



Orgelmusik in Zeiten von Corona

17 neue Kompositionen für Orgel solo
17 new compositions for solo organ

herausgegeben vom Deutschen Musikrat
unter Mitarbeit von Richard Mailänder und Kord Michaelis

Organ Music in Times of Corona
published by the German Music Council with the
collaboration of Richard Mailänder and Kord Michaelis

in Kooperation mit der Deutschen Bischofskonferenz und der
Evangelischen Kirche in Deutschland
mit Unterstützung der Bundesbeauftragten für Kultur und Medien

in cooperation with the German Bishops' Conference and the
Evangelical Church in Germany
with the support of the Federal Government Commissioner for Culture
and the Media

 Carus 18.220

© 2021 by Carus-Verlag, Stuttgart – 18.220

ISBN 978-3-89948-424-3

ISMN M-007-29444-1

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Musiklektorat: Barbara Mohn, Sebastian Hammelsbeck

Satz und Layout: Carus-Verlag

Cover: Nadine Kristen

Druck und Bindung: Gulde Druck, Tübingen

Printed in Germany 2021 – 1. Auflage / first printing

Die vorliegende Ausgabe ist auch digital erhältlich, zudem liegen von allen Kompositionen Einzelausgaben vor. / A digital edition and separate editions of all of the compositions are available.

www.carus-verlag.com

Diese Publikation entstand im Rahmen des Projekts „Orgelmusik in Zeiten von Corona“. Das Projekt wurde vom Deutschen Musikrat gemeinsam mit der Deutschen Bischofskonferenz und der Evangelischen Kirche in Deutschland initiiert und bildet einen Beitrag zum „Jahr der Orgel“, das die Landesmusikräte für 2021 ausgerufen haben. Im Rahmen des Projekts entstanden 17 Kompositionen für Orgel, die die Corona-Zeit künstlerisch reflektieren. Im Herbst 2021 erklingen die Kompositionen aus dem Kompendium in zahlreichen Konzerten und Gottesdiensten und regen so zu einer Auseinandersetzung mit den Pandemie-Erfahrungen an. Den Abschluss des Projekts bildet ein Finissage-Konzert am 21. November 2021 in Berlin, bei dem alle 17 Kompositionen gemeinsam erklingen. Das Projekt wird durch die Bundesbeauftragte für Kultur und Medien gefördert.

This publication was created as part of the project “Organ Music in Times of Corona.” The project was initiated by the German Music Council together with the German Bishops’ Conference and the Evangelical Church in Germany and forms a contribution to the “Year of the Organ,” which was proclaimed by the German State Music Councils for 2021. As part of the project, 17 compositions for organ were created that artistically reflect the Corona time. In the fall of 2021, the compositions from the compendium will be performed in numerous concerts and church services, thus encouraging a reflection on experiences during the pandemic. The project will conclude with a finissage concert on 21 November 2021 in Berlin, where all 17 compositions will be heard together. The project is supported by the Federal Commissioner for Culture and the Media.

Verantwortlich / Responsible: Prof. Christian Höppner (Deutscher Musikrat), Susann Eichstädt (Deutscher Musikrat), Susanne Hasselhoff (Evangelische Kirche Deutschland), Dr. Jakob Johannes Koch (Deutsche Bischofskonferenz)

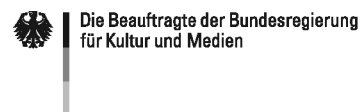
Inhaltliche Beratung / Content consulting: Prof. Richard Mailänder (Mit-Herausgeber), LKMD Kord Michaelis (Mit-Herausgeber), KMD Peter Ammer, Prof. Stefan Baier, Matthias Balzer, Prof. Dr. Christoph Krummacher, KMD Christian Finke, Christian Krauß, Prof. Martin Maria Krüger, Dieter Leibold, Martin Ludwig, Christian Schmitt, Dr. Marius Schwemmer, Godehard Weithoff

Projektleitung / Project management: Susann Eichstädt

Koordination und Textlektorat / Coordination and editing: Irene Deffner, Dr. Anna Vogt



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Grüßworte

„Die Musik steckt nicht in den Noten, sondern in der Stille dazwischen“, soll Wolfgang Amadeus Mozart einmal gesagt haben. Die Coronavirus-Pandemie hat allerdings dazu geführt, dass wir seit dem Frühjahr 2020 zu wenige Noten und viel zu viel Stille erlebt haben. Die Welt, wie wir sie kannten, hat sich in dieser Zeit grundlegend verändert. Auf vieles, was zuvor selbstverständlich war – der Handschlag, die Umarmung, das gemeinsame Singen in der Kirche, der Konzert- oder Opernbesuch im dicht besetzten Saal –, mussten wir über viele Monate verzichten. Mit dem Konjunkturprogramm NEU-START KULTUR hat die Bundesregierung für den schwer angeschlagenen Kulturbereich die dringend erforderliche „erste Hilfe“ geleistet. Das Projekt „Orgelmusik in Zeiten von Corona“ trägt darüber hinaus dazu bei, die durch die Folgen der Pandemie gefährdete Vielfalt des Musiklebens in Deutschland zu erhalten. Es soll Konzerte und musikalisch begleitete Gottesdienste in ganz Deutschland initiieren und damit zu einer Wiederbelebung des Live-Musiklebens gerade auch in Kirchen beitragen.

Das vorliegende Notenbuch ist deshalb weitaus mehr als nur eine Publikation: Es ist ein Zeichen der Hoffnung und der Zuversicht für ein nun wieder aufblühendes Musikleben. Als schriftliches Kondensat des ökumenisch angelegten Projekts und mit seiner großen Bandbreite an Stilstiken ist das Orgelbuch auch ein Zeichen der Verbindung zwischen den Menschen: Diese Musik richtet sich an alle, unabhängig von Konfession oder musikalischer Zugehörigkeit. Die 17 in diesem Buch enthaltenen Werke sind dabei als künstlerische Zeugnisse und Reflexionen der Pandemie-Zeit zu verstehen. In ihnen spiegeln sich verschiedene Emotionen und Assoziationen, Visionen und Wünsche in Verbindung mit der Pandemie-Erfahrung. So bieten die Kompositionen mit unterschiedlichen Perspektiven auf die vergangenen eineinhalb Jahre ein Panorama Neuer Musik für die Orgel, die von den Landesmusikräten zum „Instrument des Jahres 2021“ gekürt wurde.

Ich danke dem Deutschen Musikrat, der Deutschen Bischofskonferenz und der Evangelischen Kirche in Deutschland für die ausgezeichnete Zusammenarbeit, Konzeptionierung und Umsetzung des Projekts „Orgelmusik in Zeiten von Corona“. Mögen das gemeinsame Erleben dieser Klänge und das Nachsinnen über ihre Bedeutung einen Beitrag dazu leisten, Menschen miteinander zu verbinden, wie dies Musik und Kultur auf einzigartige Weise können.

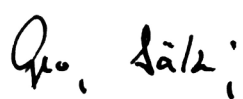


Prof. Monika Grütters MdB
Staatsministerin für Kultur und Medien

Die Corona-Pandemie hat uns im vergangenen Jahr viel abverlangt, und sie ist noch immer nicht überwunden. Die Kräfte gehen zur Neige, die Ressourcen brauchen sich auf. Es fehlen die Kraftquellen, die die Seele aufatmen lassen und das Herz stark machen. Kunst und Musik, selbst Opfer der Corona-Zeiten, sind mit all ihren Spielarten und Variationen eine solche Kraftquelle für Herz und Seele. Sie in diesen Monaten der Mutlosigkeit und Sorge nicht live erleben zu können, war ein schwerer Verlust. Es fehlen kulturelle Orte und Räume, um zu verarbeiten, was sich anders nicht oder nur schwer ausdrücken lässt.

Die 17 Orgelkompositionen, die innerhalb nur eines halben Jahres geschaffen wurden, zeugen von einer erstaunlichen Energie bei den Komponistinnen und Komponisten, die sich den Erfahrungen der Corona-Zeit musikalisch gestellt haben. Vom Start des Projektes im Januar an sind in diesem ökumenischen Projekt Orgelwerke entstanden, die Stimmungen – Sorgen, Fragen, Nachdenklichkeit, Entsetzen – dieses vergangenen Jahres aufgreifen und sie musikalisch dramatisch beschreiben.

Die Musik soll einerseits an das Geschehene erinnern. Sie kann beim Hören helfen, manches Erlebte noch einmal nachzuspüren. Sie tröstet, wie nur Musik es kann, aber sie kann genauso Freude wecken, dass Musikgenuss wieder gemeinsam möglich ist. Möge diese Musik an vielen Orten erklingen und damit Menschen verbinden, die sie zu gleicher Zeit an verschiedenen Orten hören. Sie möge ein Zeichen des gemeinsamen Erinnerns setzen und uns zugleich hoffnungsvoll in die Zukunft schauen lassen.



Bischof Dr. Georg Bätzing
Vorsitzender der Deutschen
Bischofskonferenz



Landesbischof Prof. Dr. Heinrich Bedford-Strohm
Vorsitzender des Rates der Evangelischen Kirche
in Deutschland

Die Orgel gilt nicht ohne Grund vielen als „Königin der Instrumente“: Musik, Architektur, Physik und Kunst werden in diesen „Wunderbauten“ auf faszinierende Art und Weise miteinander verbunden. Durch ihren jahrhundertelangen Einsatz im Gottesdienst hat die Orgel eine besondere Verbindung zu unserem Innersten, kann Trösterin sein und Quelle spiritueller Kraft. Zugleich hat sie sich längst auch als virtuose Konzertsolistin etabliert und steht dabei in ihrer Klangfarbenpracht einem Sinfonieorchester kaum nach. Rund 50.000 Orgeln gibt es in Deutschland, die unter besonderem Schutz stehen, seit 2017 Orgelbau und Orgelmusik von der Deutschen UNESCO-Kommission in das Verzeichnis des immateriellen Kulturerbes aufgenommen wurden. Dass im Jahr 2021, dem von den Landesmusikräten ausgerufenen „Jahr der Orgel“, dieses Instrument im Projekt „Orgelmusik in Zeiten von Corona“ besondere Aufmerksamkeit erfährt, ist daher in vielerlei Hinsicht folgerichtig.

