

CHORAL MUSIC TODAY

CARUS

Magazine

NEW TRACKS

corus *music*, the choir app,
put to the test

CROSSING BOUNDARIES

Max Reger's choral works

TONGUES OF ANGELS

The *Te Deum* in the
history of music

J. S. Bach

MASS IN B MINOR

From the pen of the composer: For the first time a recording is based exclusively on the "Dresden Parts," arranged in detail by Johann Sebastian Bach himself.



on the official
classical
music charts

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

Carus 83.314 (2 CDs)

Carus 83.315 (Deluxe: 2 CDs incl. Bonustracks + 1 DVD)

Johann Sebastian Bach's *Mass in B minor* is often described as the "summit of western musical culture." For the first time here is a recording based consistently on Bach's own detailed, carefully prepared "Dresden Parts." With this, his first CD recorded as the Director of the Internationale Bachakademie Stuttgart, Hans-Christoph Rademann, together with renowned soloists and ensemble, sets the highest performance and artistic standards.

...an outstanding production...

WDR3 Tonart

...Rademann's Bach is neither extravagant nor romantically, exaggeratedly rhetorically conceived, rather it unites various approaches to a concise whole – a modern balance.

Neue Zürcher Zeitung



Carus 31.232

complete performance material available,
also available in carus music, the choir app.





Dear choral music enthusiasts!

Whether you are in France, America, Japan, or Sweden, whether you are in a school choir, a church choir or a jazz ensemble, for all choral singers, the months from September to December are packed full of dates and are the most intensive period of the year. But it is also a beautiful time of the year. Familiar melodies come to mind when we think of the forthcoming Christmas weeks and the turn of the year. The word “tradition” is often used, particularly when describing the musical character of performances around Christmas, and for many people that has a good, gentle and familiar sound.

At Carus we have thought about the term “tradition” for you in some quite different ways:

Christmas traditions ...

We have brought together the different sounds of Christmas from lands all over the world, including Finland, Spain, the Baltics, Greece, Canada, and Australia in the latest installment of our LIEDERPROJEKT. With 85 Christmas carols from all over the world in their original languages, arranged for four- to five-part mixed choir, our choral collection *Christmas Carols of the World* invites you on a musical journey around the world.

Rehearsal traditions ...

Our choir app **CORUS** has found many fans since its release in May this year. Tritonus Chamber Choir has tried out the app in a live situation for us, to see how it can be used to support traditional rehearsal methods. You can read the astonishing results in our title story.

Bach traditions ...

We are often familiar with the masterpieces of Bach in their present-day form. Our Chief Editor, Uwe Wolf, explains how material from other pieces can be discovered in these, and how Bach himself approached his works.

Traditional ...

In the latter part of our *CARUS Magazine* you will find an overview of all current new issues, plus repertoire suggestions. With the old saying, “every tradition once began as something new,” we wish you much pleasure in looking through and reading our magazine.

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

Carus – Excellence in Choral Music



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



and the latest happenings under facebook.com/CarusVerlag

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

SHORT NOTES



Photo: Private



Photo: Holger Schneider

CHORAL CONDUCTOR'S WORKSHOPS

Within the framework of the "Bachwoche Stuttgart," in cooperation with the International Bachakademie Stuttgart and Carus, the Arbeitskreis Musik in der Jugend invites choral conductors to attend a series of workshops to be held from 18–20 March at Stuttgart. In the first two workshops ("Meet the Composer," held in English) the Japanese composer Ko Matsushita will rehearse his own works, while the third, and final workshop ("Meet the Conductor") will be lead by Hans-Christoph Rademann.

www.amj-musik.de

THE NUMBER

37 million

Throughout Europe 37 million people sing in choirs – this is the conclusion reached in a study undertaken by VOICE, a European project devoted to long-lasting development and innovation in choral



singing. VOICE is aligned with the European Choral Association – Europa Cantat, together with various other European partners. 37 million – an impressive number representing, after all, 4.5% of the European population. The results of the study can be found in the Internet – this study also includes background information on this exciting EU-Project VOICE, which for the first time has taken into consideration those active in the choral scene, music educators and researchers from all over Europe.

www.thevoiceproject.eu
and www.singingeurope.org



The 100th anniversary of the death of Max Reger

will be commemorated in 1916. The Max-Reger-Institut, located in Karlsruhe, Germany, has created a website which provides an overview of the various concerts, workshops, lectures and exhibitions which will be presented in this commemorative year and will focus on the works of Reger. Among his large number of choral works, Carus has many of these available for sale in separate editions. Reger's complete organ works have been published within the Reger Edition of works (s. page 20).

www.reger2016.de



Let's meet!

5–7 February 2016, Paris
Musicora

18–20 March 2016, Stuttgart
Choral Conductor's Workshops

17–20 March 2016, Leipzig
Book Fair

7–10 April 2016, Frankfurt
International Music Fair

NEW: CARUS WEBSITE



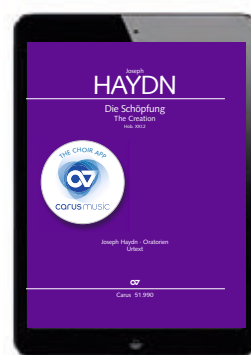
Brand new! With a fresh, clearly organized design, our new website is now open for you to browse comfortably in our wide assortment of publications, comprised of over 26,000 music editions, CDs, and books. Here you can get a good overview of our new issues and highlights and you can also learn what's new on the choral scene. An easy-to-use search function with filters makes it possible for you to exactly define numerous criteria to facilitate your research, such as scoring, duration, genre, church year, and many additional details. In depth information on composers and on larger editions you will find on pages devoted to specific themes. In addition, we offer you more than 7,000 complete perusal scores, as well as numerous sound examples, which will give you the opportunity to become more familiar with these works. Not only is browsing now easier, you can also take advantage of our simplified ordering process using both the new customer login and various flexible means for payment. Our free newsletter will keep you abreast of all our new publications. You can also easily access our website using mobile devices.

www.carus-verlag.com

CLYTUS GOTTFELD: NEW CATALOG

Clytus Gottwald will celebrate his 90th Birthday in November 2015. Our Sincere Congratulations! His transcription of lieder, as well as instrumental works for vocal ensemble, characterized by an extremely refined, differentiated sound, have gained a wide, enthusiastic audience in performances throughout the world. A new Carus catalog (which can be downloaded on our website) presents a clear overview of Gottwald's vocal transcriptions.

www.carus-verlag.com/en/persons/Clytus-Gottwald



NEW IN CARUS MUSIC

The range of works in **CORUS**, our new choir app, is continuously being expanded. Recently added to the app library are the Requiem settings by Fauré and Brahms, as well as Haydn's *The Creation / Die Schöpfung*, the *Magnificat* by C. P. E. Bach and Mendelssohn's anthem *Hör mein Bitten*. For each work there is a free demo version for testing.

www.carus-music.com

IMPRINT

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from: *Weihnachtslieder aus aller Welt*, Carus 2.407



Can an app change a choir practice? How can a digital tool help? What do choir singers say about the [CORUS II](#) app? We dropped in on the Tritonus Chamber Choir, conducted by Klaus Brecht, to see how they liked it and got some startling surprises.

NEW TRACKS

carusmusic, the choir app, put to the test

This is a choir practice like no other, it's an experiment. And an experiment which evidently results in a good mood: members of the Tritonus Chamber Choir are chatting animatedly in the rooms of the Ochsenhausen Landesakademie. Today, for the first time, they are practicing together Johann Sebastian Bach's double-choir motet *Fürchte dich nicht* BWV 228,

"It's really been fun, having the possibility of practicing the piece with the full sound at home."

a work which the choir has not previously performed. A double-choir work has been consciously chosen, because the point of the experiment is to practice in two different groups. After the launch of **carusmusic**, the new choir app, at the last International Frankfurt Music Fair, a conversation with choral director Klaus Brecht led to the idea of trying out the app as a practice aid. The first choir is to use the musical training aid, and the second choir is to learn the piece without the app – either with piano or CD. But probably most of the singers in the second choir arrived unrehearsed, in the expectation that they would learn their parts during the choir rehearsal. Even choir members who had spent some time practicing, using **carusmusic** this time admitted, "normally I wouldn't have made any

preparation for the choir rehearsal." In the experiment, the choir approached the app with great openness: "Some were sceptical, others found it very interesting, but nobody was opposed to it," was how conductor Klaus Brecht summed up the initial reactions. In case anyone was expecting a show of technological enthusiasm from the male members of the choir, the response was surprising: on the contrary, it was almost all the sopranos who volunteered when it came to choosing users of the app. And the expectations of Brecht, the conductor himself? "For me it's interesting to see how I can use something like this. I'm just plain excited."

Reactions after the preparation phase were extremely positive. In particular the straightforward availability of the app was rated as an advantage where people have much more to juggle in their daily routine than just singing. "When you've got some free time you can take a quick listen, and you have the music right there and don't have to search for it first of all. I can use it in between doing other things more often, and I don't have to sit down at the piano specially," said an alto. And soprano Julia Dominique said: "the app has stood the practical 'mother-and-child test' very well!" Others used it in the car more than anywhere else. "There are people who have a journey to work of half-an-

hour to an hour. They probably tend to use the recordings from the app, use the coach, so that they get used to hearing their part on the way to work," Brecht reflected, immediately coming up with a vision of the future with a twinkle in his eye: "They'd probably like the score to appear in front of them on the car windscreen, maybe like the driver of an automatically-driven truck!"

Even the singers who have practiced without the app can see a tremendous advantage in this digital tool: "Of course you can listen to the piece on YouTube or on another CD recording, but sometimes I really wanted to hear my own part standing out from the rest," said Ulrike Schmidt, an alto in



the second choir. The coach in the app, which amplifies the individual vocal lines, is a powerful argument for everyone, "precisely because I find learning

the notes difficult and learn quite a lot by ear," explained Wolfram Lörz, a tenor in the first choir. "With more difficult passages I found it helpful when I could play them back more slowly," added alto Antje Licht. What was particularly convincing for many trying out the app was the choral sound: "I found my first listening to the piece super, because the recording is lovely and I always had the overall sound around me," Licht enthused.

