you wake, you shall have all the pret - ty lit-tle  
by. When you wake, you shall have all the pret - ty lit-tle  
ba - by. Hush - a - bye ba - by. Don't you cry. All the pret - ty lit-tle  
ba - by. Don't you cry, my lit-tle babe. Oo. All the pret - ty lit-tle

\* Leise, als ob weinend

Melodious evening songs lend themselves to a quiet ending or an imaginatively accented concert. This choral collection (ed. Jan Schumacher, Brady R. Allred) is a selection with about 40 English, German and international lullabies and evening songs of stylistic diversity, with easily singable settings for a mixed choir, some of which include piano accompaniments. The repertoire ranges from Baroque and Romantic works to contemporary works, with settings newly-composed for the collection and well-known lullabies and evening songs. The conductor's volume includes a CD with recordings of selected pieces.

Carus 2.211, choral collection incl. CD  
 Carus 2.211/05, edition *chor* (with attractive scale prices)

see p. 32, back cover



## 41 Wer hat die schönsten Schäfchen

Text: Hoffmann von Fallersleben (1798–1874)  
 Melodie: Johann Friedrich Reichardt (1752–1814)  
 Satz: Brady R. Allred (\*1961) 2015

*Gently* *p* *rit.* *a tempo* *mp*

Uu \_\_\_\_\_ Wer hat die schöns-ten Schäf-chen? Die

*p* *mm* *p* *mm*

Uu \_\_\_\_\_ *p* *mm*

Uu \_\_\_\_\_ *p* *mm* *mm*

Uu \_\_\_\_\_ *p* *mm* *mm*

7 *poco rit.* *a tempo* *mf*

hat der gold-ne Mond, der hin-ter un-sern Bäu - men am Him-mel dro-ben wohnt. Er kommt am spä-ten

*mp* *uu* *mp*

*mm* *uu* *mp*

*mm* *uu* *mp*

*mm* *uu*

14 *rit.*

A - bend, wenn al - les schla - fen will, her - vor aus sei-nem Hau - se zum Him-mel leis und

*uu*

*uu*

*uu*



## NEW EDITIONS – VOCAL MUSIC

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### **Guillaume Bouzignac** (ca. 1587 to sometime after 1643)

**Four Christmas motets** (Latin)  
Coro SAT(A)TB / 2/4/4/3 min  
ed. Jean-Paul C. Montagnier

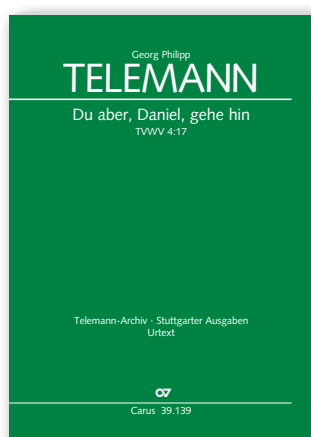
The compositions of Guillaume Bouzignac were important for the development of French sacred music before the time of Jean-Baptiste Lully. Nonetheless his work, surrounded by mystery, has survived in only four manuscripts containing only eleven motets which are ascribed by name to Bouzignac. The present edition contains four a cappella motets for the Christmas season. These are "sacred stories," brief scenes, in which the soprano voice sings in dialog with the other voices of the choir.

- Carus 21.024, full score, choral score

in preparation:

### **Marc-Antoine Charpentier (1643–1704)**

**Messe de Minuit pour Noël**  
Christmas Mass H 9 (Latin)  
Soli SST(A)TB, Coro ST(A)TB, 2 Fl, 2 VI, 2 Va (VI, Va), Vc/Cb/Org, Bc  
25 min / ed. Hans Ryschawy  
■ Carus 21.029



### **Georg Philipp Telemann (1681–1767)**

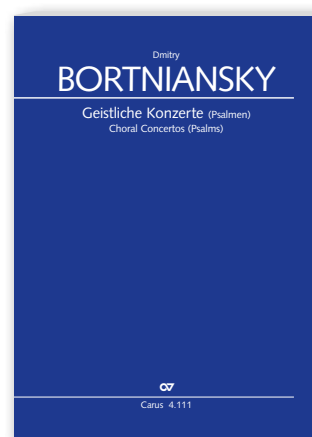
**Du aber, Daniel, gehe hin**  
Funeral music TVWV 4:17 (German)  
Soli SB, Coro SATB, VI, Ob, Fg, Rec,  
2 Vga (Va), Bc / 30 min  
ed. Klaus Hofmann

With the final verse of the Book of Daniel from the Old Testament and a related cantata text, Telemann mourns the death of a prominent, but until now unknown dignitary in a cantata marked by great intimacy and with exquisite instrumentation. Jakob Ditmar, the Kantor of the Nikolaikirche in Berlin, to whom we owe the survival of this work, contributed two beautiful chorale settings for a performance in 1757. First critical edition of this cantata.