In den hier vorgestellten Auftragskompositionen treffen Sinnlichkeit und Sinnhaftigkeit aufeinander: Die Stücke sollen Menschen emotional berühren, zugleich regen sie aber auch zur Reflexion und Bewältigung der Corona-Zeit an. So vielfältig unsere Gesellschaft ist, so vielfältig sind die Ansätze der 17 Komponistinnen und Komponisten, die der Deutsche Musikrat mit der Erarbeitung von Orgelwerken betraute. „Die Liebe zur Musik kennt keine epidemischen Grenzen und verbindet Musizierende entferntester Landstriche und unterschiedlichster Lebensgewohnheiten miteinander“, schreibt die Komponistin Iris Rieg als Denkipuls zu ihrem Werk „Nah und fern“, das Teil dieses Orgelbuchs ist. Dies könnte auch als Leitgedanke für das ganze Projekt dienen, das die Widerstandskraft und die alle Schwierigkeiten überwindende Kraft von Musik und Kultur in den Fokus nimmt, ohne damit die vielen Pandemie-bedingten Herausforderungen und Schäden zu verkennen, die noch lange Zeit Auswirkungen auf das Musikleben und damit auch auf unsere Gesellschaft haben werden. Ich danke den Komponistinnen und Komponisten für dieses wunderbare Kompendium.

Mein besonderer Dank gilt der Bundesbeauftragten für Kultur und Medien, Staatsministerin Prof. Monika Grütters, MdB, für die Initiative zu diesem Projekt und dessen Förderung. Der Deutschen Bischofskonferenz und der Evangelischen Kirche in Deutschland, die gemeinsam mit dem Deutschen Musikrat den Trägerkreis für das Projekt gebildet haben, danke ich für ihr Engagement und die vertrauensvolle Zusammenarbeit.



Prof. Martin Maria Krüger
Präsident Deutscher Musikrat

Greetings

“The music is not in the notes, but in the silence between them,” Wolfgang Amadeus Mozart is reputed to have said. However, the Coronavirus pandemic has meant that since the spring of 2020 we have experienced too few notes and far too much silence. The world as we knew it has changed fundamentally during this time. For many months we have had to do without so much that was previously taken for granted – handshakes, hugs, singing together in church, attending a concert or an opera in a packed auditorium. With the economic stimulus program NEUSTART KULTUR, the federal government has provided urgently needed “first aid” for the hard-hit cultural sector. The project “Organ Music in Times of Corona” also helps preserve the diversity of musical life in Germany, which has been endangered by the consequences of the pandemic. It is intended to initiate concerts and musically accompanied church services throughout Germany and thus to contribute to a revival of live musical life, particularly in churches.

This book of music is therefore much more than just a publication: it is a sign of hope and of confidence in a musical life that is blossoming once more. As the written condensate of the ecumenically conceived project and with its wide range of styles, the Organ Book is also a sign of the connection between people: this music is for everyone, regardless of denomination or musical affiliation. The 17 works contained in this book are to be understood as artistic testimonies and reflections of the pandemic. They reflect different emotions and associations, visions and wishes in connection with the pandemic experience. Thus, the compositions with their manifold perspectives on the past one and a half years offer a panorama of new music for the organ, which was chosen by the State Music Councils as “Instrument of the Year 2021.”

I would like to thank the German Music Council, the German Bishops’ Conference and the Evangelical Church in Germany for their excellent cooperation, conceptualization and implementation of the project “Organ Music in Times of Corona”. May the shared experience of these sounds and the reflection on their meaning contribute to connecting people with each other in the way that only music and culture can accomplish.

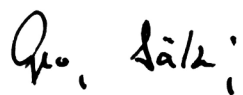


Prof. Monika Grütters MdB
Federal Government Commissioner for Culture and the Media

The Coronavirus pandemic demanded a lot from us last year, and it is still not over. Strength is waning, resources are being depleted. The sources of strength that allow the soul to breathe and the heart to grow strong are missing. Art and music with all its varieties and variations, itself a victim of the Corona times, is such a source of strength for heart and soul. Not to be able to experience it live in these months of despondency and worry was a severe loss. There is a lack of cultural places and spaces to process what cannot be expressed in any other way, or only with difficulty.

The 17 organ compositions that were created within only half a year testify to an amazing energy among the composers who musically confronted the experiences of the Coronavirus pandemic. From the start of the project in January, this ecumenical project has produced organ works that take up the emotions – worries, questions, pensiveness, horror – of this past year and describe them dramatically in music.

On the one hand, the music is meant to remind us of what happened. Hearing it can help the listener retrace some of the experiences. It can comfort, as only music can, but it can also awaken gladness that the enjoyment of music together is once again possible. May this music resound in many places and thus connect people who hear it at the same time in different places. May it become a symbol of common remembrance and at the same time allow us to look sanguinely to the future.



Bishop Dr. Georg Bätzing
Chair of the
German Bishops' Conference



Bishop Prof. Dr. Heinrich Bedford-Strohm
Chair of the Council of the
Evangelical Church in Germany

The organ is considered by many to be the “Queen of Instruments” for good reason: music, architecture, physics and art are combined in these “miraculous constructions” in a fascinating way. Through its centuries-long use in worship, the organ has a special connection to our innermost being; it can be a comforter and source of spiritual strength. At the same time, it has long since established itself as a virtuoso concert solo instrument and is hardly inferior to a symphony orchestra in the wealth of its tone color. There are around 50,000 organs in Germany; they have been under special protection since 2017, when the German Commission for UNESCO added organ building and organ music to the list of intangible cultural heritage. That this instrument will receive special attention with the project “Organ Music in Times of Corona” in 2021 – the “Year of the Organ” proclaimed by the State Music Councils – is therefore logical in many respects.

In the commissioned compositions presented here, sensuality and meaningfulness join forces: the pieces are intended to move people emotionally, but at the same time they also encourage reflection and a coming to terms with the Coronavirus pandemic. As diverse as our society is, so diverse are the approaches of the 17 composers whom the German Music Council entrusted with the preparation of organ works. “The love of music knows no epidemic borders and connects musicians from the most distant regions and the most diverse ways of life with each other,” writes composer Iris Rieg as a thought-provoking impulse for her work “Nah und fern,” which is part of this Organ Book. This could also serve as a guiding principle for the entire project, which focuses on the resilience and the power of music and culture to overcome all difficulties, without thereby failing to recognize the many pandemic-related challenges and damages that will continue to have an impact on musical life and thus also on our society for a long time to come. I thank the composers for this wonderful compendium.

My special thanks go to the Federal Government Commissioner for Culture and the Media, Minister of State Prof. Monika Grütters, MdB, for initiating this project and for its sponsorship. I would also like to thank the German Bishops' Conference and the Evangelical Church in Germany, which together with the German Music Council formed the support committee for the project, for their commitment and trusting cooperation.



Prof. Martin Maria Krüger
President of the German Music Council

Translations: Gudrun and David Kosviner

Er wird's wohlmachen

Choralfantasie über „Befiehl du deine Wege“

Timo Böcking
*1987

Lento Sehr entfernt, silbrig

ppp

Dunkel, bedrohlich
Zunächst kaum vernehmbar

ppp

Moderato Gewaltig

fff

Entfernt

Con moto Gewaltig

fff

Vivace I 8' + 2'

p

II 8' + 4'

Spielerisch leichter Klang
(ggf. + Marimba)

rit.

a tempo

rit.

a tempo

16

+4'

mp

mf

20

1

23

26

Mehr Substanz (+Prinzipale)

Musical score for measures 26-29. The score is written for piano in three staves (treble, middle, and bass clefs). The key signature is one flat (B-flat). The time signature changes from 2/4 to 4/4. A dynamic marking of *f* (forte) is present in measure 27. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

30

Musical score for measures 30-32. The score continues in the same key signature and time signature. The music maintains the complex rhythmic texture established in the previous measures.

33

Musical score for measures 33-35. The score concludes with a dynamic marking of *f* (forte) in measure 34. The music features a final cadence with a prominent bass line.

Subito piano, spielerisch leicht

37

Musical score for measures 37-39. The score is written for piano and consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 37 features a complex melodic line in the right hand of the grand staff. Measure 38 includes dynamic markings: *mp* (mezzo-piano) in the right hand and *p* (piano) in the left hand. Measure 39 continues the melodic and harmonic development. Performance instructions include *I 4'* and *II 8'* in the right hand, and *16' + 8'* in the left hand.

40

Musical score for measures 40-43. The score continues with the grand staff and the separate bass clef staff. Measures 40-43 show a continuation of the melodic and harmonic patterns established in the previous measures, with various chordal textures and melodic fragments.

44

Musical score for measures 44-47. The score continues with the grand staff and the separate bass clef staff. Measures 44-47 show a continuation of the melodic and harmonic patterns, with some more complex rhythmic figures in the right hand.

47

Musical score for measures 47-49. The system consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, including a sixteenth-note triplet starting at measure 48. The middle staff is in bass clef and contains a harmonic accompaniment of chords with eighth-note patterns. The bottom staff is in bass clef and contains a simple bass line with quarter notes.

50

Musical score for measures 50-51. The system consists of three staves. The top staff is in treble clef with a key signature of one flat. It features a sixteenth-note triplet starting at measure 50. The middle staff is in bass clef and contains a complex accompaniment with a *cresc.* (crescendo) marking. The bottom staff is in bass clef and contains a simple bass line.

52

Musical score for measures 52-54. The system consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains a melodic line with chords and a first ending bracket labeled 'I'. The middle staff is in bass clef and contains a complex accompaniment with chords and a second ending bracket labeled 'II'. The bottom staff is in bass clef and contains a simple bass line. Performance markings include **Con moto**, *Weich, sphärisch*, **fff**, and **pp**.