Brecht, too found only advantages in the top-quality recording by the Kammerchor Stuttgart under Frieder Bernius: "Intonation is a strong reason for practicing with the app, because you're always practicing with a choir which has excellent intonation. And the difference between practicing with the piano is the fact that the singer is always surrounded by a superb choral sound, which hopefully he or she will soon emulate. Of course this also applies to many other aspects of the music, for example, to interpretation too." Brecht does not see the interpretation on the app as an issue. "I don't regard it as problematic, because I believe that a choir which can sing a Bach motet cannot be in danger of only being able to sing an imitation of the Bernius interpretation. I could lead a rehearsal in which I conduct in complete contrast to Bernius, where I demand everything in a style other than his way of doing things. People who regularly sing in a choir are so experienced that they sing faster if I conduct faster. And in any case you do have to work on the phrasing. I don't have the

app in order to arrive at an interpretation, but to learn the notes quickly. Then I have more time to shape my interpretation. That's the purpose of the app. And at some point it melts away completely, at least in the rehearsal, because I say, now I want to phrase things differently." However, the choral singers don't have such an open approach to the question of interpretation. One singer added: "It could be that perhaps I have the Bernius choir's performance of the work too much in my ear now."

The rehearsal begins with the last measures of the motet *Fürchte dich nicht*. Rehearsed with or without the app – it rattles along. Only after a few repetitions, supported by the piano, do the singers find their notes and come together. Now the motet is sung from the beginning, certainly with greater confidence. After a few measures, however, Brecht changes to an entirely new way of rehearsing: the singers using the choir app are asked to leave the rehearsal room, and to practice outside on their own those passages which they find tricky. Somewhat surprised, the singers spread out into the corridors of the former monastery. Singing together,



dispersed into isolated individual rehearsals? Is the social aspect of the choir rehearsal in danger? Brecht defends his approach: "Of course you come to rehearsals to meet people and chat, but for me learning the notes is speeded up through this kind of practicing."

Someone passing by in the corridors might think of a foyer concert now: singers, listening to smartphones, are dispersed in niches and on the staircase; sometimes snatches of a voice part are heard, sometimes the singers move their heads silently, think through a melodic line, or discuss things with another singer. This image is far from that of a conventional choir practice. After ten minutes the two choirs come together again. Both have analysed tricky passages and studied these under guidance; progress is perceptible. Section by section the motet is worked through in this way, until finally the last run-through follows. Of course, it's not ready for performance, but for a first choir rehearsal it's pretty good.

"I have the app in order to learn the notes quickly. Then I have more time to shape my interpretation."

And how does the choral director assess the rehearsal afterwards? Brecht is convinced: "The first choir was more secure. You could hear it. And the singers also grasped the overall sound." As far as intonation is concerned, he cannot measure precisely the success of the app, for of course here, each singer's individual abilities always play a large part. But Brecht sees individual study using the app as a meaningful way of saving time. "If the whole choir has the app, this would be a great opportunity to send one voice part out of the room to work on a difficult passage, and to practice something else with the others at the same time. Or the other way round. When it's just a matter of repeating, the digital coach is more patient than me. And each person can decide how to use it – sometimes slowly, sometimes fast. With ten altos, it's impossible for me to know what each one needs. The good thing is that this individual practice can take place within a rehearsal. And as well as this, for example, I can also say: 'during the rehearsal precisely note which measures you can't do, and work on this later at home with the app.'"



- An app with the top choral works by Bach, Handel, Mozart, Mendelssohn, Brahms, Verdi and others
- Carus vocal scores, synchronized with excellent recordings
- Acoustic coach helps you learn your own choral part
- Fast and difficult passages can also be practiced in slow mode
- Easy page turns and navigation

All available works:
www.carus-music.com

"In one hour I've achieved what I would in a normal rehearsal of three hours," Lörz, by profession an engineer, figured. And Claudia Schad confirmed: "Working from the scores, that is without the app, we wouldn't have achieved what we did today, that's for sure. We've definitely saved two to three rehearsals with what everyone has done at home." "This preparation requires strong motivation from individuals," Lörz added. But about the fun and motivation factors in the app, all the testers were, in fact, of one mind: "Towards the end of the rehearsals it always becomes more fun, because then you really have the feeling that you're singing as part of the choir and then you can rehearse the run through," says Schad. And Dominique enthused: "It's really been fun to practice, because you can always hear this wonderful choir. And so I've certainly practiced more than normal." *Christina Rothkamm*
Iris Pfeiffer



The **Tritonus Chamber Choir** was founded in 1993, in a collaboration between the Landesmusikakademie Ochsenhausen and the Ochsenhausen Gymnasium. Repertoire ranges from unaccompanied choral works to oratorios and modern choral music in a wide variety of styles.

Klaus Brecht has been a lecturer at the Landesakademie Ochsenhausen since it was founded. As vocal coach, choral director and jury member, he is active both in Germany and internationally. Among other endeavors, he was co-editor of the *Chorissimo!* and *Weitersingen!* choral anthologies published by Carus-Verlag.

Photos: Sven Cichowicz



Illustration: Frank Walka

OF DISTANT LANDS AND CAROLS

The latest installment in the prize winning LIEDER-PROJEKT features Christmas carols from all over the world. In addition to the songbook with over 70 carols, illustrated by Frank Walka, the range of material offered for this collection includes two

CDs and a Christmas carol anthology. The following is a discussion of this new collection with the editor, Volker Hempfling, and Barbara Mohn, who supervised completion of the project at Carus.

Prof. Hempfling, a few years ago you worked very intensively on German folk songs and this resulted in two *Lore-Ley* choral collections which have since become widely popular. Back then, the view was an outside perspective on German-language songs. May I put a slightly provocative question? Now, is this new Christmas choral collection a German view of foreign-language songs?

Hempfling: With the two *Lore-Ley* choral anthologies we were able to contribute to liberating old songs from the negative connotations of the Nazi era.

This succeeded in particular because many composers from neighboring European countries – countries which were directly affected by the National Socialist dictatorship – arranged the songs with an outsider's view of the German cultural heritage. Our choral collection *Christmas Carols of the World* takes a completely different approach – here, we were concerned with discovering, or rediscovering, songs from other regions. In making our selection, by the way, many native speakers were extremely helpful to us – we asked composer and choral director colleagues such as John Høybye, Vytautas Miškinis,

and Damijan Močnik which songs they would suggest, and these people often arranged “their” own carols themselves. – We also invited German-speaking composers such as Wolfram Buchenberg, Christoph Schönherr, and Uwe Henkhaus to arrange Christmas carols from other countries. Naturally, this happened against the background of a thorough knowledge of a particular musical tradition, but nevertheless from a German viewpoint. And something which of course played a part was my own taste as editor, and that of my publisher's editor, Barbara Mohn. We quickly established an excellent work-

ing relationship and developed the same standards. Ultimately, our most important starting point in the choice of pieces was quality – here, the key thing wasn't whether it was easy or difficult.

In German-speaking countries there's a tremendous Christmas choral tradition. Does this also exist in other regions?

Hempfling: Great Christmas choral traditions are found first and foremost in England, but also in northern countries such as Sweden, Norway, and Denmark. However, it was not so easy to select music for the non-European part of the collection. In many places, of course, we came up against the fact that there isn't a long-established Christian tradition. We looked for a long time in Africa, in South America and in Asia. Although in some countries there is a Christian tradition, we didn't find traditional carols in choral settings. People there take what they know from Europe.

So how did you go about finding carols from these regions?

Mohn: In Japan, for example, we had an expert contact in Ko Matsushita, a composer who is published by Carus. He explained quite clearly to us: "At Christmas time we hardly sing any Japanese carols, but mainly English or German carols, which are then sung in Japanese – such as *Silent Night*, for example." Japanese carols have evidently not become established as part of the choral tradition. It was similar with other regions – there are a huge number of carols, often from more recent times, but only a few choral settings of traditional songs. So to some extent, we drew a blank.

Hempfling: As far as *Silent Night* is concerned, we mustn't forget to mention that the choral collection includes a newly-composed setting by Fredo Jung, which introduces six international languages into this carol. The arrangement can be heard on the CD sung by the Calmus Ensemble.

What were the biggest challenges and discoveries in researching the carols?

Mohn: From my perspective, with carols, it's generally always difficult to ascertain where they really come from. For example, some of the South American carols posed a real challenge – there are YouTube videos, there's music, you can sing and perform them. But when you're publishing a book it's really important to state the origin correctly, partly for copyright reasons.

Hempfling: For me the biggest challenge was to make a final selection from the mass of good material which we found. Because of space limitations, we had to leave aside a few things which would have been valuable for the choral collection. But this book of carols should not weigh too much, the singers must be able to hold it in their hands comfortably.



Prof. Volker Hempfling, church musician and choral director, conducted the Kölner Kantorei, which he founded in 1968, for 46 years, and the Domkantorei Altenberg, which he also founded, for 25 years. In June 1983 he became conductor of the Gürzenich Choir in Cologne. Volker Hempfling was Professor of Choral Conducting at the Musikhochschule in Saarbrücken and in Düsseldorf for 22 years. He is active as a music educator and jury member of several international choral competitions.

About a third of the settings have been newly composed. Which composer particularly surprised you?

Hempfling: First of all, let's stay with what we found: I was particularly surprised by the Christmas compositions of Marie-Claire Alain, one of the world's leading organ-

ists, who died in 2013. The fact that she composed so unbelievably well for choir was completely unknown to me. Amongst the newer compositions, I always find what Wolfram Buchenberg does astonishing, including the surprising encores which come right at the end of the anthology. His music

Buchenberg always has clever ideas. And in certain ways he's also a prankster!

is melodious, good to sing, and he always has super compositional ideas. In *I saw three ships*, for example, when the text refers to bells, he writes bell music and allows the melody to move between the parts in places. Buchenberg always has clever ideas and they often display a direct connection between words and music. And in certain ways he's also a prankster! Just look at the salsa accompaniment to the American carol *Jolly old Saint Nicholas*, which otherwise runs along quite "normally" in 4/4 time. You'd be more than just smiling if he presented it himself at the piano. And from a German perspective I enjoy Gunther Martin Götsche, who always writes very upbeat, interesting settings which are good to sing and not too difficult.

Which countries or regions interest you personally the most? Do you have personal preferences here?

Hempfling: At the top of my list I'd like to mention France and Great Britain. I feel personally very close to France, because I began learning French in second grade. Back then in the German state Saarland, you had to be almost "half French," which has very often stood me in good stead over the course of my career. So *Il est né, Entre le bœuf*, and all those beautiful, catchy French melodies were well known to me from my childhood. I'd like to mention Great Britain, because that's where many superb and important Christmas carols were written, which we've known for a long time. As well as these, I'm very fond of carols from Sweden, Nor-

way, and Denmark, because of their special beauty. And the third region I'm especially fond of for its carols is Italy – because of the rediscovery of those wonderful Italian Christmas melodies.