- Carus 39.139, full score, vocal score  
choral score, complete performance material

in preparation:

**Donnerode** TVWV 6:3 (German)  
Soli SATBB, Coro SATB, 2 Fl, 2 Ob (also  
1 Obda), Fg, 2 Cor, 3 Tr, Timp, 2 VI, Va,  
Vc, Bc / 40 min / ed. Silja Reidemeister  
■ Carus 39.142



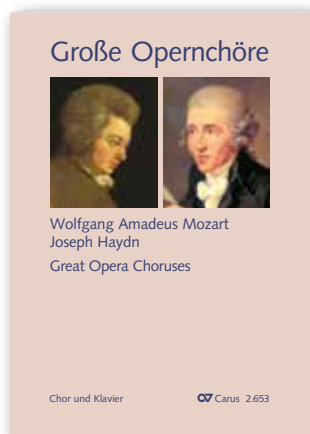
### **Dmitry Bortniansky (1751–1825)**

**Sacred concertos. Psalms settings**  
(Church Slavonic) / Coro SATB  
Complete edition, ed. Marika Kuzma

Dmitry Bortniansky is credited with developing the genre of the sacred choral concerto – the musical centerpiece of the Orthodox "Divine Liturgy" – to its highest level. His thirty-five choral concertos for four voices were first published as a set in the early nineteenth century. Although no autograph manuscript of these psalm settings exists, there are several authoritative early sources that can be found in Austrian, British, and Russian archives. The present edition offers an alternative to the edition produced by Peter Tchaikovsky and his publisher Peter Jurgenson in 1882, which has long been the standard source for performing and studying Bortniansky's music. The editor of this edition has paid particular attention to rendering the exact dynamics, as they were conceived by the composer. The text underlay is presented both in transliteration, as well as in the Cyrillic alphabet. German and English translations of the text (non-singing text) have also been included in the edition. Separate editions of each piece are also available.

- Carus 4.111, complete edition  
separate editions available

# NEW: Helps to work with choirs Carus Vocal scores XL



## Great Opera Choruses. Mozart · Haydn for choir and piano (Italian/German) ed. Johannes Knecht

The collection includes 19 opera choruses by Wolfgang Amadeus Mozart and Joseph Haydn, arranged for choir with piano accompaniment. The most beautiful choruses from the most popular of Mozart's operas are published in one volume, together with opera choruses by Joseph Haydn. While since they were first composed it would be difficult to imagine the opera repertoire without most of Mozart's operas, in the case of Haydn there are still unknown treasures waiting to see the light of day. But even among Mozart's works it is still possible to make new discoveries.

All of the choruses in this varied collection of both known and unknown works by these two great masters contain piano accompaniments and the original singing texts. The piece for four-part mixed choir range from easy to mid-level difficulty. A supplementary economical edition for choir (edition *chor*, without piano accompaniment) has also been published.

The edition follows the successful series *Mozart · Haydn* (8 volumes, Carus 2.111 bis 2.118) and continues the series *Great Opera Choruses* (already available: Wagner, Carus 2.651, Verdi, Carus 2.652).

■ Carus 2.653, choral collection for choir & piano, edition *chor* (edition for choir members)

A new premium product is available from Carus! With **Vocal scores XL** we are now offering important choral works in reader-friendly large print. Choral singers can now enjoy the clear-to-read music text and high-quality presentation of Carus vocal scores in larger print. Our music paper also contributes to their excellent legibility. **Vocal scores XL** will help all choral singers who soon find reading small-sized notes and text tiring, and will contribute to relaxed singing.