59

Gläsern, sphärisch

Musical score for measures 59-69. The score is written for three staves. The top staff is in bass clef with a key signature of two sharps (F# and C#). It features a complex texture with many beamed notes and rests. The middle staff is in bass clef with a key signature of one sharp (F#) and contains mostly whole notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains mostly whole notes. Dynamics include *p* (piano) and *mp* (mezzo-piano). Performance instructions include 'I' and 'II' for the top staff and 'Weich, sphärisch (Voix Céleste)' for the bottom staff.

70

Musical score for measures 70-79. The score is written for three staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains mostly whole notes. The middle staff is in bass clef with a key signature of one sharp (F#) and contains mostly whole notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains mostly whole notes. Dynamics include *mp* (mezzo-piano).

80

Melodie hervortretend

Musical score for measures 80-89. The score is written for three staves. The top staff is in treble clef with a key signature of one sharp (F#) and features a melodic line with triplets and slurs. The middle staff is in bass clef with a key signature of one sharp (F#) and contains mostly whole notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains mostly whole notes. Dynamics include *mf* (mezzo-forte). Performance instructions include 'Melodie hervortretend' and '3' for triplets.

87

Musical score for measures 87-90. The system consists of three staves: Treble, Bass, and a lower Bass staff. Measure 87 features a treble staff with eighth-note triplets and a bass staff with chords. Measures 88-90 continue with similar rhythmic patterns and chordal accompaniment.

91

Musical score for measures 91-95. The system consists of three staves. Measure 91 has a treble staff with eighth-note triplets and sixteenth-note runs, and a bass staff with chords. Measures 92-95 show a continuation of the melodic and harmonic material.

96

Musical score for measures 96-100. The system consists of three staves. Measure 96 features a treble staff with chords and a bass staff with chords. Measures 97-99 continue with a similar texture. Measure 100 includes the instruction *rall.* and *quasi rezitativo*, along with a first ending bracket and a *mf* dynamic marking.

104

Musical score for measures 104-111. The score is written for piano and includes dynamics such as *mf* and *p*. It features a 'rit.' (ritardando) marking and fingerings (I, II) for the right hand.

112

Musical score for measures 112-120. The score includes a 'rit.' (ritardando) marking and a dynamic of *p*.

121

Musical score for measures 121-128. The score concludes with a *ppp* (pianissimo) dynamic marking.

Skulp

Den Klängen Zeit geben!
Es werden 4 Gewichte benötigt.
Gewichtwechsel mit so viel Zeit wie nötig, aber so schnell wie möglich.

Kathrin A. Denner
*1986

Quasi senza misura
langsames Tempo
♩ = ca. 54 Gewichte

OW Quintadena 8' *p* Gewichte Gewichte ab

SW nur Obertöne
Terz 1 3/5'
(Klang: 8va 7) Gewicht Gewichtwechsel

HW Bordun 16'
Quinte 2 2/3' ohne Gewichte *p*

Pedal Subbass 16'
Quinte 10 2/3' *mp*

11

ohne Gewicht

Fermaten falls benötigt
Gewichte

Gewichte ab ohne
Gewicht

Gewichtwechsel

(ohne Gewicht)

OW

SW

HW

Pedal

19

OW

SW

HW

Pedal

26

OW

SW

HW

Pedal

Fermaten falls benötigt
Gewichte

31

OW

SW

HW

Pedal

ohne Gewicht

Gewicht wechseln

37

OW

SW

HW

Pedal

ohne Gewicht

42

OW

SW

HW

Pedal

(ohne G

Le Cœur Bleu

Barbara Dennerlein
*1964

A ♩ = 52

ff

rubato

p

9

(II)

I

16

23 *largamente*

Musical score for measures 23-26. The piece is marked *largamente*. The score is written for piano with three staves: two treble clefs and one bass clef. A large, stylized watermark 'CARUS' is overlaid on the score.

27

Musical score for measures 27-30. The score continues with three staves. The key signature changes to one flat (B-flat major/D minor) and the time signature changes to 3/4. A large, stylized watermark 'CARUS' is overlaid on the score.

31

Musical score for measures 31-34. The score continues with three staves. The key signature changes to two flats (B-flat major/D minor) and the time signature changes to 4/4. A large, stylized watermark 'CARUS' is overlaid on the score.

36

5/4

40

p

5/4

45

ff

5/4

52

B ♩ = 60
rubato

56

rit. *a tempo*

59


un poco restringendo

rit. - - - - -

63

Musical score for measures 63-67. The score is in 6/8 time and features a complex melodic line in the right hand with frequent triplets. The left hand provides a steady bass line with some chordal accompaniment. The tempo is marked as *rit.* (ritardando).

68

 ♩ = 98
straight 6/8 feeling

Musical score for measures 68-70. The score is in 6/8 time and features a complex melodic line in the right hand with frequent triplets. The left hand provides a steady bass line with some chordal accompaniment. The tempo is marked as *straight 6/8 feeling*. A chord symbol **Cbm7** is present above the first staff.

71

Musical score for measures 71-75. The score is in 6/8 time and features a complex melodic line in the right hand with frequent triplets. The left hand provides a steady bass line with some chordal accompaniment.

74

Musical score for measures 74-79. The score is written for piano in three staves: treble, middle, and bass. The key signature has four flats (B-flat major or D-flat minor). Measure 74 features a treble clef with a whole note chord and a bass clef with a half note chord. Measures 75-79 show a complex texture with many sixteenth notes and chords in both hands.

80

Musical score for measures 80-85. The score is written for piano in three staves. Measure 80 has a treble clef with a whole note chord and a bass clef with a half note chord. A watermark "CARUS" is visible across the score. A large white watermark "CARUS" is also present in the center of the page. The key signature remains four flats. Measure 81 includes a chord symbol Abm^9 above the treble staff.

86

Musical score for measures 86-91. The score is written for piano in three staves. Measure 86 has a treble clef with a whole note chord and a bass clef with a half note chord. The key signature remains four flats. Measures 87-91 show a complex texture with many sixteenth notes and chords in both hands.

92

Musical score for measures 92-96. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The notation includes a treble clef with a C₄ octave line, a bass clef, and a grand staff. The right hand plays a melodic line with a C₄ octave line, while the left hand provides harmonic support with chords and bass lines. A 'Cbm7' chord symbol is present above the first measure. A large, stylized watermark 'CARUS' is overlaid on the score.

97

Musical score for measures 97-102. The score continues in 3/4 time with the same key signature. The right hand features a melodic line with a C₄ octave line, and the left hand provides harmonic support. A large, stylized watermark 'CARUS' is overlaid on the score.

103

Musical score for measures 103-107. The score continues in 3/4 time with the same key signature. The right hand features a melodic line with a C₄ octave line, and the left hand provides harmonic support. A large, stylized watermark 'CARUS' is overlaid on the score.

109

Musical score for measures 109-115. The score is written for piano in three staves (treble, middle, and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex texture with many beamed notes and rests.

D *Optional part for improvisation, or go directly to **F***

116

Musical score for measures 116-119. The score is written for piano in three staves. Above the first staff, there are markings: "Repeat both parts ad lib." above the first two measures, "open" above the third measure, and "open" above the last two measures. Chord symbols "Cb^bm⁷" and "Ab^bm" are placed above the second and fourth measures respectively. The music consists of rhythmic patterns with many rests.

120

E

Musical score for measures 120-123. The score is written for piano in three staves. A chord symbol "Cb^bm⁷" is placed above the first measure. The music features a complex texture with many beamed notes and rests.

125

Musical score for measures 125-129. The score is written for piano in three staves: Treble, Middle, and Bass. The key signature is three flats (B-flat, E-flat, A-flat). Measure 125 features a melodic line in the Treble staff with a fermata over the second measure. The Middle staff contains chords, and the Bass staff has a steady eighth-note accompaniment.

130

Musical score for measures 130-133. The score is written for piano in three staves. Measure 130 shows a change in the Treble staff with a melodic line. A large watermark 'CARUS' is overlaid on the score. In measure 132, the chord 'Abm⁹' is indicated above the Treble staff. The Bass staff continues with its accompaniment.

134

Musical score for measures 134-137. The score is written for piano in three staves. Measure 134 features a long melodic line in the Treble staff. The Middle and Bass staves continue with their respective parts. The Bass staff has a consistent eighth-note accompaniment.

138

Musical score for measures 138-144. The score is written for piano in three staves: Treble, Middle, and Bass. The key signature has three flats (B-flat, E-flat, A-flat). Measure 138 starts with a whole rest in the treble and a quarter rest in the middle. A fermata is placed over the final chord of measure 144. A box containing the letter 'F' is located above the treble staff in measure 144.

145

Musical score for measures 145-151. The score is written for piano in three staves: Treble, Middle, and Bass. The key signature has three flats. The music continues with various rhythmic patterns and chordal textures.

152

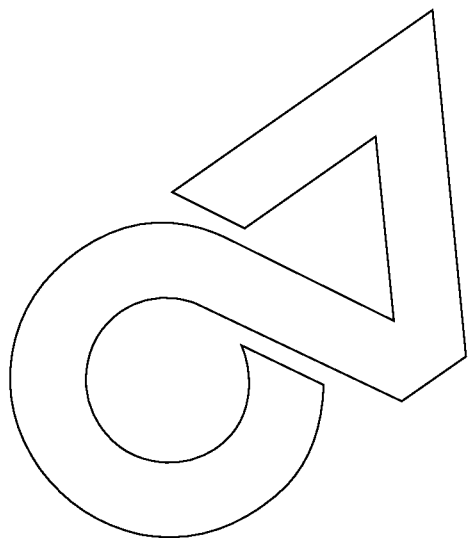
Musical score for measures 152-158. The score is written for piano in three staves: Treble, Middle, and Bass. The key signature has three flats. The music features more complex rhythmic patterns, including sixteenth notes and chords.

Aufführungsdauer: 8,5 min.