Mohn: I, too, love the English carols above all. Through the time I spent studying in England, I developed a particularly close affinity with the English choral tradition. I'm particularly interested in the Anglo-



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

Saxon realm outside England. One marvelous discovery was, for example, the Canadian *Huron Carol*, written during the missionary period, but which then developed in another interesting way. I'd also like to mention a carol from Australia (*The Three Drovers*) – this is about cattle drovers who experience Christmas in the heat of summer. I find this transmission of songs through the great English-speaking world of the Commonwealth very interesting. I also like the Russian carols very much, even if getting to grips with these is initially more difficult if you don't know the language.

Which specific arrangements would you recommend in particular?

Hempfling: There are about 30 easier settings, which also lend themselves to accompaniment on piano or organ very well, and which any amateur choir will be

able to tackle. Of these, I would single out *What child is this* (J. Stainer). The compositions by Gustav Holst with organ accompaniment also present few difficulties for a choir, while still sounding excellent.

I would also like to mention Robert Sund's song of the Star of Bethlehem (*Gläns över sjö och strand*); although it was originally arranged for the Calmus Ensemble, it is not difficult to sing. Two further titles which I can recommend here are the Italian lullaby *Dormi, dormi, bel bambin*, charmingly arranged by Franziska Gohl, and the Swedish *Jul, jul, strålande jul* in a setting by Gustav Nordquist.

Mohn: There are also many super arrangements which are not too hard. Of the newer settings, I can recommend *Corramos* by Christoph Schönherr and Uwe Henkhaus' *A vint-i-cinc de Desembre*, or the Lithuanian Christmas carol (*Vaikštinėjo povelė*), which Vytautas Miškinis suggested and arranged himself. Matti Hyökki, from Finland, has arranged the melancholy *Sylvian joululaulu*, and Giacomo Mezzalana made an arrangement of *Tu scendi dalle stelle*, one of the most famous Italian carols. John Rutter's *The Holly and the ivy* and André Thomas's *African Noel* are of mid-level difficulty.

Hempfling: For more ambitious choirs, I can particularly recommend arrangements made for the Calmus ensemble by composers such as Ludwig Böhme, Juan Garcia, and Fredo Jung. These are often for more than four voices. We should also mention the *Wexford Carol* here, an Irish carol arranged by the Australian composer Naomi Crellin. In addition, I'd like to recommend a wonderful setting by Jonathan Rathbone (*Gabriel's Message*) as well as *I saw three ships*, a Christmas carol arranged by Wolfram Buchenberg for the group Singer Pur.

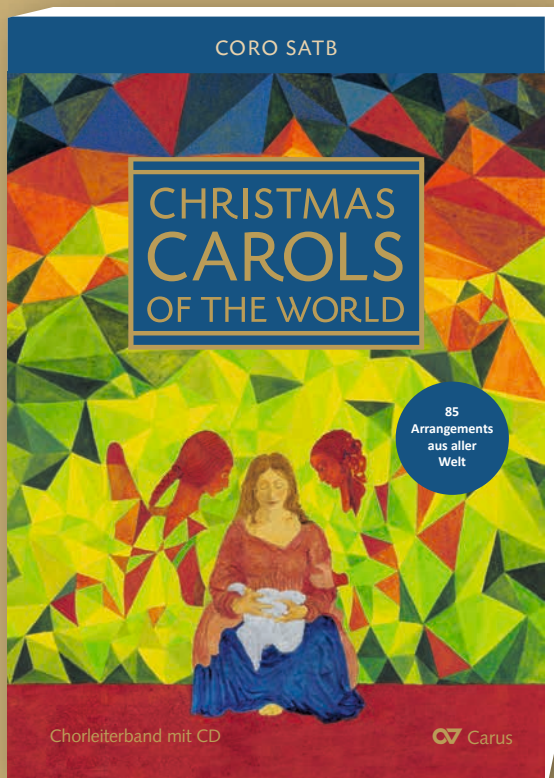
Finally, a question for the editor: what was your motivation to compile this special choral anthology?

Hempfling: When you're asked, the first question is always what motivation do I have personally, and do I feel qualified to undertake this task? As far as external fac-

tors go, a strong motivation was working with the Calmus Ensemble. The settings composed for the ensemble formed the backbone for this choral anthology. The Christmas theme was also a strong motivation for me. Through being a church musician for over 50 years, not including time spent studying, I've accumulated a huge amount of material, as well as gaining an increased knowledge of musical developments occurring both at home and abroad. And what's always the case with such a project is that you work on it, and learn in the process. I find that's a marvelous side effect, that the learning never stops. Not even when the book is published, for then the work really begins – in order to communicate the pieces, you really have to get to know them in depth. ■



The artist **Frank Walka**, illustrator of the songbook *Christmas Carols of the World*, previously illustrated the *Lullabies* and *Christmas Carols* volumes.



CHORAL COLLECTION

- ♦ 85 Christmas carols from all over the world
- ♦ arrangements by composers from 23 countries in their original languages, including John Høybye, Mark Sirett, Wolfram Buchenberg, John Rutter, Matti Hyökki, Robert Sund and Fredo Jung
- ♦ focus on English, French and Spanish texts
- ♦ ranging from easy to ambitious
- ♦ some have accompaniment for keyboard instrument
- ♦ appendix with English translations of the singing texts (non-singable)
- ♦ includes a CD with samples from the book by the Calmus Ensemble and Athesinus Consort Berlin

Audio versions of the spoken original texts as a guide for pronunciation are available at www.liederprojekt.org.

- Carus 2.142, conductor's score with CD
- edition *chor* without CD, Carus 2.142/05

SONGBOOK

edited by Martin Schmeisser and Christine Riedl
Illustrations by Frank Walka

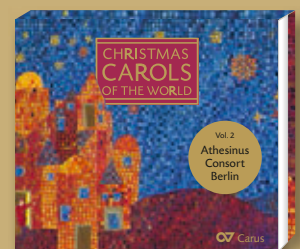
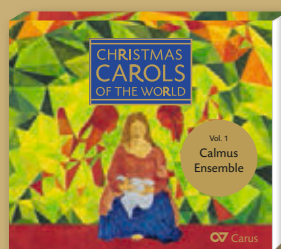
72 Christmas carols with original texts from 40 countries, including Spain, Mexico, Canada, China, Australia and the Congo

- Carus 2.407

POCKET-SIZED SONGBOOK

practical edition for singing together in a handy DIN A5 format (5.8 x 8.3 in)

- Carus 2.407/05



CDs

Christmas Carols of the World, Vol. 1
Calmus Ensemble

- Carus 83.027

Christmas Carols of the World, Vol. 2
Athesinus Consort Berlin, Klaus-Martin Breggott

- Carus 83.028



For the *tongues of angels* and those seeking God

The *Te Deum* in the history of music

The *Te Deum*, in essence based on a meaningful combination of biblical quotations, belongs together with the *Gloria* to those timeless beautiful early Christian hymns which have survived the centuries and in the course of the history of church music have been set to music innumerable times.

In 1893 in the monastery town of St. Gall in eastern Switzerland, a cable railway was opened which linked the monastery area with the village of St. Georgen above. The valley station of the “Mühlegg-Bahnli” has the strange name of “Bangor.” Those familiar with Ireland may know that Bangor is a port to the east of Belfast – but what has that to do with St. Gall? In Bangor there was once a large monastery which was destroyed by the Vikings in the 9th century. From Bangor Abbey, missionaries travelled to various areas of Europe and founded monasteries there. These included the monk Gallus around 600; he is regarded as the founder of the monastery of St. Gall, which soon became a centre for the cultivation of liturgical singing. Perhaps Gallus also brought the famous hymn “*Te Deum laudamus*” to St. Gall – at any rate, the first written source of the text is the Antiphony of Bangor (680–689); we can therefore assume that the *Te Deum* was used in the Celtic-Christian liturgy of the monks of Bangor Abbey.

The text could, however, be considerably older, and might have its origins in an ancient Spanish liturgy for Easter Eve. What is striking is the close relationship of the first part to the Catholic Eucharistic Prayer for the celebration of Mass; the subsequent christological section then takes as its theme Christ’s victory over death and his ascension to heaven (this is where the reference to Easter occurs). A prayer of

intercession follows, leading into a series of psalm quotations. The history of settings begins with a single Gregorian melody, which survives in several variants, the structure of which recalls the fourth psalm tone in places. This concise, characteristic Gregorian melody is not only found as the cantus firmus in numerous polyphonic *Te Deum* versions from the Renaissance, it has also left its traces in many settings from later stylistic periods. This tradition is shown extremely clearly in two *Te Deum* versions by Franz Liszt, written in 1853 (S 24 for men’s choir and organ) and 1859 (S 27 for mixed voice choir, brass, timpani and organ). In his endeavors to preserve the dignity of the liturgy by maintaining links to tradition, he constantly remained very close to the old Gregorian melody, which he set in different rhythms and sometimes wove into a choral setting for several voices. Variety was also provided by the flexible use of instruments, which both support as well as occasionally accentuate, but frequently have rests in certain sections.

From the Gregorian melody, Michael Praetorius derived the musical material for his *Te Deum deutsch* in the translation by Martin Luther (“Herr Gott, dich loben

wir”). Luther also arranged the Gregorian melody for use in German. Praetorius’s setting is structured as a “trialog” of three four-part choirs, each with the full text, but following the Venetian tradition these can also be partly played by instruments. The cantus firmus is always in the upper part; a loosening of this, as well as accentuation reflecting the content of the text, brings rhythmic-melodic creative development to the middle parts. The choirs repeatedly combine to produce climactic twelve-part textures, in between these interacting in more relaxed combinations in a great variety of ways.



Italian choir psalter, s. XV. © New York, Columbia University, Rare Book & Manuscript Library, Typographical, MS 2, f. 34v

NEW



Anton Bruckner (1824–1896)

Te Deum

Soli SATB, Coro SATB, 2 Fl, 2 Clt, 2 Fg, 4 Cor, 2 Tr, 3 Trb, Tuba, Timp, 2 Vl, Va, Vc, Cb, Org / 25 min
ed. Ernst Herttrich

■ Carus 27.190, full score, vocal score, choral score, complete performance material

The Carus edition has drawn upon the two authoritatively recognized sources, the autograph score and the first edition, in a careful consideration of the readings. Thus the musical text offered here can claim to be as close as possible to the composer's intention. An arrangement of the *Te Deum* for soli, choir, brass quintet and organ is in preparation.