All the choral works in this series are available in carus music, the choir app. They are also available (or are in preparation) in the new CD series Carus Choir Coach as practice aids for choral singers. (See p. 2)



### Now available:

**Ludwig van Beethoven: Symphony No. 9, Finale**  
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**Felix Mendelssohn Bartholdy: As like the hart. Psalm 42**  
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Carus 40.001/04, Vocal score XL

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- For study, rehearsal, and performance



**Gioachino Rossini (1792–1868)**

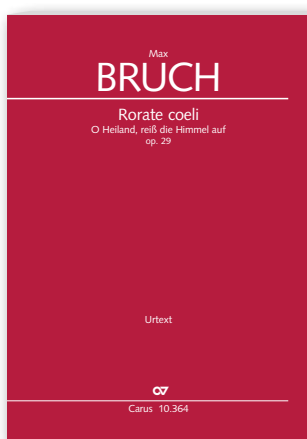
**Stabat Mater** (Latin)

Arrangement for chamber orchestra by Joachim Linckelmann  
Soli SSTB, Coro SSTB (SATB), Fl, Ob, Clt, Cor, Fg, Timp, 2 Vl, Va, Vc, Cb / 66 min

Following his early departure from the opera stage in 1829, besides chamber music Gioachino Rossini composed only larger scored works of church music. The *Stabat Mater* is among these. It was composed in two different phases between 1831 and 1841 and received its premiere in Paris in 1842. The text is fashioned as a prayer describing Mary's pain in the face of the crucified Christ. In 10 movements Rossini unites different forms such as aria, duet, quartet and chorus, an operatic aria-like style of writing as well as a strict a cappella style resulting in one of the highpoints of this genre.

With the present arrangement for chamber orchestra, smaller choirs now have the possibility to perform this work without the choir being overshadowed by a large symphony orchestra, but nonetheless the symphonic character of the work is still maintained. This chamber scoring offers the optimal balance between transparency and orchestral sound. All of the vocal parts (soli and choir) are identical to those contained in the original version, which means the vocal and choral scores for the larger version can be used for a performance of this arrangement.

- Carus 70.089/50, full score, vocal score, choral score, complete performance material also available in carus music, the choir app



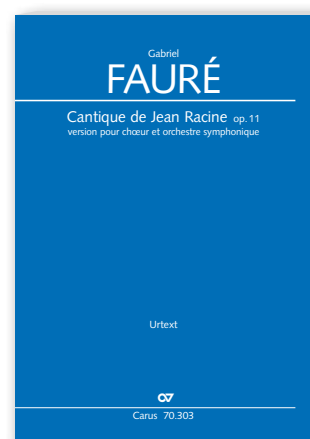
**Max Bruch (1838–1920)**

**Rorate coeli** (German)

O Heiland, reiß die Himmel auf op. 29  
Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 4 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc, Cb, Org  
14 min  
ed. Minkus Teske

Max Bruch succeeded in composing an impressive setting of the well known Advent text, *O Heiland, reiß die Himmel auf*. Compositionally it is extremely sophisticated in its construction; Bruch combines both the choir and orchestra in a powerfully expressive and moving portrayal of mankind waiting for the coming of the Saviour. Following the premiere of the work in 1869 it was celebrated as Bruch's most important choral work, but later it fell largely into oblivion. Almost 150 years after it was composed, for the first time a critical-scholarly edition is now available to the public. The work would be very suitable for inclusion in, for example, a Christmas concert with Rheinberger's *Stern von Bethlehem*.

- Carus 10.364, full score, vocal score, choral score, complete performance material



**Gabriel Fauré (1845–1924)**

**Cantique de Jean Racine**

op. 11 (French/German)  
Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Vl, Va, Vc, Cb, Arpa / 5 min  
ed. Jean-Michel Nectoux

Gabriel Fauré composed the *Cantique de Jean Racine* in 1865, the prizewinning work for the completion of his musical training. The composer expanded the original scoring for choir and organ by adding a string accompaniment; the version with orchestra was first performed in 1906. As a text Fauré chose a French adaptation by Jean Racine of the Latin hymn "Consorts paterni luminis." The *Cantique* already displays the characteristics of an expressive choral setting typical for Fauré, as well as the finely worked out orchestral accompaniment, and together with the *Requiem*, composed considerably later, it is among the most popular works of the composer.

- Carus 70.303, full score, choral score, complete performance material

**Orlando di Lasso (1532–1594)**

**Requiem** (Latin)

Coro TBBB / 20 min  
ed. Tobias Rimek

This volume makes available for the first time the original version of the four-part *Requiem* by Orlando di Lasso in a modern edition. The work was recently discovered in a choirbook at the Benedictine Abbey of St. Ulrich and Afra in Augsburg. This version dates from 1575, three years earlier than

the previously-known versions of 1578 and 1588, and contains a polyphonic setting of the *Dies irae* sequence. It is also notated a fourth or fifth lower. The resulting low scoring for tenor, baritone and two basses creates a new kind of solemn and sensuous sound among the compositions by the brilliant Munich court Kapellmeister.