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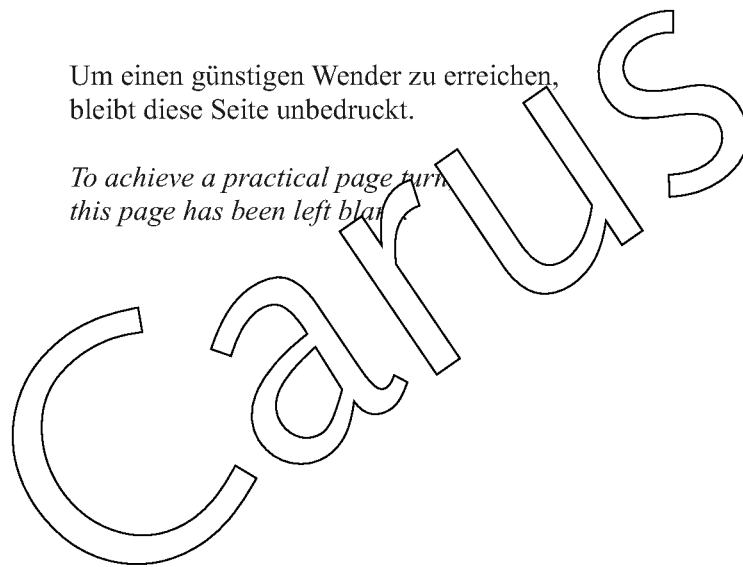
22

Carus 18.220



Um einen günstigen Wender zu erreichen,
bleibt diese Seite unbedruckt.

*To achieve a practical page turn,
this page has been left blank.*



Gestern – Heute – Morgen*

Dorothee Hahne

*1966

WV 120

♩ = 116

p

9

17

25

* In Memoriam Rudolf Hahne

32

p

38

45

52

59

65

Musical score for measures 65-68. The piece is in 6/8 time with a key signature of one sharp (F#). The melody in the right hand consists of eighth-note patterns, while the left hand provides a bass line with some chords. Measure 68 ends with a double bar line and repeat dots.

69

Musical score for measures 69-72. The melody continues with eighth-note patterns. Measure 72 ends with a double bar line and repeat dots.

73

Musical score for measures 73-76. The melody features a series of eighth notes with some accidentals. Measure 76 ends with a double bar line and repeat dots.

77

Musical score for measures 77-80. The melody includes a half note with a fermata in measure 77. Measure 80 ends with a double bar line and repeat dots.

81

Musical score for measures 81-84. The melody continues with eighth-note patterns. Measure 84 ends with a double bar line and repeat dots.

85

Musical score for measures 85-87. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 8/8. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. A large, stylized watermark 'CARUS' is overlaid on the right side of the page.

88

Musical score for measures 88-91. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. The time signature is 6/8. The music continues with complex rhythmic patterns. A large, stylized watermark 'CARUS' is overlaid on the right side of the page.

92

Musical score for measures 92-94. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. The time signature is 7/8. The music features complex rhythmic patterns. A large, stylized watermark 'CARUS' is overlaid on the right side of the page.

95

Musical score for measures 95-98. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. The time signature is 6/8. The music features complex rhythmic patterns. A large, stylized watermark 'CARUS' is overlaid on the right side of the page. A double bar line is present at the end of measure 98, with a '2' indicating a second ending.

103

Musical score for measures 103-108. The system consists of two staves: a treble clef staff and a bass clef staff. The music is written in a key with one flat (B-flat) and a common time signature. The melody in the treble staff features a series of half notes with a slur over them, while the bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

109

Musical score for measures 109-113. The system consists of two staves: a treble clef staff and a bass clef staff. The music continues in the same key and time signature. The treble staff has a melodic line with slurs, and the bass staff has a more active accompaniment with eighth notes.

114

Musical score for measures 114-117. The system consists of two staves: a treble clef staff and a bass clef staff. The music continues in the same key and time signature. The treble staff has a melodic line with slurs, and the bass staff has a more active accompaniment with eighth notes.

118

Musical score for measures 118-123. The system consists of two staves: a treble clef staff and a bass clef staff. The music continues in the same key and time signature. The treble staff has a melodic line with slurs, and the bass staff has a more active accompaniment with eighth notes. The system concludes with a double bar line and repeat signs.

121

ff

127

134

141

p

ad lib. da capo al Fine

Registrierungsvorschlag: Gedackt 8' (*p*-Stellen), Prinzipal (*ff*-Stelle). Die Komposition kann auf kleinsten Orgeln gespielt werden. Die oberste Stimme kann obligat auch von einer (Altblock-) Flöte gespielt werden. Eine Stimme ist erhältlich (Carus 18.220/18).

Aufführungsdauer mit Wiederholung: 8,5 min.

Carus 18.220 © Carus-Verlag, Stuttgart

Fine
im Juni 2021

Et Exspecto

Peter Michael Hamel
*1947

Chor ad lib. (siehe Fußnote auf S. 32)

Dynamik ad lib. Falls ein Schwellwerk vorhanden, damit *cresc.* und *decresc.* ausführen.

Den Opfern der Pandemie

♩ = ca. 60

II Nun bit - ten wir den Hei - li - gen Geist _____ um den rech - ten

mp *p* *mp*

et ex - spec - to, _____ et ex - spec - to, _____ re - sur - rec - tio - nem mor - tu - o - rum, et ex - pec - to, _____ et ex -

11 Glau - ben al - ler - meist, _____ er up be - hü - te an un - serm

mp *p*

spec - to, _____ re - sur - nem mo - o - rum, et ex - spec - to, _____ et ex - spec - to, _____ re - sur -

20 En - wenn wir a - fahn aus die - sem E - len - de. _____

mp *p* *mp*

rec - tio - nem mor - tu - o - rum, et ex - spec - to, _____ et ex - spec - to, _____ re - sur - rec - tio - nem mor - tu - o - rum,

29

Ky - - ri - - e - - leis. _____

mf

et ex - spec - to, _____ et ex - spec - to, _____ re - sur - rec - tio - nem mor - tu - o - rum,

mf

36

- - ri - e - leis, _____

p

et ex - spec et ex - spec - to, _____ re - sur - rec - tio - nem mor - tu - o - rum,

mp

43 Ky - ri - e - leis, Ky - ri - e - leis, *mf* Ky - ri - e -

mp *mf* *(p)* *f* *(p)*

et ex - spec - to, et ex - spec - to, re - sur - rec - tum mor - tu - o - rum,

mf *(p)* *f* *(p)* *f* *(p)*

leis, Ky - rie - leis, et ex - spec - to.

50 *f* *ff* *(pp)* *ff* *(pp)* *(pp)*

f *ff* *(pp)* *ff* *(pp)* *(pp)*

Ky - rie - leis, et ex - spec - to.

Ad libitum kann ein sechsstimmiger Chor (2 Frauen- und 3 Männerstimmen). Es kann auch jeweils nur die Oberstimme gesungen werden.
 In den Takten 38 bis 40 und 53 bis 55 wird die zweite Frauenstimme eine Oktave tiefer gesungen werden, die 1. Tenorstimme entfällt in den letzten drei Takten.
 Eine separate Chorpartitur ist erhältlich (Carus 18.220/19).

Über die Dynamik entscheidet der „Gebrauch“: entweder als leise Kontemplation während der Gabenbereitung und der Communio oder als überwältigender Sturm des Heiligen Geistes zum Anfang oder Ende eines Gottesdienstes. Alternative dynamische Angaben stehen in Klammern.

Aufführungsdauer: ca. 6 min.
 © Carus-Verlag, Stuttgart

SW: $4' + 2' + 2\frac{2}{3}' + 1$, ohne $8'$, wie Takt 1

15 **Plus vif** $\text{♩} = 96$

HW: Labiale $8' + 16'$

p

m.s.

HW

f

5

Sinistre et massif ($\text{♩} = 66$)

20

HW

ff

$8' + 4'$

zipal $16'$, Subbass $16'$, Zungen $16'$ (+ $32'$)

25

HW

2 5 4 2 1 2 5 4 4 5 3 2 3 4 5 2 1 2

3 2 3 2 2 3 4 2 1 3 2 1

63 $\text{♩} = 72$

SW

8^{va}

66 **Vif** $\text{♩} = 132$
Prinzpal 8' + 4' + 2'

Moins vif $\text{♩} = 92$

HW

f

70 *cel.* **Décidément** $\text{♩} = 126$

(HW)

f

76 RP: 8'+ 4'+ 2' Scharff

HW: Pleno

Musical score for measures 76-79. The score is written for three staves: Treble, Middle, and Bass. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The dynamic marking is *mf* (mezzo-forte). The first staff contains a melodic line with eighth and sixteenth notes, some with accents. The second staff contains a harmonic accompaniment with chords and moving lines. The third staff contains a bass line with eighth notes. A large watermark 'CARUS' is overlaid on the score.

80

Musical score for measures 80-83. The score is written for three staves: Treble, Middle, and Bass. The key signature has two flats. The time signature is 3/4. The dynamic marking is *mf*. The first staff contains a melodic line with eighth notes and a triplet of eighth notes in measure 82. The second staff contains a harmonic accompaniment with chords. The third staff contains a bass line with eighth notes. A large watermark 'CARUS' is overlaid on the score.

84

Musical score for measures 84-87. The score is written for three staves: Treble, Middle, and Bass. The key signature has two flats. The time signature is 3/4. The dynamic marking is *mf*. The first staff contains a melodic line with eighth notes and a triplet of eighth notes in measure 86. The second staff contains a harmonic accompaniment with chords and fingerings (1, 3, 5; 2, 4, 1, 2; 1, 3, 5). The third staff contains a bass line with eighth notes. A large watermark 'CARUS' is overlaid on the score.

88

Même mouvement (♩ = 126)

92

97

Doux et mystérieux ♩ = 48

SW: Streicher 8', Tremulant

Passionément ♩ = 116

103 Prinzipal 8' + 5 1/3 + 4' + Mixtur 2 2/3 + 2'

Musical score for measures 103-108. The score is written for a grand piano with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The piece is marked *mf* (mezzo-forte). The notation includes chords, eighth notes, and sixteenth notes. A large watermark 'CARUS' is overlaid on the score.

Calme et contemplatif ♩ = 48

Musical score for measures 109-114. The score is written for a grand piano with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The piece is marked *f* (forte). The notation includes chords, eighth notes, and sixteenth notes. A large watermark 'CARUS' is overlaid on the score.