In liturgical terms, the *Te Deum* has long held an established place in the monastic divine offices: it concludes the early morning part of the office (the Matutin, or matins) on Sundays and feast days outside Lent. As well as this, the *Te Deum* soon became the splendid celebratory concluding hymn at festive masses.

For Giuseppe Verdi, however, who turned to the text as an old man in the late 1890s, it was the sad, indeed terrifying messages of the text about Christ, the coming judge of the world, and the individual, in need of mercy, which predominated. His *Te Deum*, symphonically scored with choir and large orchestra, therefore turned out to be very dramatic in places; the apprehensive insecurity of human beings in the face of a God barely comprehensible in his omnipotence is also expressed in frequent changes of mood. In the unaccompanied choral intonation, Verdi quoted from the old Gregorian theme; furthermore in central passages he used stylized psalm-like declamation, out of which he then immediately elaborated large symphonic development features.

Wolfgang Amadeus Mozart made his Salzburg *Te Deum* of 1769 flow into a splendid double fugue, yet he maintained the eloquent style of his Salzburg Masses, close to the text in every respect. The Salzburg complement of strings, without violas, is joined by four trumpets and timpani.

By contrast, Felix Mendelssohn Bartholdy's "little" *Te Deum* of 1846 is entirely indebted to the old Anglo-Saxon a cappella tradition. The work was originally published in England with the original translation of the text. Mendelssohn seems to have drawn the inspiration for this beautiful, well-crafted work on his visits to England in 1829 and 1832, where he studied early music and was probably also able to hear music by Purcell and his contemporaries sung within the Anglican liturgy.

One of the high points in the composition history of the *Te Deum* text was of course Anton Bruckner's setting, completed in 1884. Bruckner's monumental symphonic style, with its angular orchestral motifs, its often almost excessive motivic repetitions and its constant alternation between mystic contemplation and unbridled ecstasy enables in an almost ideal way the subtly differentiated highlighting of all the nuances of the old text – admittedly in the light of a Romantically-charged theology of the 19th century; but for all that, it is no less valid than the more modest versions of earlier epochs. Gustav Mahler described Bruckner's work with the words: "for the tongues of angels, those seeking God, tortured hearts and souls purified in the fire."

Michael Wersin



Michael Wersin is a lecturer and Director of Studies at the Diocesan School of Church Music St. Gallen, Professor of the History of Music at the Vorarlberger Landeskonservatorium Feldkirch, visiting lecturer at the Musikhochschule Lucerne, and an author.

Michael Praetorius (1571–1621)

Te Deum (German)

(Herr Gott, dich loben wir)
Coro SATB/SATB/SATB, Bc / 10 min
ed. Adalbert Schütz

■ Carus 1.540, full score

Wolfgang Amadeus Mozart

(1756–1791)

Te Deum KV 141

Coro SATB, 2 Ctr, 2 Tr, Timp, 2 Vl, Bc, [3 Trb] / 11 min

■ Carus 40.046, full score, vocal score, choral score, complete performance material

Felix Mendelssohn Bartholdy

(1809–1847)

Te Deum

(German/English)

Soli SATB, Coro SATB, [Org] / 7 min
ed. Günter Graulich

■ Carus 40.167, full score

Franz Liszt (1811–1886)

Te Deum I S 27

Coro SATB (TTBB), 2 Cor, 2 Tr, 2 Trb, Timp, Org / 6 min

ed. Michael von Hintzenstern

■ Carus 40.092, full score, choral score, parts

Te Deum II S 24

Coro TTBB, Org / 9 min

ed. Michael von Hintzenstern

■ Carus 40.802/50, full score, choral score

Giuseppe Verdi (1813–1901)

Te Deum

Coro SATB/SATB, 3 Fl, 2 Ob, Eh, 2 Clt, BClt, 4 Fg, 4 Cor, 3 Tr, 4 Trb, Timpani, Cassa, 2 Vl, Va, Vc, Cb / 15 min

■ Carus 27.194, full score, vocal score, choral score, complete performance material

organ arrangement:

Coro SATB/SATB, Org

by Zsigmond Szathmáry

■ Carus 27.194/45, full score, vocal score, choral score

Further settings of the *Te Deum* will be found at www.carus-verlag.com



IN ANOTHER GUISE

Recycling and borrowing in Bach's works

Isn't it surprising – the fact that Johann Sebastian Bach's oratorios and masses are based to a large extent on parody, that they were originally composed to a quite different text, does not diminish the fascination which they exert. Of course, when the timpani notes we are all so familiar with from the *Christmas Oratorio* are suddenly followed by the choir singing "Tönet, ihr Pauken," this is a revelatory moment. And despite that, for us, each timpani beat is closely associated with the Christmas acclamation "Jauchzet, frohlocket" – not only because we've always known it like that, but also because, freed from that all-too-obvious link to the emphatic "hammering" invitation, it perhaps even gains something in artistic value.

A musical journey to explore the precursors of famous major works is always exciting and illuminating. And we do not always need to return to the birthday cantatas with their rather modest poetry. Bach's masses re-use many sections from his own sacred vocal works – both the so-called

"Lutheran masses" BWV 233–236 (with borrowings from the cantatas BWV 17, 40, 67, 72, 79, 102, 136, 138, 179 and 187) as well as Bach's "opus ultimum," the *Mass in B minor*. While Bach's Lutheran masses are performed rather

Audiences will prick up their ears at well known movements in another guise heard in concerts, as will choral singers at the first rehearsals!

infrequently, some movements from them are perhaps better known today in their original cantata form than in the transformed guise as a movement in a mass. But it is quite the opposite with the *Mass in B minor*. While this is one of Bach's most frequently-performed works, many of its precursors now lead rather a shadowy existence. Here, Bach's choice of material for reuse in the *Mass in B minor* can be regarded as a guide to finding that which is very

special in the wealth of his cantatas; it has long been assumed that in his opus ultimum Bach combined the best of his church music and at the same time perhaps also wanted to place it in a larger, more universal context. There are borrowings or parallel arrangements from BWV 11 (Agnus Dei), 12 (Crucifixus), 29 (Gratias), 46 (Qui tollis), 120 (Et expecto), 171 (Patrem omnipotentem), and 215 (Osanna). Audiences will prick up their ears at well-known movements in another guise heard in concerts, as will choral singers at the first rehearsals!

As well as these borrowings from the cantatas, it is well known that Bach's *Mass in B minor* made use in parts of previously existing sections of the Ordinary of the mass: the *Missa* of 1733 and the splendid *Sanctus* of 1724, also a separate work (the new Carus CD of the *Mass in B minor* contains a recording of this version of the *Sanctus*, which differs in many details; the music is also available: Carus 31.232/50). Before Bach made the *Missa* into the first part of the *Mass in B minor* in 1748, he made use of it in another Latin

Christmas music setting at the beginning of the 1740s: the magnificent (how could it be otherwise with such a foundation?) and far too seldom heard Cantata *Gloria in excelsis Deo* BWV 191 (Carus 31.191) with a direct borrowing and two Latin-Latin parodies of movements from the "Gloria" of the *Mass in B minor*.

Bach's practice of parody not only draws our attention to the special treasures amongst his output of cantatas, but also serves as a means of enabling missing compositions to be recreated. In the process we can take advantage of the fact that Bach took pains to adapt parody texts to fit his existing compositions – and in Christian Friedrich Henrici, alias Picander (1700–1764) he found a master at this art of writing poetry. As these parody texts had to match the original exactly in terms of meter and structure, we can perhaps now identify which piece of music was used as a basis from the meter of the poem. There are now all sorts of theories and speculations about this, but a whole series of clear parody relationships can be established beyond reasonable doubt.

Bach's missing compositions which can be partially reconstructed in this way include his *St. Mark Passion* (Carus 31.247). Only the text survives of the Passion itself, but straight away several movements display such a similarity to movements in the *Funeral ode* BWV 198, that it is almost beyond doubt that the corresponding movements are based on that model. Two further movements can be reconstructed from other cantatas and for the (numerous) chorales, movements in Bach's oeuvre can similarly be found. But the Passion story – the heart of the

Passion – is missing, and cannot be reconstructed. Here, too, it is worth looking at the models. The *Funeral ode* survives complete and is one of J. S. Bach's most outstanding vocal works, not only in the quality of the individual movements, but as a complete whole per se, including the exquisitely scored *accompaniati* which were not incorporated into the Passion. It is one of his most richly colored and impressive compositions of all, characterized by the sound of gambas and lutes, as well as the woodwinds, especially the flutes – up to the death knell in the flutes and pizzicato strings in the *alto accompaniati*. And scarcely any other cantata serves up three such magnificent and varied choral movements: the opening *tombau* in dotted rhythms, a large choral fugue in the middle, and the unique, dance-like final chorus with its constantly surprising choral unisons. The text by Johann Christoph Gottsched on the death of the Electress Christiane Eberhardine is not really suitable for church services, but it is on another literary level from some of the birthday cantatas and is suitable for concert performance at any time. Thus here is a plea for a revival of the precursors!

Uwe Wolf



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

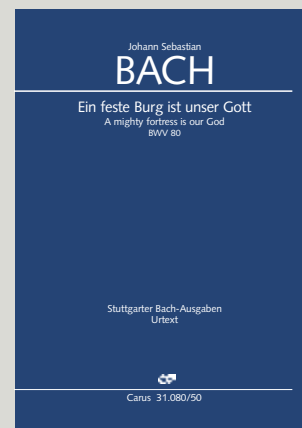
FUNERAL ODE BWV 198

ST. MARK PASSION BWV 247

CHORUS	1. Lass, Fürstin, lass noch einen Strahl	1. Geh, Jesu, geh zu deiner Pein
ARIA	5. Wie starb die Heldin so vergnügt	9. Mein Heiland, dich vergeß ich nicht
ARIA	3. Verstummt, verstummt, ihr holden Saiten	17. Er kommt, er kommt, er ist vorhanden
ARIA	8. Der Ewigkeit saphirnes Haus	24. Mein Tröster ist nicht mehr bei mir
CHORUS	10. Doch Königin, du stirbest nicht	46. Bei deinem Grab und Leichenstein
	Other models	
ARIA	Heil und Segen (BWV 120/4, possibly via BWV 120a/3)	19. Falsche Welt
ARIA	Merkt und hört, ihr Menschenkinder (BWV 7/2)	42. Welt und Himmel, nehmt zu Ohren



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



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Cantata for Reformation Day BWV 80
Soli SATB, Coro SATB, 2 Ob/2 Obda, Obca, 2 VI, Va, Bc / 30 min
new edition, ed. Klaus Hofmann (German/English)

■ Carus 31.080, full score, vocal score, choral score, complete performance material



Let, Princess, let but one more ray

Funeral ode BWV 198
Soli SATB, Coro SATB, 2 Fl, 2 Obda, 2 Lt, 2 VI, Va, 2 Vga, Bc / 35 min
ed. Uwe Wolf (German/English)

■ Carus 31.198, full score, vocal score, choral score, complete performance material

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FRAGMENT AND COMPLETION

Mozart's *C minor Mass* and *Requiem*

The main focus of Mozart's church music fell on the mass. No two of his mass settings are alike, for Mozart avoided clichés and repeatedly found surprising solutions for this genre, even in works composed only a short while apart.