- Carus 27.319, full score, choral score



In the series CARUS CONTEMPORARY the editor Stefan Schuck presents international composers who write in an explicitly vocal style and whose works explore new choir sounds.

### New works for Christmas

We are introducing the English composer **Paul Ayres** to the Carus Contemporary series with three choral works for Christmas time. This versatile composer, whose works have won prizes in Canada, Croatia, New Zealand, Russia, Spain, Switzerland, England, and the USA, is Choral Director of the City Chorus and the Choir of the London College of Music (University of West London). The works are in the English choral tradition, are excellent to sing, and demonstrate Ayres' enjoyment of colorful choral textures. His stylistic spectrum ranges from simple, but skillful song-lines to choral-symphonic motets with modest use of avant-garde techniques.

#### Paul Ayres (\*1970)

**Dejlig er den himmel blå**  
(Wonderful is the blue sky)  
(Danish/German/English)  
Coro SSAATTBB / 3 min  
■ Carus 9.664

**Te lucis ante terminum**  
(Latin/English/German)  
Coro SSATB / 3 min  
■ Carus 9.665

**'Tis winter now** (English)  
Coro SATB / 3 min  
■ Carus 9.666

### For upper voice choir and piano

As choral director of several upper voice choirs, **Ko Matsushita** knows how to write for upper voices. His three new pieces for equal-voice choir with piano accompaniment are a welcome addition to contemporary church music for practical use; there are still lots of pianists in parishes nowadays, but ever fewer organists. All three pieces are singable and easy to tackle by well-resourced equal-voice choirs. Through his precisely-judged use of compositional materials, these works, for all their restraint and humility and their suitability for liturgical use, are far more than just functional church music and make extremely impressive concert pieces.

#### Ko Matsushita (\*1962)

**Nunc dimittis** (Latin)  
Coro SSA/SSA, Pfte / 5 min  
■ Carus 9.660

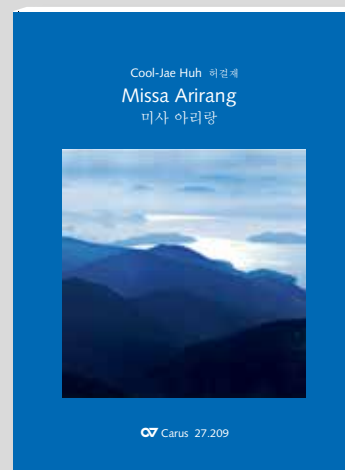
**Tota pulchra es** (Latin)  
Antiphon for the 2nd Vespers for the Feast of the Immaculate Conception  
Coro SSA, Pfte / 3 min  
■ Carus 9.661

**Veni Creator Spiritus** (Latin)  
Coro SSAA, Pfte / 5 min  
■ Carus 9.662

#### New works for mixed choir:

**Veni Sancte Spiritus** (Latin)  
Coro SATB/SATB/SATB / 6 min  
■ Carus 9.663

**De profundis clamavi** (Latin)  
Coro SATB, [2 bells] / 5 min  
■ Carus 9.667



#### Cool-Jae Huh (\*1965)

**Missa Arirang** (Latin)  
Coro SATB, [Soli SATB], Changoo (Tamburo), [Pfte] / 17 min  
■ Carus 27.209, full score, choral score, percussion

#### Thomas Schäfer (\*1979)

**Missa romana**  
**Latin Mass in Jazz** (Latin)  
Coro SATB, [Org or Band]  
10 min  
■ Carus 7.391

#### Johannes Matthias Michel (\*1962)

**Dona nobis pacem** (Latin)  
Coro SSAA, Org / 5 min  
■ Carus 7.516

**Lux aeterna** (Latin)  
Coro SSAA, Org / 3 min  
■ Carus 7.517

#### Heribert Breuer (\*1945)

**Kyrie, Agnus Dei** (Latin)  
Vocal arrangements of Mozart's *Maurerische Trauermusik* KV 477 and Chorale of the *Zauberflöte*  
Coro SSATB  
■ Carus 7.212