Décidément ♩ = 96

+ Mixturen

Musical score for measures 115-120. The score is written for a grand piano with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The piece is marked *p* (piano) and *cresc.* (crescendo). The notation includes chords, eighth notes, and sixteenth notes. A large watermark 'CARUS' is overlaid on the score.

Joyeux et triomphal ♩ = 116

+ Zungen

122

Musical score for measures 122-126. The score is in 4/4 time and features a treble and bass clef. The right hand has a complex rhythmic pattern with many sixteenth notes and slurs. The left hand has a simpler accompaniment. Dynamic markings include *m.s.* (mezzo-soprano) and *m.d.* (mezzo-dolce). There are also fingerings and a triplet in the right hand.

127

Musical score for measures 127-131. The score continues with similar rhythmic complexity. It includes a triplet in the right hand and a *ff* (fortissimo) marking at the end of the section.

131

Très vif ♩ = 144

Musical score for measures 131-135. The tempo is marked *Très vif* with a quarter note equal to 144. The right hand has a very fast, intricate pattern with many slurs and accents. The left hand provides a steady accompaniment. The piece ends with a *ff* marking.

2. Méditation

Calme et expressif ♩ = 48

RP: Prinzipal 8' + Bordun 8' + Unda maris 8' + Octave 4' + Mixtur 2 $\frac{2}{3}$ ' + Waldflöte 2' (nur ein Vorschlag ...)

Solo

First system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. It begins with a piano (*p*) dynamic and contains a melodic line with a long slur. The middle staff is in bass clef and contains a dense accompaniment of chords. The bottom staff is also in bass clef and contains a few notes, with a dynamic marking of *pp* and the instruction "16' + 8' (zart)".

Second system of the musical score, starting at measure 4. It continues the melodic and accompanimental lines from the first system. The bottom staff has a dynamic marking of *pp*.

Third system of the musical score, starting at measure 8. It continues the melodic and accompanimental lines. The bottom staff includes a fingering sequence: $\frac{2}{4} \quad \frac{1}{3} \quad \frac{2}{4} \quad \frac{1}{3}$ and a dynamic marking of *m.s.*

11 poco rit. Un peu plus lent ♩ = 44

Musical score for measures 11-14. The score is written for piano and includes a grand staff with treble and bass clefs. The key signature is one sharp (F#). The tempo marking is 'poco rit.' followed by 'Un peu plus lent' and a quarter note equal to 44. The music features a melodic line in the right hand and a dense, rhythmic accompaniment in the left hand. A large, stylized watermark 'CARUS' is overlaid on the score.

15 5 4 2 poco

Musical score for measures 15-18. The score is written for piano and includes a grand staff with treble and bass clefs. The key signature is one sharp (F#). The tempo marking is 'poco'. The music continues with a melodic line in the right hand and a dense, rhythmic accompaniment in the left hand. A large, stylized watermark 'CARUS' is overlaid on the score.

19 Très calme ♩ = 40 rit.

Musical score for measures 19-22. The score is written for piano and includes a grand staff with treble and bass clefs. The key signature is one sharp (F#). The tempo marking is 'Très calme' and a quarter note equal to 40. The music features a melodic line in the right hand and a dense, rhythmic accompaniment in the left hand. A large, stylized watermark 'CARUS' is overlaid on the score.

Calme et triste $\text{♩} = 60$

3. L'Ascension

Flôten 8' + 4'
lointain

$8' + 5\frac{1}{3}' + 4' + 2\frac{2}{3}' + 2'$

HW mf 3 1 1 1 SW pp 3 3

p 16' + 8' + 4'

12

Vif $\text{♩} = 82$

brillant et doux Modéré, lumineux $\text{♩} = 96$

1 1 HW 3 2 3 SW mf

16' + 8'

19

Vif

HW mf 3 3 3 3

24

molto rit.

HW

Musical score for measures 24-28. The piece is in 4/4 time and features a key signature of one sharp (F#). The notation includes a treble clef and a bass clef. The right hand plays a series of eighth-note chords and single notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present in measure 28. A large watermark 'CARUS' is overlaid on the score.

29

Nobilmente ♩ = 82

Organo Pleno

HW

f

Musical score for measures 29-34. The piece is in 4/4 time and features a key signature of one sharp (F#). The notation includes a treble clef and a bass clef. The right hand plays a series of eighth-note chords and single notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in measure 29. A large watermark 'CARUS' is overlaid on the score.

35

Musical score for measures 35-40. The piece is in 4/4 time and features a key signature of one sharp (F#). The notation includes a treble clef and a bass clef. The right hand plays a series of eighth-note chords and single notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A large watermark 'CARUS' is overlaid on the score.

41 rit. - - - Plus calme, avec chaleur ♩ = 63

Musical score for measures 41-48. The score is written for piano (SW) and includes a separate bass line. The key signature is one sharp (F#). The tempo is marked 'rit.' (ritardando) and 'Plus calme, avec chaleur' with a quarter note equal to 63 (♩ = 63). The dynamic marking is *mf* (mezzo-forte). The music features a triplet of eighth notes in the right hand at the beginning of measure 41. A large watermark 'CARUS' is overlaid on the score.

49

Musical score for measures 49-56. The score is written for piano (SW) and includes a separate bass line. The key signature is one sharp (F#). The dynamic marking is *mp* (mezzo-piano). The music features a half note (HW) in the right hand in measure 50. A large watermark 'CARUS' is overlaid on the score.

57 Avec force ♩ = 126

Musical score for measures 57-64. The score is written for piano (SW) and includes a separate bass line. The key signature is one sharp (F#). The tempo is marked 'Avec force' with a quarter note equal to 126 (♩ = 126). The dynamic marking is *mp* (mezzo-piano). The music features triplets of eighth notes in both hands. A large watermark 'CARUS' is overlaid on the score.

Très vite ♩ = 172
(SW)

62

3 3 3 3

f

HW

66

+ Zungen

1

HW

ff

fff

71

3 3 3 3 3 3 3 3 3 3

v

HW

75

Musical score for measures 75-77. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth notes and rests. A large, stylized watermark 'CARUS' is overlaid on the score.

78

Musical score for measures 78-81. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music continues with a complex rhythmic pattern. A dynamic marking of *fff* (fortississimo) is present in the lower bass staff. A large, stylized watermark 'CARUS' is overlaid on the score.

82

Musical score for measures 82-85. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music continues with a complex rhythmic pattern. A large, stylized watermark 'CARUS' is overlaid on the score.

86

90 *cresc. grand* $\text{♩} = 54$ *fff*

95

Registrierung (für eine dreimanualige Orgel) und Fingersätze sind als Anregung und Hilfe gedacht, sollen aber keinesfalls die Kreativität und Phantasie der/des Ausführenden einschränken ...

Aufführungsdauer: 13 min.
© Carus-Verlag, Stuttgart

im Donner der Zeit

Dorothea Hofmann
*1961

Zweifel

♩ = ca. 70

f grell aufflackernd

p dunkel

p dunkel 16'

f glackernd

7

12 **con moto** ♩ = ca. 90

f hell, funkelnd und etwas bizarr

16 **A** ♩ = ca. 70

hell aufflackernd

21

aufflackern

wie Spiralen die Zeit ...

27 **B** ♩ = ca. 90

Musical score for measures 27-29. The piece is in B-flat major and 3/4 time. The first system consists of three staves: the top staff is for the right hand, the middle for the left hand, and the bottom for the bass. The right hand part features a continuous eighth-note triplet pattern with slurs and accents. The left hand part consists of quarter notes with slurs and accents. The bass part has a few notes with slurs and accents. The dynamic marking is *mf* flötig, 8' + 4' + 2'. The tempo is marked as ♩ = ca. 90. A large watermark 'CARUS' is overlaid on the score.

Musical score for measures 30-33. The piece continues in B-flat major and 3/4 time. The right hand part maintains the eighth-note triplet pattern. The left hand part continues with quarter notes. The bass part has a few notes with slurs and accents. The dynamic marking is *mf*. The tempo is marked as ♩ = ca. 90. A large watermark 'CARUS' is overlaid on the score.

Musical score for measures 34-37. The piece continues in B-flat major and 3/4 time. The right hand part maintains the eighth-note triplet pattern. The left hand part continues with quarter notes. The bass part has a few notes with slurs and accents. The dynamic marking is *mf*. The tempo is marked as ♩ = ca. 90. A large watermark 'CARUS' is overlaid on the score.

39 $\text{♩} = \text{♪}$ $\text{♩} = \text{♪}$ $\text{♩} = \text{♪}$ **drohend** $\text{♩} = \text{ca. } 106$

mp 8' + 2'

mf 16' + 8'

49 $\text{♩} = \text{♪}$

57 $\text{♩} = \text{♪}$ $\text{♩} = \text{♪}$ $\text{♩} = \text{♪}$ $\text{♩} = \text{♪}$

D wie Spiralen die Zeit ...

$\text{♩} = \text{ca. } 90$

67

f intensiver als zuvor, mit Aliquot

70

74

79

82

bewegt – unausweichlich

E ♩ = ca. 106

83

ff neuer Klang, mit Mixturen

88

89

94

95

[Cluster weiße Tasten f^2-d^3]

ff grell

[Cluster schwarze Tasten ges^2-ces^3]

etwas nähert sich ...

101

F $\text{♩} = \text{♩}$

der Klang bleibt so grell

106

110

p

p

113

p

p

116

f

kalt funkelnd, voller Mixturen

f sehr sonor

Wandlungen

122 **G** ♩ = ca. 110

f neue Klangfarbe, mit Aliquot

Pedal quasi Cantilena

This system contains measures 122 through 127. It features three staves: a treble staff with complex chordal textures and some melodic lines, a middle treble staff with sustained chords, and a bass staff with a slow, cantilena-like line. The tempo is marked as quarter note = ca. 110. A large watermark 'CARUS' is visible across the score.

128 ♩ = ♩

This system contains measures 128 through 133. The tempo changes to quarter note = quarter note. The music continues with similar textures to the previous system, including complex chords and a cantilena line in the bass. A large watermark 'CARUS' is visible across the score.