Among his mass settings we have to pay special attention to the *C minor Mass* K. 427 and the *Requiem* K. 626. They are not only among Mozart's most beautiful works, but also his most mysterious. At the time that he was in love with Constanze, Mozart apparently vowed to compose a mass if he should marry her, despite the massive resistance from her family to the marriage. We do not know what prevented him from completing the work. The *Credo* comes to an end after the first two movements, and even these have been handed down incomplete. The original scores of the *Sanctus-Hosanna* and the *Benedictus* are lost, and the *Agnus Dei* was never composed. Parts of the work were apparently performed on 23 October 1783 at St. Peter's in Salzburg – with Constanze as soprano soloist, though she could hardly have mastered the difficult part (in contrast to St. Stephan's Cathedral, women were allowed to perform in

St. Peter's) – Mozart probably added the missing movements from some of his older *Masses in C major*. The completion by Robert D. Levin, premiered at Carnegie Hall in New York on 15 January 2005, makes use of Mozart's sketches for the *C minor Mass*, and draws ideas from the cantata *Davide penitente* K. 469, written two years later from material borrowed from the *C minor Mass*. Richard Maunder, in his arrangement of the *C minor Mass*, added wind and brass instruments to the *Credo* sketches.

The genesis of Mozart's *Requiem* is embroidered with legends and anecdotes. Divested of its mystery, the story of the *Requiem* is as follows: Count Franz von Walsegg-Stuppach was an amateur musician who enjoyed posing as a composer. Lacking skills of his own, he commissioned works from other masters for his own exclusive use. When he received a new composition, he pasted over its title page or wrote the work out afresh and had it performed by musicians in his retinue. The Count had lost his young wife on 14 February 1791. Wishing to honor her memory, he commissioned Mozart to write a *Requiem* in commemoration of her death. The burdens of



Unfinished portrait of W. A. Mozart by Johann Joseph Lange (1789), Postcard Carus 40.390/10

the composition and performance of *La Clemenza di Tito* and *Die Zauberflöte*, and an acute infection led to the collapse and death of the composer following a short illness.

Mozart, who had already received half of the generous fee in advance, left his wife in considerable debt. Constanze saw herself compelled to deliver the work on schedule and turned to Mozart's friends, asking them to complete the fragment. After two failed attempts, the task passed to Mozart's pupil Franz Xaver Süssmayr, who completed the *Requiem* in the form known today, using working materials that are no longer extant, and perhaps oral instructions from the composer. Today the Süssmayr version is still the best known, and it is doubtless the one with the closest historical ties to

Mozart. However, there is no overlooking certain compositional shortcomings in the sections he completed or added afresh. Thus, with the 1991 edition by Robert Levin, Carus also offers both a reconstruction of the work Mozart left behind and a new completion of it which more faithfully reflects the characteristics of Mozart's personal style than his contemporaries would have been capable of. In Richard Maunders reconstruction of the *Requiem* the orchestration has been reworked throughout using parts of *Die Zauberflöte* and *La Clemenza di Tito* as the primary models.

Missa in C minor K. 427

Soli SSTB (Levin) / SATB (Maunder),
Coro SATB/SATB, Fl, 2 Ob, 2 Fg, 2 Cor,
2 Ctr, 3 Trb, Timp, 2 Vl, Va, Bc

Reconstructed and completed

Robert D. Levin (2005) / 80 min
(for a complete liturgical or concert
performance)
performance material, rental only
■ Carus 51.427

Reconstructed by Richard Maunders

(in conjunction with
Oxford University Press) / 54 min
■ Carus 40.620

In preparation:

**New critical edition – a careful
reconstruction of the fragment**
■ Carus 51.651

Requiem in D minor K. 626

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

Completed by

Franz Xaver Süssmayr
■ Carus 51.626



also available in
CARUS

*In 2016 the 250th anniversary of
Franz Xaver Süssmayr (1766–1803)
will be commemorated.*

Completed and reconstructed by

Robert D. Levin (1991)
■ Carus 51.626/50

Reconstructed by Richard Maunders

(in conjunction with
Oxford University Press)
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CROSSING BOUNDARIES

Max Reger's choral works

2016 marks the 100th anniversary of Max Reger's death – a great opportunity to explore his multifaceted output, which has often been underrated. Since 2008 the scholarly-critical edition of his works is now being researched and prepared by the Max-Reger-Institut, and the first series in this edition, the complete organ works, has just been completed. His considerably more extensive vocal output, of which

many separate editions have already been published by Carus, will be made available in critical editions in the next series. Susanne Popp, Director of the Max-Reger-Institut and the Reger Complete Edition, describes Reger's journey as a choral composer. As a dazzling intermediary, he moved between the Protestant and Catholic worlds, the secular and sacred, and between highly complex and simpler music.

Undoubtedly Max Reger was a demanding composer; shoddiness and simple folksiness were deeply anathema to him. Twice his collaborations with amateur choirs broke down because of this: he found the unreliable rehearsal attendance and the repertoire of the University Choral Association at St. Pauli in Leipzig, which he conducted, unbearable. This was a men's choir organized by a fraternity at Leipzig University, one for which, according to Reger, socializing together was more important than singing. While he preferred Brahms and Bach, the "sly ones" and the "old men" loved patriotic songs. Later, as court Kapellmeister at Meiningen, Reger endeavored to raise the motley Meininger Singverein to a high level, but these men were also "scandalously slovenly, lazy at attending rehearsals" (22.11.1912, to Duke Georg II of Saxony). At the same time Reger, as an expert orchestral psychologist, must have enthused the professional musicians to rehearse intensively. A glance at his works leads us to suppose that he lacked the feeling for what an amateur chorus could achieve, as his part-writing was often so chromatic and treated so instrumentally in the contrapuntal passages. Equally, there are extremely simple pieces which any church choir can master, showing that his work defies narrow categorization.

In comparison to the chamber music, to piano and organ works and even songs, Reger turned to the field of choral music relatively late on, but still in a systematic fashion: in November 1898 and January 1899 he wrote two sets of five and eight folk song arrangements for men's choir (WoO VI, 6 and 7), followed in the same year by two collections with six and eight folk song arrangements for mixed choir (WoO VI, 10 and 11, Carus 52.901 and 52.902); only later did he write original compositions for these combinations of voices. He regarded the choral

settings of Johannes Brahms as exemplary, but it seemed to be other types of song which enabled him to discover his own choral style: he took many melodies from the then-popular choral collection *Troubadour* by August Reiser, but

Equally, there are extremely simple pieces which any church choir can master, showing that his work defies narrow categorization.

set them much more elaborately, with independent parts combining to produce a modulation-rich harmony, whereby he sometimes placed the folk song melody in a few verses in the middle voices. Reger later defended the skilfully achieved equality of the voices with his "very strongly pronounced aversion [...] to the popular Liedertafel [singing societies]" (14.7.1900 to Wilhelm Lamping).

While the first original original pieces for men's choir op. 38 were based on texts from the *Troubadour* collection, Reger went a step further in the Opus 39 settings for mixed choir (Carus 40.265) and chose poetry by contemporaries, such as the poem *Schweigen* by his friend Gustav Falke: this depicts the natural events of the silence of night taking over from the noise of the day and the moods evoked by this in a dynamically swelling and subsiding composition, rich in modulations. The composer rejected the accusation of intentional complication; it wasn't "love of work" which had led him, "but love for the text and the duty to give this beautiful text a beautiful musical setting" (5.6.1900, to Emil Krause).

Reger Edition of Works

The Reger Edition of Works by the Max-Reger-Institut in Karlsruhe (Germany) with its design as a hybrid edition breaks new ground in editorial techniques. Each volume is accompanied and supplemented by a digital data storage medium (presently DVD) containing facsimiles of all relevant sources presently available. An interesting addition to the publications is an easy-to-use compendium relating to the works in this edition. It provides comprehensive information concerning the history of the works, their dedicatees and original performers, the specifications of Reger organs, and many other details.

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Eight sacred songs op. 138
 Three motets op. 110
 NDR Chor Hamburg
 Hans-Christoph Rademann
 ■ Carus 83.326

Numerous choral works by Max Reger are available at Carus in single editions.
 You can find an overview as well as a catalog for download here:
www.carus-verlag.com/en/persons/Max-Reger

In his Weiden period (1898 to 1901) the Catholic Reger won over large circles of Protestant music directors with his major organ works, including seven Fantasias on Protestant chorales. The high standing which church music enjoyed in the Lutheran tradition and the superior training Protestant organists experienced through their preparations for the demands of playing Bach enabled Reger to become an intermediary between the

“I harbor the laudable intention of writing more things like this”, he wrote to his publisher.

faiths. Firstly, in 1899, he turned to sacred folk songs for male voice and mixed choruses, suitable for all confessions. Then his work with the editors of the periodical *Monatschrift für Gottesdienst und kirchliche Kunst* bore various fruits. Even in this “functional music” Reger followed his ideal of sublime part-writing and interesting harmonies, and demonstrated an ability to interpret the text in the style of Bach’s chorale settings. But he also composed a chorus in December 1899 for Catholics with *Mariä Himmelsfreud’* WoO VI/12. Although this was included in the collection *Marienlob*, it went against the Cecilian stylistic ideals because it was too chromatic and too emotional; for this reason the organ works written shortly afterwards were not taken up in the church repertoire.