## NEW EDITIONS – INSTRUMENTAL MUSIC

**Johann Ludwig Krebs (1713–1780)**  
**Wie schön leuchtet der Morgenstern**  
Obda (Ob), Org / 3 min  
ed. Felix Friedrich  
■ Carus 13.063, full score + part

**Kay Johannsen (\*1961)**  
**The Great Wall**  
Org / 9 min  
■ Carus 18.086

# NEW CARUS CDs

based on our Urtext Editions

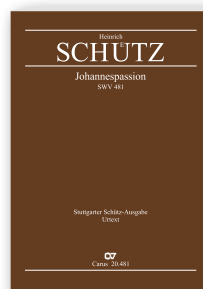


**Schütz: St. John Passion**  
Schütz Complete Recording Vol. 13  
Dresdner Kammerchor,  
Hans-Christoph Rademann  
■ Carus 83.270

With the *St. John Passion* the triad of Schütz's settings of the Passion is now available within the framework of the complete recording of Schütz's works by the Dresdner Kammerchor under the direction of Hans-Christoph Rademann. The Passions are testimony to Schütz's highly musical artistic aspirations, they are works of his old age and maturity with which an entire musical epoch reaches its conclusion. For today's listener getting involved with this music, with its artistic reduction of means can lead to a significant musical-aesthetic experience. Purely a cappella singing insures a special, intimate and

**Sheet Music:** Carus 20.481  
Fav SATB, Coro SATB  
40 min

impressive listening experience, but it demands of the performers perfect intonation and a flawless rendering of the text – a challenge in which soloists Jan Kobow, Harry van der Kamp (the Evangelist), and Jesus, as well as the Dresdner Kammerchor succeed in the most impressive style and manner. This recording of the Passion is complemented by the Litanía, *Kyrie eleison*, *Christe eleison*, *Kyrie eleison*, the Motet for the Last Supper, *Unser Herr Jesus Christus in der Nacht, da er verraten ward* SWV 495 and by the gospel dialog, *Ach Herr, du Sohn Davids* SWV appendix 2. A co-production with MDR Figaro.



**Handel: Messiah**  
The Choruses  
Kammerchor Stuttgart, Frieder Bernius  
■ Carus 83.475

Already during his lifetime Handel's *Messiah* became his most frequently performed work, achieving virtually cult status. The many outstanding choruses in this oratorio are among the most beloved, well known pieces in the history of choral music. This new CD contains all of the choruses from the internationally acclaimed CD recording conducted by Frieder

**Sheet Music:** Carus 55.056

Bernius. The special sound and musical refinement displayed by his ensembles – the Stuttgarter Kammerchor and the Barockorchester Stuttgart – which, according to the MDR Figaro (April 2009) breathe “liveliness and new energy” into the work, make it a most musically exciting listening experience.

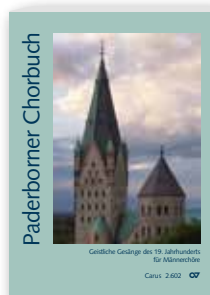


**Romantic Moments for Male Choir**  
Sacred Choral Works  
Taipei Male Choir, Frieder Bernius  
■ Carus 2.602/99

Together with Frieder Bernius the multiple prizewinning singers of the Taipei Male Choir have completed a CD recording featuring sacred works for men's choir from the beginning and flowering of German men's choirs in the early 19th century. There are numerous charming rarities to be discovered, among others by Franz Liszt, Georg Joseph

**Sheet Music:**  
Paderborner Chorbuch  
Coro TTBB, Carus 2.602,  
separate editions available

Abbe Vogler and Conradin Kreutzer. The choir succeeds, with admirable dedication, in achieving the diverse timbres demanded by these today often unknown works. Since its founding in 1994 the Taipei Male Choir has been invited to sing at many international choir festivals and has been honored with many prestigious prizes.





**Reger: Three motets op. 110**  
 SWR Vokalensemble Stuttgart,  
 Frieder Bernius  
 ■ Carus 83.288

Max Reger's large choral motets, op. 110 are great spiritual representations of the human soul – fashioned during the last days of tonality. The spiritual abyss, anxiety and doubt lead to a tonal ordeal, as emotionally-charged counterpoint becomes paralyzed in a dense, complex texture – and suddenly the knots are disentangled in a tenderness of unison phrases hardly to be surpassed,

and Reger comes very close to his model, J. S. Bach. In addition to the three choral motets, for this CD the SWR Vokalensemble Stuttgart, under the direction of Frieder Bernius, also performs Reger's seldom recorded chorale cantata *O Haupt voll Blut und Wunden*, based on the Passion hymn by Paul Gerhardt – a true feast for all friends of choral music.