134 ♩ = ♩

f leuchtend

f Pedal sempre Cantilena

This system contains measures 134 through 139. The tempo remains quarter note = quarter note. The music features more rhythmic activity in the treble and middle staves, while the bass staff continues with a cantilena line. A large watermark 'CARUS' is visible across the score.

138

Musical score for measures 138-144. The score is written for piano in three staves (treble, middle, and bass clefs). The key signature is one sharp (F#). The time signature changes from 4/4 to 3/4 and back to 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A large, stylized watermark 'CARUS' is overlaid on the score.

145

Musical score for measures 145-152. The score is written for piano in three staves. The key signature is one sharp (F#). The time signature changes from 4/4 to 3/4 and back to 4/4. The music continues with complex rhythmic patterns and rests. A large, stylized watermark 'CARUS' is overlaid on the score.

153

Musical score for measures 153-159. The score is written for piano in three staves. The key signature is one sharp (F#). The time signature changes from 4/4 to 3/4. The music features complex rhythmic patterns and rests. A large, stylized watermark 'CARUS' is overlaid on the score. At the end of the system, there are two annotations: "[Cluster weiß d^2-h^2]" and "[Cluster schwarz es^2-b^2]".

158

163

170

...ng an d ginn
 H neuer
 etwas cht inn,
 grell aufflackernd

mp dunkel

ff

mf dunkel

Inexorable Transition

Nicole Johäntgen
*1981

A
♩ = 100

III 8'+4' mf

13 dolce II 8' Ando (sic) sicher

23

34

44

53

59

Musical score for measures 59-63. The right hand has a whole rest. The left hand plays a triplet eighth-note pattern. Dynamics include *cresc.* and *mp*. A large watermark "CARUS" is overlaid.

64

Musical score for measures 64-68. Measure 64 has a chord "F" in the right hand. The left hand continues with triplet eighth notes. Dynamics include *mf* and *cresc.*. A large watermark "CARUS" is overlaid.

69

Musical score for measures 69-73. The right hand has a whole rest. The left hand continues with triplet eighth notes. A dynamic marking "III" is present. A large watermark "CARUS" is overlaid.

74

cresc. **G** *dolce* *ff* **III** *pp*

84

rit. **H** *In time* *mp* *mf* *cresc.*

97

108 **I**

Musical score for measures 108-114. The system consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff contains a melodic line with eighth and quarter notes. The Bass staff contains a bass line with quarter notes. The lower Bass staff contains a bass line with half notes. Dynamics include *f* (forte) in the Treble staff at measure 108 and in the lower Bass staff at measure 114.

115

Musical score for measures 115-121. The system consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff contains a melodic line with eighth and quarter notes. The Bass staff contains a bass line with quarter notes. The lower Bass staff contains a bass line with half notes. Dynamics include *cresc.* (crescendo) in the Treble staff at measure 115 and in the lower Bass staff at measure 119.

122

Musical score for measures 122-128. The system consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff contains a melodic line with eighth and quarter notes. The Bass staff contains a bass line with quarter notes. The lower Bass staff contains a bass line with half notes. Dynamics include *ff* (fortissimo) in the Treble staff at measure 122 and in the lower Bass staff at measure 122, *mf* (mezzo-forte) in the Treble staff at measure 124, and *dim.* (diminuendo) in the Treble staff at measure 124. The piece ends with a double bar line and the word *Fine* in the Treble staff at measure 128.

Aufführungsdauer: ca. 5 min.


© Carus-Verlag, Stuttgart


furueru


Anna Korsun
*1986

An den markierten Stellen jeweils nur **2'**, **4'**, **8'** oder **16'** Register verwenden,
die Töne klingen entsprechend ein oder zwei Oktaven höher bzw. tiefer als notiert.
Als Register nur klare Grundstimmen verwenden.

 : schnelle Repetition

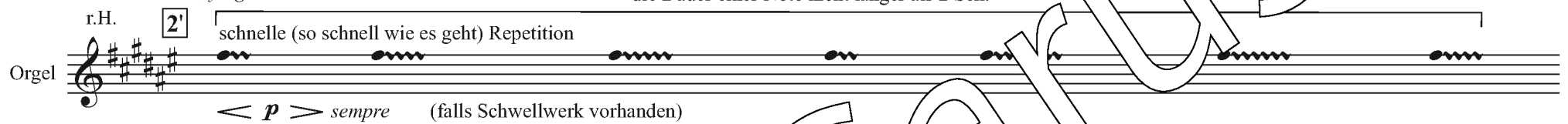
 : langsame Repetition

 : Falls eine Schleifladenorgel zur Verfügung steht, das Register nur halb ziehen
(oder: den Registerzug nur halb hineinschieben), um eine kleine Verstimmung zu erzeugen. Dabei sollen Schwebungen entstehen.

 : maximal leise beginnen
Kleine Noten immer sehr kurz

traslucido, fragile die Dauer einer Note nicht länger als 2 Sek.

r.H. **2'** schnelle (so schnell wie es geht) Repetition

Orgel 


$\langle p \rangle$ sempre (falls Schwellwerk vorhanden)

30" 1.H. sehr kurz

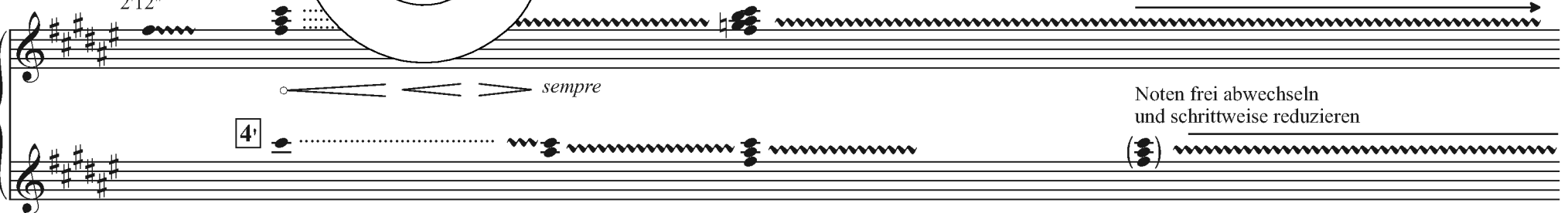
1'06"

1'36"

2'12" den Akkord schrittweise reduzieren

 $\langle p \rangle$ sempre

4' Noten frei abwechseln
und schrittweise reduzieren



Geschwindigkeit der Repetition abwechseln

2'48"

4'

Musical score for the first system, showing piano and right-hand staves with tremolos and dynamic markings.

3'30"

Die gemischte asynchrone Triller,
ihre Geschwindigkeit immer ändern

Musical score for the second system, including piano and right-hand staves with trills and dynamic markings.

4'12"

Tremulant (falls

Tremulant aus

Musical score for the third system, featuring piano and right-hand staves with tremolos and dynamic markings.

4'54"

Tremulant

Musical score for the fourth system, showing piano and right-hand staves with tremolos and dynamic markings.

5'30"

p

8'

This system shows the first two staves of a musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major. The music consists of a continuous tremolo in the right hand and a steady bass line in the left hand. A dynamic marking of *p* is present. A boxed '8'' is located in the middle of the system.

6'12"

Tremolant aus

ppp

p

8'

This system continues the musical score. It features a dynamic marking of *ppp* in the right hand and *p* in the left hand. The text 'Tremolant aus' is written above the right staff. A boxed '8'' is located in the middle of the system.

6'54"

Tremolant

8'

This system continues the musical score. It features a dynamic marking of *p* in the right hand. The text 'Tremolant' is written above the right staff. A boxed '8'' is located in the middle of the system.

7'30"

8'

This system continues the musical score. It features a dynamic marking of *p* in the right hand. A boxed '8'' is located in the middle of the system.

8'18" kleine Tonschwebungen, manchmal kleine *gliss.* nach unten
p

Stimme Organist /-in

Tremulant aus

Tremulant

Orgel

16'

8'54"

Pedal 16'

9'24" 2'

graduell reduzieren zu einer Note

9'54" Tremulant aus 16'

10'30" 2' Tremulant

11'06" Tremulant aus Repetition graduell verlangsamen ca. 8 Sek. 2'

p 11'48"

Welt, ich muss dich lassen ...

Passacaglia ... de lumina

Roland Kunz

*1960

frei / lontano / misterioso

Schwebung

III *pp*

c.f. *mp*

poco andante $\text{♩} = 70$

12 *mp* III 8' + 2'

II 8' + 4', Sesq.

16' + 8' + 4'

(„Hör mein Flehen, at - men ...“)

16

20

II 8', Aliquote

più f
I 8' + 4' + 2''

24

28

kleines Plenum ohne Mixtur

mf
I 16' + 8' + 4' + Koppel I

34

rit. a tempo

Musical score for measures 34-38. The system consists of three staves: Treble, Bass, and a lower Bass staff. The music features complex chordal textures with many accidentals (flats and naturals) and slurs. The tempo markings *rit.* and *a tempo* are positioned above the first staff.

39

Musical score for measures 39-43. The system consists of three staves: Treble, Bass, and a lower Bass staff. The music continues with complex chordal textures and slurs.

44

pesante
Plenum (mit Zungen
Mixturen)

Musical score for measures 44-53. The system consists of three staves: Treble, Bass, and a lower Bass staff. The music is marked **pesante** and includes the instruction "Plenum (mit Zungen Mixturen)". A dynamic marking **f** is present in the first measure. The notation includes many accidentals and slurs.

52

Musical score for measures 52-59. The score is written for piano in three staves: Treble clef, Bass clef, and a lower Bass clef. The music consists of chords and single notes, with various accidentals (sharps, flats, naturals) and bar lines. A large watermark 'CARUS' is overlaid on the score.

60

II + Mixtur ohne Zungen

Musical score for measures 60-62. The score is written for piano in three staves. The top staff is in Treble clef and contains a melodic line with slurs and a dynamic marking of *mf*. The middle staff is in Bass clef and contains a bass line with slurs. The bottom staff is empty. A large watermark 'CARUS' is overlaid on the score.

63

Musical score for measures 63-65. The score is written for piano in three staves. The top staff is in Treble clef and contains a melodic line with slurs and various accidentals. The middle staff is in Bass clef and contains a bass line with slurs. The bottom staff is empty. A large watermark 'CARUS' is overlaid on the score.