Other genres came to the fore during his Munich period, but the arrangement of Hugo Wolf’s *Sechs geistliche Chöre* for male voices may have stimulated him to compose for choirs once again. His move to Bach’s city of Leipzig in 1907 brought an unpleasant collaboration with the Pauliner Choir. Only after this irritation ended did his intensive involvement with the tradition of Bach and Brahms give the impetus to write new choral compositions: for the first of the motets op. 110 *Mein*

Odem ist schwach (Carus 52.110/10), he compiled biblical texts in 1909, giving individual expression to the different sections with varying motifs and compositional techniques. In the highly expressive, plaintive passages a chorale-style central section is embedded, and the conclusion is a double fugue, so complicated and instrumentally-written that only the best choirs can attempt its performance. Reger wrote to his publisher, “I harbor the laudable intention of writing more things like this,” therefore requesting a collective title page “*Geistliche Gesänge für Chor*” (9.7.1909 to Bote & Bock). In the same year, he began the twelve-part *Vater unser* WoO VI/22 with the idea of completing a further motet, but it remained a fragment which breaks off in the final fugue. Two further motets, equally expressive and complicated – *Ach Herr, strafe mich nicht* op. 110 no. 2 (Carus 52.110/20) and *O Tod, wie bitter bist du* op. 110, no. 3 (Carus 50.407/30) – followed at the end of the Leipzig and beginning of the Meiningen period, and in between came the shorter Easter motet *Lasset uns den Herrn preisen* WoO VI /24 commissioned by the Protestant-Lutheran Regional Church of Saxony.

Two further commissions were the Responsories for the Evangelical Lutheran Church in North America (Carus 52.501/10 English, 52.501/20 German), twenty simple, mixed voice choral settings written in autumn 1911, and twelve pieces for mixed choir for the *Volksliederbuch für gemischten Chor*, the “*Kaiserliederbuch*” suggested by Kaiser Wilhelm II in 1913 (Carus 52.903). With regard to the latter, Reger had such an argument with the editor because of his bold harmonies that the whole enterprise threatened to break down. Once again he demonstrated, now at a further point in his development, how far removed his settings were from the “popular Liedertafelerei.”

The conclusion of Reger’s choral output was the *Acht geistliche Gesänge* op. 138 (Carus 50.408), begun in August 1914 against the background of the outbreak of



Max Reger, Leipzig 1907/08, Photo E. Hoenisch

war, and composed exclusively to very old, deeply serious texts. Their ideas revolve around death, and the anxieties, hopes and desires are expressed in a simple and powerful way. The proofs of these – notably the chorus “*Der Mensch lebt und bestehet nur eine kleine Zeit*” – were found in the hotel room where the 43-year-old composer was found dead in his bed, giving the work a special symbolic significance. As an intermediary between confessions, between secular and sacred music, between simplicity for amateurs and complexity for professional musicians, Reger found his own way between opposing worlds, resisting categorization and provoking discussion. The hybrid edition of choral works, researched by the Max-Reger-Institut and published by Carus-Verlag, will give the opportunity and incentive to explore these issues.
Susanne Popp



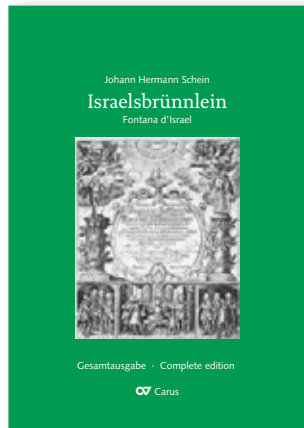
Prof. Dr. Susanne Popp studied musicology, mathematics and education at the University of Bonn. Since 1981 she has been Research and Administrative Director of the Max-Reger-Institut in Karlsruhe.



Heinrich Schütz (1585–1672)
Ein Kind ist uns geboren SWV 497
 Geistliches Konzert (reconstruction)
 Soli TT, Bc / 2 min
 ed. Helmut Lauterwasser
 (German)

It is hard to believe that among the creative output of Heinrich Schütz there are still new works to be discovered. And yet here, for the first time, a short piece of Christmas music, barely 70 measures long, is being published within the framework of the Stuttgart Schütz Edition. The work is entitled *Ein Kind ist uns geboren* SWV 497; it is scored for two tenor voices and organ. The edition is based on an incomplete copy of the piece which is contained in a manuscript collection. In the course of preparing the work for publication, the missing upper voice could be for the most part reliably reconstructed by employing melodic material derived from the parts which already exist. Thus, after a centuries-long hibernation, this piece of music by the Hofkapellmeister to the Elector of Saxony can once again be brought to life.

■ Carus 20.497, full score with performance material (set)



Johann Hermann Schein (1586–1630)
Israelsbrunnlein
 mostly Coro SSATB, Bc
 ed. Günter Graulich
 (German)

Israelsbrunnlein is one of the most significant motet collection in German music of the 17th century, composed by Johann Hermann Schein, who was certainly the most important Thomaskantor prior to Johann Sebastian Bach. Among the 26 pieces, composed in the “Italian-Madrigalische Manier” most of them are based on Old Testament texts, hence the name of the collection. Originally written for festive or solemn occasions, such as weddings, funerals or graduations, they unite madrigal style with the polyphonic art of sacred motets.

■ Carus 4.021, full score, basso continuo part of each motet (string bass with figuration)
 separate editions available
 A basso continuo realization is contained in both the complete edition as well as in each separate edition of the motets.

A recording of the complete *Israelsbrunnlein* is available on CD, performed by the Dresdner Kammerchor under the direction of Hans-Christoph Rademann (Carus 83.350).



Heinrich Ignaz Franz Biber (1644–1704)
Requiem in F minor
 arrangement by Paul Horn
 Soli SSATB, Coro SSATB, Org / 28 min
 ed. Armin Kircher
 (Latin)

Biber's *Requiem in F minor* is among the most striking settings of the requiem mass of the 17th century. The figurative language of the requiem text offered Biber a wealth of possibilities for expressive interpretation. The intensity of the musical language used to portray lamentation and mourning is impressive. This strongly expressive work is now also available in an arrangement for choir and organ.

■ Carus 27.318/45, full score





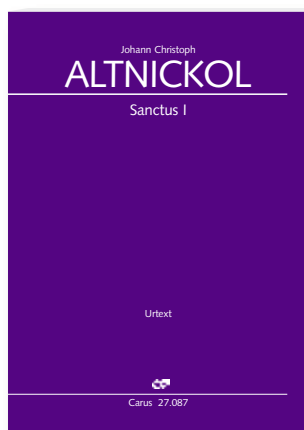
André Campra (1660–1744)

De profundis

Psalm 129. Motet à grand chœur
Soli ST(A)TBar, Coro ST(A)TBarB, 2 Fl,
2 Ob, 2 VI, 2 Va, Bc / 19 min
ed. Jean-Paul C. Montagnier
(Latin)
CD in prep. (Carus 83.391)

In his roles as Music Director at the Cathedral of Notre Dame in Paris and in the Royal Choir of Louis XV, André Campra composed numerous motets which frequently displayed the influence of contemporary opera. If today Campra is known almost exclusively for his famous *Requiem*, nevertheless his more than forty motets composed for soli, choir and orchestra are still awaiting discovery. Among these is a setting of Psalm 129, *De profundis*, published here in a new critical edition after the autograph score. The work was composed in 1723 during the first months of Campra's service to the French king and it proves to be the equal to the compositions of Michel-Richard de Lalande, who during his lifetime shaped and dominated the genre of the "Grand Motet."

■ Carus 21.030, full score, vocal score, choral score, complete performance material



Johann Christoph Altnickol (1719–1759)

Sanctus I

Voci (Coro unisono), 2 VI, Va, Bc / 3 min

Sanctus II

Coro SATB, Bc / 2 min

ed. Uwe Wolf

(Latin)

CD available (Carus 83.168)

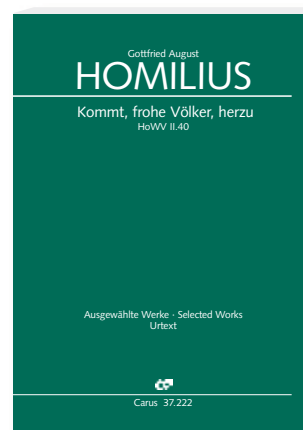
"Ultimately, he is a pupil for whom I need not feel embarrassed," wrote J. S. Bach, summarizing the qualities of his son-in-law to be, J. C. Altnickol. Altnickol's two settings of the *Sanctus*, based on a Gregorian cantus firmus, are among his few works which have survived. While in the second of these compositions he chose to write a polyphonic choral setting, in the first *Sanctus* he allows all four voices of the choir to sing unisono, accompanied by a polyphonically treated string ensemble. In both compositions, however, he proves himself to be a contrapuntalist fully worthy of Bach's appraisal.

Sanctus I

■ Carus 27.087, full score, vocal score, complete performance material

Sanctus II

■ Carus 27.088, full score, choral score



Gottfried August Homilius (1714–1785)

Kommt, frohe Völker, herzu

Cantata for the 4th Sunday after

Epiphany

Soli STB, Coro SATB, 2 Ob, 2 Cor, 2 VI,

Va, Bc / 12 min

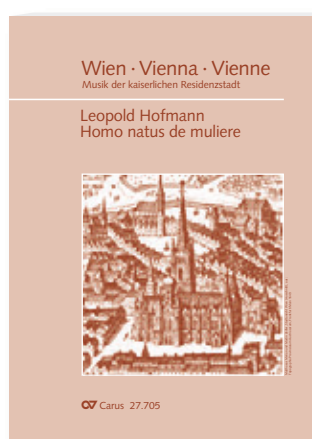
ed. Christoph Koop

(German)

CD available (Carus 83.267)

As with many cantatas by Homilius *Kommt, frohe Völker, herzu*, for the 4th Sunday after Epiphany, is notable for its unusual formal structure, with two choral movements in a cantata of only three movements. The generally festive, thankful character of the work, without references to the Gospel for a particular Sunday, makes this cantata, characterized by its singable melodies, a work which can be used on many Sundays throughout the church year.

■ Carus 37.222, full score, vocal score, choral score, complete performance material



Leopold Hofmann (1738–1793)

Homo natus de muliere

Coro SATB, 2 Trb, Org / 4 min
ed. Guido Erdmann
(Latin)

“Man that is born of a woman is of few days” is one of the central biblical texts dealing with the transitoriness of human existence. Leopold Hofmann, Kapellmeister at St. Stephen’s Cathedral in Vienna from 1772 to 1793, where W. A. Mozart was his church music assistant, also set this strongly expressive text. Hofmann’s setting, in C minor, offers an austere harmony, characterized by suspensions in a homophonic, through-composed four-part vocal setting (soloists or SATB choir), reinforced only by two trombones and organ continuo. Four concise instrumental transitional passages between the individual verses relieve the pathos-laden Viennese church style of this composition. With its tragic style, in places it closely resembles Mozart’s *Requiem* KV 626. For this first edition, the two trombone parts supplied with the score are included both in the original clef and additionally in viola clef. The figured bass has been realized so that the piece can also be performed without trombones, with only organ accompaniment. For a performance this piece could easily be combined with the *Salve Regina* by Pietro Cassati (Carus 27.703) from the Vienna series.