**Sheet Music:** Carus 52.110/10–20,  
 50.407/30, 50.403  
 Coro SSATBB / Coro SSAATB



**Tchaikowsky: Sacred Vocal Music**  
 NDR Choir, Philipp Ahmann  
 ■ Carus 83.338

The NDR Choir, one of Germany's leading professional chamber choirs and its conductor Philipp Ahmann invite the listener to discover a little-known facet of Tchaikovsky's musical oeuvre: a cappella choral works for Russian Orthodox services. The internationally popular creator of immortal masterpieces such as *Swan Lake* and *Eugene Onegin* presented his first church music composition in 1878: the *Divine Liturgy of St. John Chrysostom*. The present CD offers

a selection of four of altogether thirteen choruses comprising Opus 41. Like the *Nine Sacred Choruses* which were composed in 1884/85, these works breathe the spirit of Old Russian church hymns; nevertheless, their musical language points the way to the future. These cycles are complemented with the chorus *The Angel Cried* from the year 1887, a remarkable, richly hued work of art, versatile in its setting and a wealth of sonorous effects.

**Sheet Music:** Carus 40.175–177  
 Coro SSAATTBB



**Rachmaninoff: All-Night Vigil**  
 WDR Rundfunkchor, Nicolas Fink  
 ■ Carus 83.471

Sergei Rachmaninoff's *All-Night Vigil* op. 37 (also known as the *Vespers*) is his last contribution to Russian Orthodox church music. The liturgical model for this piece is a worship service which is held on the evening preceding high feast days and consists of a sequence of prayers, readings and chants. Composed in 1915, in this work for a cappella choir Rachmaninoff succeeded in

adapting ideas of late Romanticism to the monophonic liturgical chants of the Russian Orthodox Church. Since then, with its warm resplendent sound this work is regarded as a showpiece for large choirs. The emotional depth of this work is brought to the fore most impressively in the outstanding recording by the West German Radio Choir (WDR), under the direction of Nicolas Fink.