66

Musical score for measures 66-68. The score is written for piano and includes a drum set part. The piano part consists of three staves: a treble clef staff with a complex melodic line featuring many slurs and accidentals, and two bass clef staves with a more rhythmic accompaniment. The drum set part is indicated by the text "II + Scharff (+ Cymbal)" above the piano staff. A dynamic marking of *f* (forte) is present below the piano staff at measure 67. A large, stylized watermark "CARUS" is overlaid on the score.

69

Musical score for measures 69-70. The piano part continues with the same three-staff structure as in the previous system. The melodic line in the treble clef staff remains highly active with slurs and accidentals. The bass clef staves provide a steady accompaniment. The drum set part is not explicitly shown in this system. A large, stylized watermark "CARUS" is overlaid on the score.

71

Musical score for measures 71-72. The piano part continues with the same three-staff structure. The melodic line in the treble clef staff shows some changes in rhythm and articulation. The bass clef staves continue their accompaniment. The drum set part is not explicitly shown in this system. A large, stylized watermark "CARUS" is overlaid on the score.

73

Musical score for measures 73-74. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features a complex rhythmic pattern with many sixteenth notes. A *cresc.* marking is present in the middle staff.

75

Musical score for measures 75-76. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. A *poco rit.* marking is present in the top staff. A large watermark 'CARUS' is overlaid on the score. Performance instructions include '+ Flöten + Klarinetten + M. Koppeln' and '+ Koppeln I-III'. A *mf* dynamic marking is also present.

77

Musical score for measures 77-78. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music continues with complex rhythmic patterns and chordal textures.

79

Musical score for measures 79-80. The score is written for piano and includes a separate bass line. The piano part features a complex texture with many beamed notes and rests, while the bass line consists of a few simple notes.

81

Musical score for measures 81-82. Similar to the previous system, it features a dense piano part with many beamed notes and rests, and a simple bass line.

83

Musical score for measures 83-84. The piano part continues with complex textures. At the start of measure 84, there is a dynamic marking **ff** and the instruction *arpegg. nach oben*. The bass line has a **ff** marking at the beginning of measure 84.

78

85

Musical score for measures 85-86. The system consists of three staves: a treble clef staff with a complex melodic line featuring many slurs and ties, a bass clef staff with block chords and some ties, and a lower bass clef staff with a simple bass line. A large, semi-transparent watermark 'CARUS' is overlaid on the right side of the page.

87

Musical score for measures 87-88. The system consists of three staves: a treble clef staff with a complex melodic line featuring many slurs and ties, a bass clef staff with block chords and some ties, and a lower bass clef staff with a simple bass line. A large, semi-transparent watermark 'CARUS' is overlaid on the right side of the page.

89

Musical score for measures 89-90. The system consists of three staves: a treble clef staff with a complex melodic line featuring many slurs and ties, a bass clef staff with block chords and some ties, and a lower bass clef staff with a simple bass line. A large, semi-transparent watermark 'CARUS' is overlaid on the right side of the page.

91

rit.

meno mosso

piu f

agogisch frei

93

no pleno

rit.

98

Von Gott will ich nicht lassen

Tango

I.

Eckhart Kuper

*1961

I (Solo) *

cantabile, declamando, espressivo

Andante ♩ = 75

Musical score for the first system, measures 1-9. The score is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante' with a quarter note equal to 75 beats per minute. The dynamics are marked 'p' (piano) in the bass clef and 'mp' (mezzo-piano) in the treble clef. The instruction 'legatissimo' is written below the bass clef. A large watermark 'CARUS' is overlaid on the score.

10

Musical score for the second system, measures 10-15. The score continues in the same key and time signature. The dynamics are marked 'p' (piano) in the bass clef. The instruction 'Klang dominierend' (sound dominant) is written below the bass clef. A large watermark 'CARUS' is overlaid on the score.

16

Musical score for the third system, measures 16-21. The score continues in the same key and time signature. The dynamics are marked 'p' (piano) in the bass clef. The instruction 'Klang dominierend' (sound dominant) is written below the bass clef. The system concludes with a first ending (1.) and a second ending (2.). A large watermark 'CARUS' is overlaid on the score.

* Die Solostimme kann nach Belieben dynamisch angereichert werden.

24

legatissimo

30

35

40

44

leggiero

52

** dim.*

dim.

* Das Diminuendo am Schluss nur bei vorhandenem Schweller, evtl. mit der Solostimme ab Beginn des Diminuendos auf das Schwellwerk wechseln.

II.

Allegro energico ♩ = 130

II (8'-Streicher oder sanfter Principal)

The musical score consists of three systems of staves. The first system (measures 1-8) features a treble clef staff with chords and a bass clef staff with a single note. Dynamics include *p dolente, legato*, *pp*, and *ppp*. A *cantus firmus* is indicated in the bass clef staff with a dynamic of *p* and a note labeled '8' (Zunge/n). The second system (measures 9-13) has a treble clef staff with chords and a bass clef staff with a single note. Dynamics include *mf sempre marcato* and *f*. The third system (measures 14-17) has a treble clef staff with chords and a bass clef staff with a single note. A large watermark 'CARUS' is overlaid on the score.

* Die dynamischen Zeichen sind, je nach Orgeltyp, sinngemäß zu verstehen und nach den jeweiligen Möglichkeiten zu realisieren.

19

Musical score for measures 19-25. The score is written for piano with three staves: Treble, Bass, and a lower Bass staff. The key signature has two flats (B-flat and E-flat). Measure 19 features a complex chordal texture in the treble with a melodic line in the bass. A repeat sign is present at the end of measure 25. A dynamic marking *p* and the instruction *dolente, legato* are placed above the treble staff in measure 25.

26

Musical score for measures 26-32. The score continues with three staves. Measure 26 has a large chord in the treble. A dynamic marking *ppp* is placed above the treble staff in measure 27. The instruction *mf sempre marcato* is placed above the treble staff in measure 28. The lower bass staff has a dynamic marking *f* in measure 30. The instruction *mf* is placed below the bass staff in measure 31, and *sempre marcato* is placed below the bass staff in measure 32.

33

Musical score for measures 33-39. The score continues with three staves. Measure 33 features a complex chordal texture in the treble. The lower bass staff has a dynamic marking *f* in measure 35. A slur is placed over the lower bass staff in measure 37, extending through measure 39.

39

Musical score for measures 39-43. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a minor key with a 3/4 time signature. The grand staff features complex chordal textures with many accidentals. The bass clef staff contains a simple bass line with whole notes and rests.

44

Musical score for measures 44-48. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with complex chordal textures in the grand staff and a simple bass line in the bass clef staff.

49

Musical score for measures 49-53. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with complex chordal textures in the grand staff and a simple bass line in the bass clef staff. The instruction *dolente, legato* is written above the grand staff in the final measure.

54

p
dolente, legato
ppp

63

pp
mf sempre marcato
simile
dim.
mf
p — *f*
dim.

68

p
dolente
pp

Fantasie über den Choral „Nun danket alle Gott“

Johannes Matthias Michel
*1962

Swing

tr

p

f

mf

3

3

3

8

ff

3

3

3

15

f

mf

legato

21

Musical score for measures 21-27. The system includes a grand staff with piano and bass clefs. Measure 21 has a piano rest. Measures 22-27 show a melodic line in the right hand and a bass line in the left hand. Dynamics include 'ff' in measure 26.

28

Musical score for measures 28-33. The system includes a grand staff with piano and bass clefs. Measure 28 has a piano rest. Measures 29-33 show a melodic line in the right hand and a bass line in the left hand. Dynamics include 'f' and 'mf'. There are triplets in measures 31-33.

34

Musical score for measures 34-39. The system includes a grand staff with piano and bass clefs. Measure 34 has a piano rest. Measures 35-39 show a melodic line in the right hand and a bass line in the left hand. Dynamics include 'mp' and 'f'. There is a triplet in measure 38.

40

45

50

55

Musical score for measures 55-59. The right hand features a melodic line with eighth notes and rests. The left hand has a bass line with eighth notes and rests. Dynamics include *mf* and *f*. A large watermark "CARUS" is overlaid on the score.

60

Musical score for measures 60-65. The right hand features a melodic line with a triplet of eighth notes. The left hand has a bass line with eighth notes and rests. Dynamics include *f*. A large watermark "CARUS" is overlaid on the score.

66

Musical score for measures 66-70. The right hand features a melodic line with triplets and a trill. The left hand has a bass line with eighth notes and rests. Dynamics include *f*. A large watermark "CARUS" is overlaid on the score.

71 *rit.* **Slow swing**
Solostimme

Musical score for measures 71-76. The system consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a dynamic marking of *mp* and a hairpin crescendo. The melody features a triplet of eighth notes in measure 72, a quintuplet of eighth notes in measure 73, and another triplet of eighth notes in measure 75. The middle staff is in bass clef and contains a piano accompaniment with a dynamic marking of *p*. The bottom staff is also in bass clef and contains a simple bass line. A large, stylized watermark 'CARUS' is overlaid on the score.

Musical score for measures 77-82. The system consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a dynamic marking of *mp* and a hairpin crescendo. The melody features a triplet of eighth notes in measure 79 and another triplet of eighth notes in measure 81. The middle staff is in bass clef and contains a piano accompaniment. The bottom staff is also in bass clef and contains a simple bass line. A large, stylized watermark 'CARUS' is overlaid on the score.

Musical score for measures 83-91. The system consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a dynamic marking of *mp* and a hairpin crescendo. The melody features two triplets of eighth notes in measures 84 and 85. The middle staff is in bass clef and contains a piano accompaniment. The bottom staff is also in bass clef and contains a simple bass line. A large, stylized watermark 'CARUS' is overlaid on the score.

88

Musical score for measures 88-93. The system includes a treble clef staff with triplets and a grand staff with bass clef staves. A large watermark 'CARUS' is overlaid on the right side of the page.

94

Musical score for measures 94-99. The system includes a treble clef staff with triplets and a grand staff with bass clef staves. Dynamic markings 'pp' and 'tr' are present. A large watermark 'CARUS' is overlaid on the right side of the page.