■ Carus 27.705, full score, choral score, 2 Trb, Org



Sergei Rachmaninoff (1873–1943)

All-Night Vigil op. 37

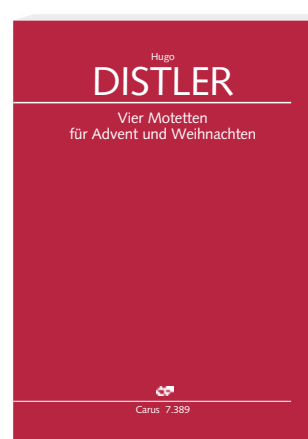
Coro SATB / 60 min
ed. Helmut Loos
(Church Slavonic/German)
CD in prep.

Sergei Rachmaninoff’s *All-Night Vigil* is his last contribution to Russian Orthodox church music. The liturgical model for this work is a worship service which occurs the evening before sacred holidays and consists of a succession of prayers, readings and chants. In this composition for a cappella choir Rachmaninoff was able to create a unity between the original chants of the Orthodox Church and his new musical ideas to achieve such a profound emotional depth that the *All-Night Vigil* was crowned with a triumphal success upon its premiere in 1915. In this new edition the text is underlaid in Church Slavonic in Latin transcription. It also contains an English pronunciation table.

■ Carus 23.014
full score, choral score

Also available in separate editions:

- No. 1, 6, 4
- Carus 23.014/10
- No. 2, 3
- Carus 23.014/20
- No. 5
- Carus 23.014/30
- No. 7, 12
- Carus 23.014/40
- No. 8, 10, 13, 14
- Carus 23.014/50
- No. 9
- Carus 23.014/60
- No. 11, 15
- Carus 23.014/70



Hugo Distler (1908–1942)

Four motets for Advent and Christmas

Coro SATB / 18 min
ed. Klaus-Martin Bresgott
(German)
CD available (Carus 83.472)

Like Hugo Distler’s *Weihnachtsgeschichte* op. 10, in a deeply heartfelt style, his *Motets for Advent and Christmas*, written at various times in his life, sound just as emphatically vivid in their expression. With madrigalian energy he evokes images of light imbued with a powerful sense of hope. In the process he uses ancient mystical and Lutheran texts and melodies, and shapes the traditions in his own style. This edition contains new and alternative texts to extend the range of uses. For example, the jewel among Distler’s song-motets “Die Sonne sinkt von hinnen” with its new text can now be sung during Advent.

■ Carus 7.389, full score, choral score

Christmas Story

Soli SSSTBB, Coro SATB
40 min / CD available
ed. Klaus-Martin Bresgott
(German)

s. page 29

■ Carus 10.011, full score, choral score

Clytus Gottwald (*1925)

Beethoven: Three songs on texts of Goethe, transcribed for mixed choir
(German)

Coro SATB/SATB / Coro SSATBB / 12 min

Maifest op. 52,4

Wonne der Wehmut op. 83,1

Neue Lieben, neues Leben op. 75,2

■ Carus 9.165



Photo: Hugo Jehle

Clytus Gottwald (*1925)

Ivo Antognini (*1963)

Ecce quam bonum

Psalm 133 (Latin)

Coro SSA, Pfte / 4 min

■ Carus 7.515

Eran Dinur (*1966)

Malagueña I Barrio de Córdoba I Baile

aus: *Tres Ciudades. Three poems*
by Federico García Lorca

(Spanish)

Coro SSAATTBB

3 min / 5 min / 4 min

■ Carus 9.208/10–30

Michael Waldenby (*1953)

Liber Ecclesiastes

(Latin)

Verba Ecclesiastes

Soli SAATTBar,

Coro SSAATTBB / 8 min

■ Carus 7.386/10

Et haec non vanitas est

Coro SAATTBB / 3 min

■ Carus 7.386/20

Omnia tempus habent

Coro SSAATTBB, Vc / 9 min

■ Carus 7.386/30

Dulce lumen

Coro SSAATTBB / 3 min

■ Carus 7.386/40

Memento Creatoris tui

Coro SSAATTBB / 3 min

■ Carus 7.386/50

Epilog. Deus time

Coro SSAATTBB, Vc / 4 min

■ Carus 7.386/60



Cyrill Schürch (1974*)

The Ssssnake Hotel

(English)

children choir

S(SA), Pfte / 4 min

commissioned by the EUROPA
CANTAT Festival 2015, Pécs

■ Carus 12.351,
full score, choral score



Giacomo Mezzalana (*1959)

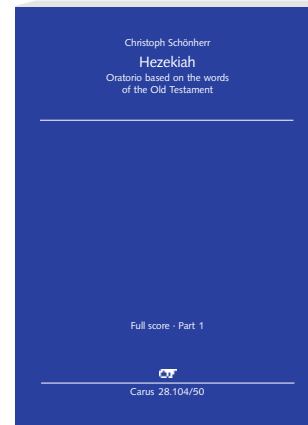
Memorare

(Latin)

Coro SATB (divided parts) / 8 min

ed. Stefan Schuck

■ Carus 9.659



Christoph Schönherr (*1952)

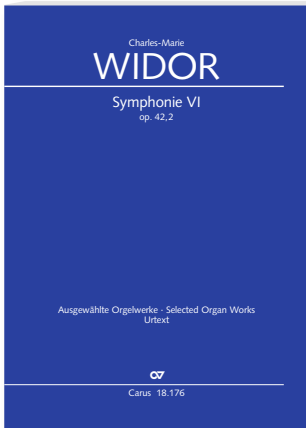
Hezekiah

Oratorio on words from
the Old Testament (English)

Solo Bar (Hezekiah), B (Jesaja), Bar (Rabshakeh, chief cup-bearer, officer of Sennacherib, the king of Assyria), S (messenger of Isaiah), S (maid), T (narrator), Coro S(S)A(A)T(T)B(B), Fl, Soprano-Sax/Alto-Sax (1 player), 2 Tr/Flugelhorn, Trb, Strings, Piano/E-piano, Cb/E-Bass, Drumset, 2 Timp, Soprano-Carillon, Triangle, Crotales, Chimes, Claves, Latin Percussion (2 players) / 85 min

This is a delightful work especially for choirs: the dramatic history of the old Jewish King Hezekiah in a blues and rock idiom. In formal terms, the composition follows in the Baroque and Romantic oratorio tradition, using the techniques of recitatives and turba choruses found in Bach and especially in Mendelssohn. As a transitional work, *Hezekiah* combines traditional compositional techniques with the harmony and grooves of late 20th and early 21st century pop music.

■ Carus 28.104/50, full score and vocal score for sale, complete orchestral parts rental only



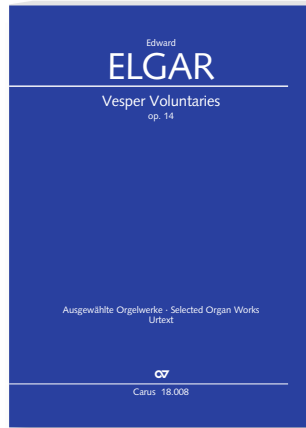
Charles-Marie Widor (1844–1937)

Symphony VI op. 42,2

Org / 35 min
ed. Georg Koch

In his *VIth Organ Symphony*, Charles-Marie Widor showed himself to be at the height of his compositional mastery. In the densely-worked monumental outer movements, the expressive slow movements and a dramatic, brilliant Intermezzo, Widor exploits the possibilities of the instrument to the full. The new Carus edition is based on the last edition of 1928/29, published during the composer's lifetime, as the authoritative source. Corrections made subsequently by the composer have been taken into consideration. In addition, references are included to important variant readings in earlier editions. Editorial suggestions on the performance of individual passages complete the new edition.

■ Carus 18.176



Edward Elgar (1857–1934)

Vesper Voluntaries op. 14

Org / 20 min
ed. Eberhard Hofmann

With his *Vesper Voluntaries*, Edward Elgar composed a gem for organists to perform both in church services and concerts. The wonderful miniatures, composed in song form, two to three minutes in length, can be performed individually or as a complete cycle. They are of moderate difficulty and intended for manuals, but they can optionally also be played with pedal. This Urtext edition is based on the first printed edition edited by Elgar himself, which has been carefully checked through. Useful suggestions on performance in the foreword complete the new edition.

■ Carus 18.008



Kay Johannsen (*1961)

Concerto for organ, strings and percussion

Org solo, Timp, Perc, 2 VI, Va, Vc, Cb
18 min

The *Concerto for organ, strings and percussion* by Kay Johannsen, Kantor of the Stiftskirche in Stuttgart, is a valuable addition to the repertoire for organ and orchestra. It is a work composed to appeal to both performer and audience alike – with thrilling rhythmic sections as well as moments of great intimacy. The organ part, for a three manual instrument if possible, is shown to its best advantage in many and varied tonal colors, ranging from the most delicate solo registrations to powerful forte. The organ writing is demanding, but well within the capabilities of experienced organists. Precise registration suggestions are contained in the score. The string orchestra (minimum 4/4/3/3/1) is scored with sophistication, with solos for all instruments. The percussion is for two players – a part for timpani and one for other, readily available percussion instruments. By avoiding the use of wind and brass instruments, the work can also be performed where the tuning of the organ is not ideally suited to modern orchestral pitch.

■ Carus 18.085, full score, organ, performance material rental only

Charles-Marie Widor
The Great Organ Works

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CARUS CDS

based on our Urtext Editions

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.



The third part of the **Heinrich Schütz's** *Symphoniae Sacrae*, published in 1650, shows the adoption and especial transformation of Italian avant-garde music of the 17th century. With the *Symphoniae Sacrae III* we are confronted with an exuberant abundance of musical ideas which all serve the purpose of interpreting the text as clearly and equally as subtly and sophisticatedly as possible. The *Symphoniae Sacrae III* have been released as the 12th CD of the complete recording of the works of Heinrich Schütz, which the Dresdner Kammerchor, under the direction of Hans-Christoph Rademann is completing in cooperation with Carus-Verlag.

With a total of 21 CDs and countless concerts the first German composer of European stature will be given a tangible monument. In 1992 the Stuttgart Schütz Edition, the edition of the complete works of Heinrich Schütz was taken over by Carus-Verlag, which has continued to publish it since then. It is a complete edition founded on a critical examination of the sources which presents today's users an unproblematic, legible rendering of the music. In this edition the *Symphoniae Sacrae I* and *II* by Heinrich Schütz have already been published and part III is in preparation. All of the works of the *Symphoniae Sacrae* are already available in separate editions.