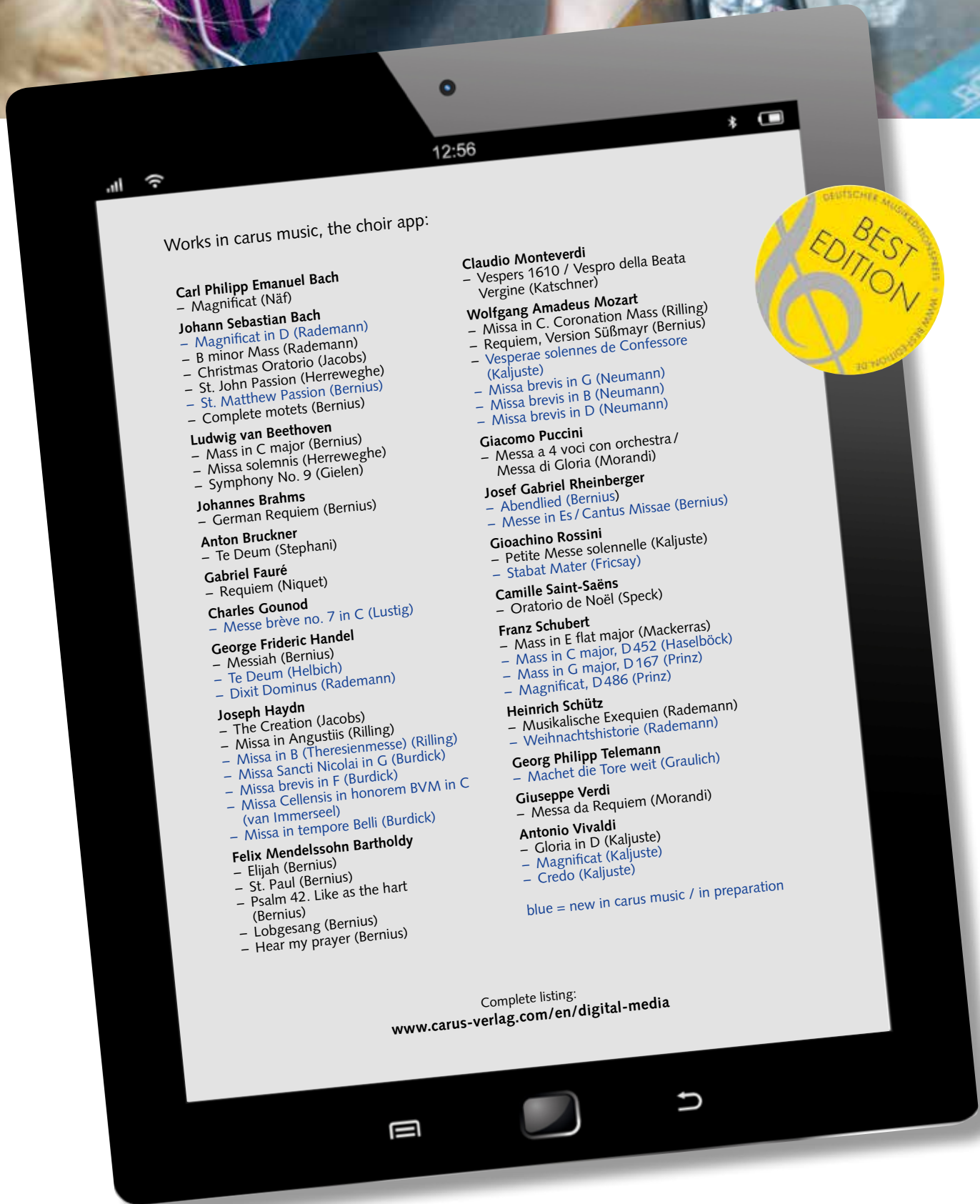


**Sheet Music:** Carus 23.014  
 Coro SSAATTBB  
 separate editions available

Since Carus was founded it has been our particular interest to make our music program come audibly alive by releasing our editions on our own CD label. The CARUS label stands for the highest standards and quality in vocal music. The foundation rests on our close cooperation

with the leading international choirs, ensembles and conductors. New ideas for repertoire are often developed in combination with current editorial projects being carried out in our publishing house in conjunction with the concert plans of our recording artists.





Works in carus music, the choir app:

**Carl Philipp Emanuel Bach**  
– Magnificat (Näf)

**Johann Sebastian Bach**  
– Magnificat in D (Rademann)  
– B minor Mass (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)

**Anton Bruckner**  
– Te Deum (Stephani)

**Gabriel Fauré**  
– Requiem (Niquet)

**Charles Gounod**  
– Messe brève no. 7 in C (Lustig)

**George Frideric Handel**  
– Messiah (Bernius)  
– Te Deum (Helbich)  
– Dixit Dominus (Rademann)

**Joseph Haydn**  
– The Creation (Jacobs)  
– Missa in Angustiis (Rilling)  
– Missa in B (Theresienmesse) (Rilling)  
– Missa Sancti Nicolai in G (Burdick)  
– Missa brevis in F (Burdick)  
– Missa Cellensis in honorem BVM in C (van Immerseel)  
– Missa in tempore Belli (Burdick)

**Felix Mendelssohn Bartholdy**  
– Elijah (Bernius)  
– St. Paul (Bernius)  
– Psalm 42. Like as the hart (Bernius)  
– Lobgesang (Bernius)  
– Hear my prayer (Bernius)

**Claudio Monteverdi**  
– Vespers 1610 / Vespro della Beata Vergine (Katschner)

**Wolfgang Amadeus Mozart**  
– Missa in C. Coronation Mass (Rilling)  
– Requiem, Version Süßmayr (Bernius)  
– Vesperae solennes de Confessore (Kaljuste)  
– Missa brevis in G (Neumann)  
– Missa brevis in B (Neumann)  
– Missa brevis in D (Neumann)

**Giacomo Puccini**  
– Messa a 4 voci con orchestra / Messa di Gloria (Morandi)

**Josef Gabriel Rheinberger**  
– Abendlied (Bernius)  
– Messe in Es / Cantus Missae (Bernius)

**Gioachino Rossini**  
– Petite Messe solennelle (Kaljuste)  
– Stabat Mater (Fricsay)

**Camille Saint-Saëns**  
– Oratorio de Noël (Speck)

**Franz Schubert**  
– Mass in E flat major (Mackerras)  
– Mass in C major, D 452 (Haselböck)  
– Mass in G major, D 167 (Prinz)  
– Magnificat, D 486 (Prinz)

**Heinrich Schütz**  
– Musikalische Exequien (Rademann)  
– Weihnachtshistorie (Rademann)

**Georg Philipp Telemann**  
– Machet die Tore weit (Graulich)

**Giuseppe Verdi**  
– Messa da Requiem (Morandi)

**Antonio Vivaldi**  
– Gloria in D (Kaljuste)  
– Magnificat (Kaljuste)  
– Credo (Kaljuste)

blue = new in carus music / in preparation

Complete listing:  
[www.carus-verlag.com/en/digital-media](http://www.carus-verlag.com/en/digital-media)





## ONE YEAR OF CARUS MUSIC

### LAUNCH

carus music, the choir app, is a mobile application for practicing choral works, and expands our range for choirs with the addition of a digital product. The choir app was released in April 2015. We gave a preview of the app in February 2015 to 2,000 American choral directors in Salt Lake City. A few weeks later carus music was presented to a wide public at the International Music Fair in Frankfurt.

With Handel's *Messiah* one of the most frequently-sung oratorios worldwide was chosen for the launch of the choir app. carus music is available for smartphones and tablets (iOS, Android) and has been used by around 20,000 choral singers worldwide to date.

### REPERTOIRE

Thirty major choral works by Handel, Mozart, Brahms, Haydn, Monteverdi and other composers launched carus music in 2015. The choral repertoire available in the app will be expanded annually with a further thirty works from the standard international choral repertoire.

*The visual appearance of the screen is clearly structured and easy to use. ... Fundamentally the App facilitates learning your part by yourself.*

Musik und Kirche

2016 sees a particular emphasis on choral works by the Viennese classical composers – Mozart, Haydn and Schubert. 40 works are currently available in the choir app.

### UNRIVALLED

With carus music, Carus is offering a unique combination of music text plus recording. The choir app is an application for choirs to help them learn choral music more quickly, and expands our range of publications in both print and audio areas. carus music also forms the basis for our new series Carus Choir Coach, which offers practicing CDs for selected choral-symphonic works.

### HIGH-QUALITY

The name of Carus stands for the highest quality in the realm of vocal music. The basis for carus music is the reliable music texts of our renowned Carus music editions combined with CDs from our label, in top quality recordings by internationally-renowned performers. In carus music the best from publisher and CD label are closely combined to produce a top-quality, innovative product optimized for mobile devices.

### OUTSTANDING

In April 2016 Carus was awarded the renowned BEST EDITION Prize for carus music, the choir app. This award has been given since 1991 in recognition of outstanding editorial quality by the German Music Publishers' Association.

### FUTURE

Over the next five years we aim to offer our customers the most important choral works from the 16th to the 20th centuries, both as printed editions and in carus music, the choir app. There will also be an emphasis on particular areas of repertoire in carus music, such as the Reformation anniversary in 2017. In close discussion with choral directors and singers, the choir app will be expanded to include more practical features. As part of this, we are collaborating with research institutes such as the audio labs at the Fraunhofer Institute in Erlangen.

**Take advantage of the new digital opportunities to learn and experience choral music in many and varied ways!**

*... an outstanding way to prepare for rehearsals.*

Chorzeit





NEW



## Choral Collection Lullabies and Evening Songs

Ed. Jan Schumacher and Brady R. Allred  
in cooperation with the Deutsche Chorverband (DCV)  
supported by the European Choral Association – Europa Cantat

- About 40 lullabies and evening songs of stylistic diversity.
- The songs chosen are largely from the English and German repertoire, but also include pieces in Spanish, French, and Russian.
- With well-known compositions by composers such as J. S. Bach, Brahms, Elgar, Mendelssohn Bartholdy, Rheinberger, Scholefield, Stanford, and Sullivan.
- About a third of the songs have been newly-arranged specially for this collection by leading composers (Brady R. Allred, Ludwig Böhme, Daniel Carter, Gunther Martin Göttsche, Reijo Kekkonen, Clifford W. King, Kieren MacMillan, Andrej Makor, Ian McDougal, Giacomo Mezzalana, Christoph Müller, and Peter Schindler).
- Easy to medium difficulty.
- Mainly for (S)SATB choir a cappella, a few settings with piano accompaniment.
- A CD with selected songs is included with the conductor's volume.

Carus 2.211, choral collection incl. CD  
Carus 2.211/05, edition *chor* (with attractive scale prices)



 Carus