Sheet music:
Symphoniae Sacrae III, Carus 20.398 to 20.418, full score and performance material available

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

Heinrich Schütz: *Symphoniae Sacrae III* complete recording, Vol. 12
Soloists, Dresdner Kammerchor, Dresdner Barockorchester, Hans-Christoph Rademann
■ Carus 83.258 (2 CD)



Franz Liszt was one of those composers who permanently altered the musical culture of the 19th century. However, his sacred vocal works are still overshadowed by his piano music. Yet, elements which point towards the future are to be found, particularly in his smaller sacred works, which he always knew how to combine with a simple tonal language appropriate to the religious context. Hans-Joachim Lustig and the chamber choir I Vocalisti present a selection of this music that is well worth listening to

and, in so doing, give us a comprehensive view of Liszt's choral oeuvre.

Sheet music: Twelve pieces, Carus 40.171, full score
Six Pieces, Carus 40.172, full score
Psalm 137, Carus 40.710, full score, choral score



Franz Liszt: Sacred choral music
Soli SSSTBB, Coro SATB
Chamber choir I Vocalisti,
Hans-Joachim Lustig
■ Carus 83.465, CD



In 1930 **Ottorino Respighi** composed his *Lauda per la Natività del Signore*, the only sacred choral work among his entire opus. In this hymn of praise to the miracle of Christmas, majestic sounding choral passages alternate with the soloistic roles of Maria, the Angel and the shepherd, accompanied by the sound of pastoral instruments. The music is varied, containing stylistic elements ranging from the late romantic to neo baroque, as

well as echoes of Gregorian chant. And towering above all is Respighi's trademark: the art of orchestration.

Sheet music: Carus 10.084, full score, vocal score, choral score, performance material available



Ottorino Respighi: *Lauda per la Natività del Signore*

Canto (Solisti), Coro SATB (with divided parts), 2 Fl (Fl+Picc), Ob, Eh, 2 Fg, Triangolo, Pfte 4hd / 24 min
Soloists, Rundfunkchor Berlin, Polyphonia Ensemble Berlin, Nicolas Fink, Maris Sirmais
■ Carus 83.473, CD



In its moving tenderness, **Hugo Distler's** *Christmas Story* op. 10 presents one of the sweetest temptations for every a cappella ensemble during Advent and Christmas time. Scored for a four-part choir, from which all of the solo parts (Evangelist, Maria, Elisabeth, Herodes, Simeon) can easily be drawn, it is proof that, without a saccharine sweetness, the message of Christmas can be conveyed in sound with the same, sublime radiance as is found in the old masters. The seven variations on *Es ist ein Ros entsprungen*

which occur throughout the work are more like a framework for the Christmas story – each of these can also be performed by themselves, doubling suitability and use for this work.

The Athesinus Consort Berlin, is impressive with its warmth and expression, impeccable intonation and the flexibility of the voices.

Hugo Distler: *The Christmas Story*

Soli SSSTBB, Coro SATB
40 min (German)
Thomas Volle, Athesinus Consort Berlin, Klaus-Martin Bresgott
■ Carus 83.472, CD



Sheet music: Carus 10.011, full score, choral score



Just in time for the 30th anniversary of the **Dresdner Kammerchor**, a new Christmas CD under the direction of Hans-Christoph Rademann is being released. The recording features choral music of the Romantic era. The selected works are characterized by the revival of the traditional, the old melodies and texts from the 14th to 18th centuries, but at the same time by the merging of the past with the (musical) future.

The composers, among them Max Reger, Carl Loewe, Max Bruch and Johannes Brahms, point towards the modern era with their musical languages, the timbres, harmonic progressions and chromatic enhancements.

O heilige Nacht

Romantic Choral Music for Advent and Christmas
Dresdner Kammerchor,
Hans-Christoph Rademann
■ Carus 83.392, CD

CARUS CDS



Heinrich von Herzogenberg:
Chorwerke Vol. 1–3
Soloists, Ensemble cantissimo,
Markus Utz

■ Carus 83.024, CD

Choral music plays an important role in the oeuvre of **Heinrich von Herzogenberg** (1843–1900). The choral music of this Romantic composer has, until now, not received appropriate attention from the recording industry as would be justified by its significance within his complete opus. This gap in the repertoire has now been closed with a well received recording of secular and sacred compositions by ensemble cantissimo conducted by Markus Utz. The comprehensive appraisal of Herzogenberg's oeuvre is now being issued for the first time in a box set with three CDs.

Sheet music: Heinrich von Herzogenberg:
Secular choral music a cappella, and with piano
Carus 4.102, full score

Sacred choral music a cappella
Carus 4.106, full score
separate editions available



Sergei Rachmaninoff:
Liturgie of St. John Chrysostom
4–8 voices, 60 min
Rundfunkchor Berlin, Nicolas Fink
■ Carus 83.407, CD

In his setting of the *Liturgy of St. John Chrysostom*, Sergei Rachmaninoff demonstrates not only his deep understanding of the text, but also how to further increase the immediate effect on the listeners by means of markedly simple melodic invention. The work represents a monumental pinnacle of a return to the roots of early Russian music. In this new edition the text is underlaid in Church Slavonic in Latin transcription. It also contains an English pronunciation table. The Rundfunkchor Berlin under Nicolas Fink has produced an exemplary recording of this challenging

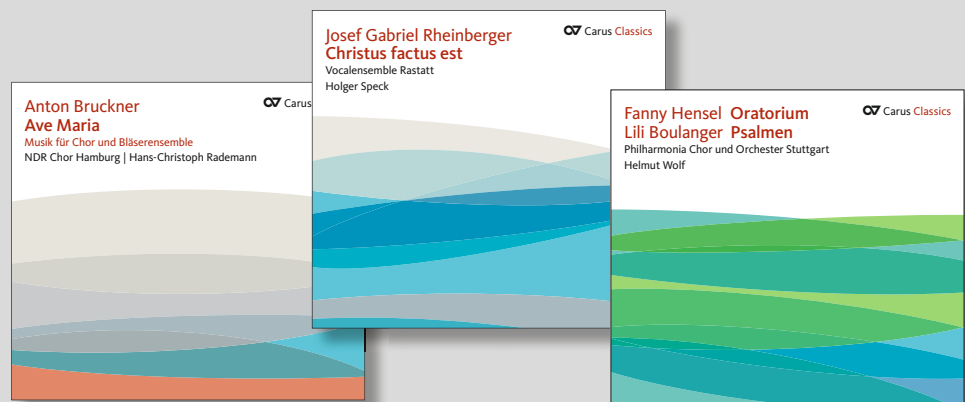
choral work which yet again emphasizes the choir's leading position among radio choirs in Germany.

Sheet music: Carus 23.013, full score, choral score, German/Russian (transliteration), choral score, Russian (cyrillic)

separate editions available



The Carus Classics series, presents best sellers marking the history of our publishing house. The CD covers were designed exclusively for the series by the well known graphic artists Friedrich Forssman und Cornelia Feyll.



Anton Bruckner: Ave Maria
Music for Choir and Brass Ensemble
NDR Chor Hamburg,
Hans-Christoph Rademann
■ Carus 83.466

Josef Gabriel Rheinberger:
Christus factus est
Vocalensemble Rastatt, Holger Speck
■ Carus 83.467

Fanny Hensel: Oratorium
Lili Boulanger: Psalmen
Philharmonia Choir and Orchestra
Stuttgart, Helmut Wolf
■ Carus 83.468

NEW BOOKS



Konrad Küster
Zwischen Schütz und Bach
Georg Österreich und Heinrich
Bokemeyer als Notensammler
(German and English articles)

“Music between Schütz and Bach” is known to posterity above all thanks to two music collections from the Baltic region. One of these was initiated by Gustav Düben in Stockholm, and the other can be traced back to Georg Österreich, the Kapellmeister of the Dukes of Schleswig-Holstein-Gottorf (the latter is known as the Bokemeyer Collection). Contributions to the present volume focus on Georg Österreich. They are dedicated to his life, his collection and his circle, and explore connections to the two other collectors in the same field, Düben and Heinrich Bokemeyer. A work which has the character of a handbook for a central music-historical epoch!

■ Carus 24.072, 384 p.



**W. A. Mozart im Spiegel des
Musikjournalismus**
Deutschsprachiger Raum, 1782–1800
(Beiträge zur Mozart-Dokumentation,
vol. 1)

ed. Rainer J. Schwob
(in German)

This extensively annotated edition contains early journalistic texts from specialist periodicals (music, theater, literature) and fashionable “journals” which deal with Mozart or his works as the central themes. With consistent editorial principles, linking commentaries, and extensive indices, the first volume in this series makes the public image of Mozart from the last years of his life to 1800 accessible to scholars. The publication is aimed at specialists (in music, theatre and literature studies), as well as at practicing musicians and Mozart enthusiasts. The complete project will extend to 1828.

■ Carus 24.151, hardcover,
clothbound, 864 p.

Tobias Rimek
**Das mehrstimmige Repertoire der
Benediktinerabtei St. Ulrich und Afra
in Augsburg (1548–1632)**
(in German)

Under the abbots Jakob Köpplin and Johann Merck the Benedictine abbey of St. Ulrich and Afra developed a thriving, until then unheard of musical culture. Between 1568 and 1614 the calligrapher and monk, Johannes Dreher created 22 artistically fashioned choir books. The musical repertoire in these volumes comprises a cross section of regional and internationally known composers from

the 16th century, beginning with Heinrich Isaac, via Orlando di Lasso and Giovanni Croce up to Christian Erbach. The present volume is the first comprehensive study dealing with the polyphonic repertoire of St. Ulrich and Afra abbey.

■ Carus 24.084, 272 p.

Look inside the books:
www.carus-verlag.com



NEW: LULLABIES, BOX SET

Hush-a-bye, baby, Der Mond ist aufgegangen, Slaap, kindje slaap. Since time immemorial and in all cultures of the world, parents sing their children to sleep. Within the framework of the prize-winning LIEDERPROJEKT, over 80 of the most beautiful German and international lullabies have been recorded by well known artists from all over the world. For the first time, all the lullabies of the LIEDERPROJEKT are being issued in a box set of 3 CDs. This limited special edition is part of the prize-winning LIEDERPROJEKT, a project initiated by Carus and Southwest German Radio to benefit and promote singing with children. For every box sold 2 EUR will be donated to projects devoted to this cause. www.liederprojekt.org

■ Carus 83.025, Box with 3 CDs



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