100

Musical score for measures 100-105. The system includes a treble clef staff with triplets and a grand staff with bass clef staves. Dynamic marking 'ff' is present. A large watermark 'CARUS' is overlaid on the right side of the page.

106 *l. H.* *r. H.* 3 *f*

109 *r. H.* 3 *ff*

113 *f*

117

120

124

130

ff

poco rit.

Bright swing

135

(kurz)

accel.

Swing
r. H.

l. H.

141

146

151

rit. **Bright swing** *ff* *accel.* *r. H. 3* *l. H.*

156 **Swing** *l. H. 3* *r. H. 3* *ff* *glissando*

Bei einer Verwendung als Choralvorspiel ist ein Sprung von Takt 67 nach Takt 138 möglich.

Aufführungsdauer: 6 min. / © Carus-Verlag, Stuttgart

Carus 18.220

Nah und fern

mit Themen der westafrikanischen Koraharfe

Iris Rieg
*1972

♩ = ca. 70

Flûtes 8' + 4'

Cromorne

5 + Montre 8'

10

Cromorne

15 rit. - - -

a tempo, legato

GO

Solo hervor

21

frei, sinnend, ruhiger, legato
Voix céleste

rit.
mp
Solo

26

rit.

32 ♩ = ca. 80
Solo

Musical score for measures 32-37. The score is written for piano and features a solo section. The tempo is marked as ca. 80. The music is in 3/4 time and consists of a single melodic line in the right hand and a supporting bass line in the left hand. The right hand plays a series of eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. The key signature has one flat (B-flat).

38

Musical score for measures 38-42. The score continues from the previous system. The right hand features a more complex melodic line with sixteenth-note runs and slurs. The left hand continues with a steady eighth-note accompaniment. The key signature remains one flat.

43

Musical score for measures 43-47. The score concludes with a final melodic flourish in the right hand and a steady accompaniment in the left hand. The key signature remains one flat.

48

6 6 6 6

51

p 11 10 10

pp *scato*

Pedal ad lib.

54

3 3 3 3

57

60

rit.

65

cresc.

70

♩ = ca. 96, zwei gleichstarke Manuale *fff*

GO

Pos.

Thema

74

78

Andante

32'

Simultanmusik

Maximilian Schnaus
*1986

Registrierungen:

① II: 8' *pp*
III: 8' *pp*

② II: 8' *p*
III: 8' *p*
Ped.: 4' *f*

③ II: 8' 4' *mp*
III: 8' 4' *mp*
Ped.: 4' *f*

④ II: 8' 4' *mf*
III: 8' 4' *mf*
Ped.: 16' oder 32'

⑤ II: 8' 4' 2' *f*
III: 8' *p*
Ped.: 16' oder 32' *mf*

⑥ II: 8' *p*
III: 8' 4' 2' *f*
Ped.: 16' oder 32' *mf*

⑦ II: 8' 4' 2' Mixt. *ff*
III: 8' *mp*
Ped.: 16' oder 32' *mf*

⑧ II: 8' *mp*
III: 8' 4' 2' *ff*
Ped.: 16' oder 32' *mf*

⑨ II: Tutti *ff*
III: Tutti *ff*
Ped.: 16' oder 32' *f*

① **lento, statico**
III (*sempre*)
+ Trem. — Trem.

senza misura
II (*sempre*)
m.s.: poco riten.
in tempo del tremolo

— Trem.

* Realisierung auf Orgeln mit nur einem Schwellwerk: rechte Hand auf Schwellwerk, linke Hand auf anderem Manual, etwas leiser registrieren als angegeben.

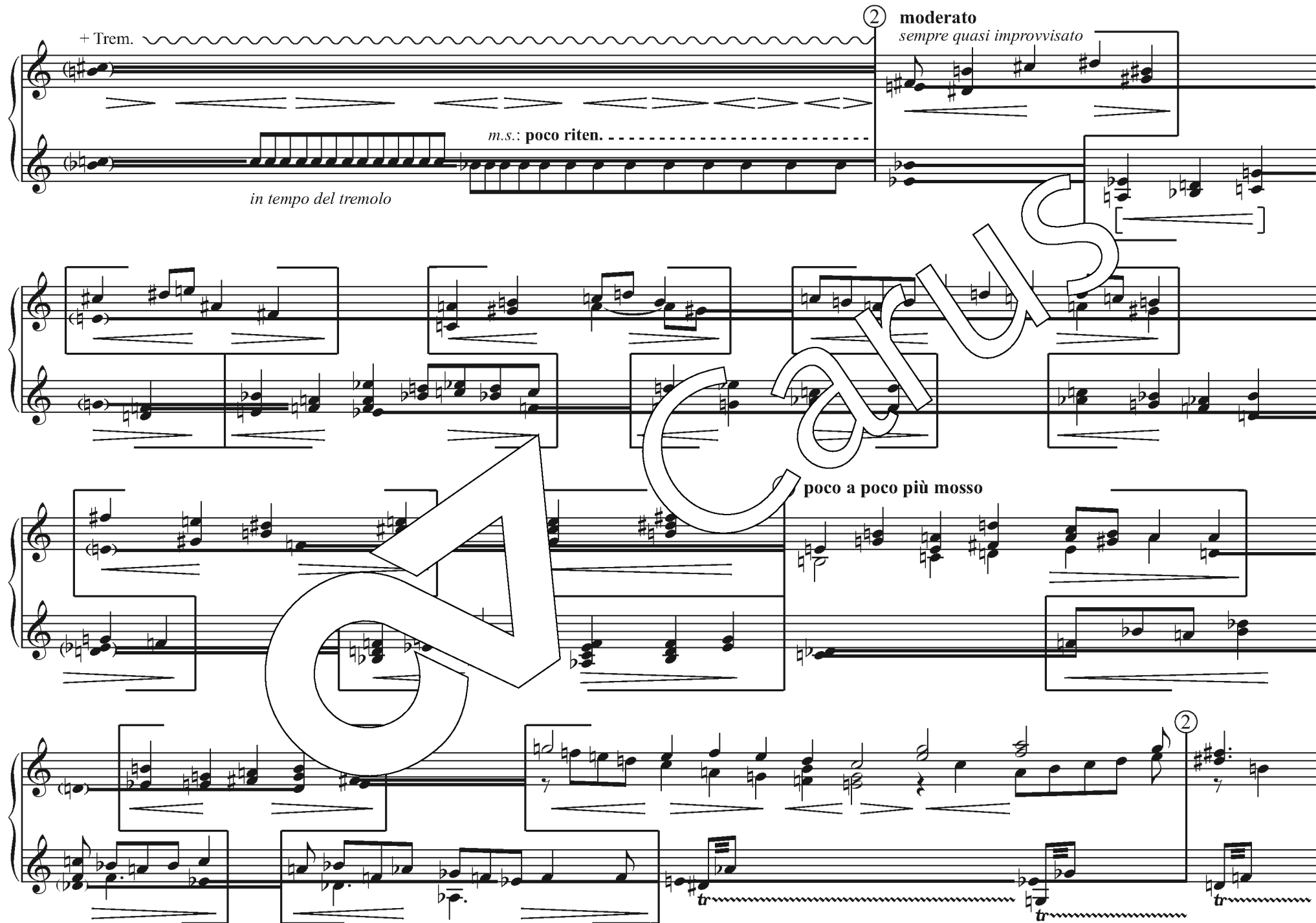
+ Trem. 

2 **moderato**
sempre quasi improvvisato

m.s.: poco riten.

in tempo del tremolo

poco a poco più mosso



The image shows a page of musical notation for piano. It consists of four systems of staves. The first system includes a tremolo symbol and a circled '2' indicating a second ending. The second system has a 'poco riten.' instruction. The third system has a 'poco a poco più mosso' instruction. The fourth system features a circled '2' and a trill symbol. A large, stylized watermark 'CARUS' is overlaid on the page.

This image shows a musical score for piano, consisting of three systems of music. Each system has a grand staff with a treble and bass clef. The first system begins with a circled number '3' above the treble staff. The second system contains a circled number '2' above the treble staff and a circled number '3' above the bass staff. The third system features a circled number '2' above the treble staff and a circled number '3' above the bass staff. The score includes various musical notations such as notes, rests, and trills. A large, stylized watermark reading 'CARUS' is overlaid across the center of the page.

Musical score system 1, featuring a piano accompaniment and a vocal line. The piano part includes a trill in the right hand and a melodic line in the left hand. The vocal line consists of a single melodic line with various ornaments and fingerings. Fingerings are indicated by circled numbers 2, 3, 2, 3, 2, 3, and 4. A fermata is placed over the first measure of the vocal line.

Musical score system 2, featuring a piano accompaniment and a vocal line. The piano part includes a trill in the right hand and a melodic line in the left hand. The vocal line consists of a single melodic line with various ornaments and fingerings. Fingerings are indicated by circled numbers 5 and 6. A fermata is placed over the first measure of the vocal line.

Musical score system 3, featuring a piano accompaniment and a vocal line. The piano part includes a trill in the right hand and a melodic line in the left hand. The vocal line consists of a single melodic line with various ornaments and fingerings. Fingerings are indicated by circled numbers 5 and 6. A fermata is placed over the first measure of the vocal line. The tempo marking "meno mosso" is present.

7 8 7 8 7 8 7 8 7 8 Registerwechsel wiederholen
accelerando) (*quasi tremolo*)

ritardando

9 **lo stesso tempo**
(im Tempo des Registertremolos)

brillante

wiederholen

8 7 8 9) 8 7 6 7 8 9)

Registerwechsel:

poco accel. **poco rit.** **poco accel.** **poco rit.** **poco accel.**

⑧ ⑦ ⑥ ⑤ ④ ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑧ ⑦ ⑥ ⑤ ④ ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑧ ⑦ ⑥ ⑤ ④

The first system of the musical score consists of a grand staff with piano (right hand) and bass (left hand) staves. The piano part features a series of chords, with some marked with a fermata. The bass part provides harmonic support with sustained chords. A large, stylized watermark reading 'Carus' is overlaid across the middle of the page, extending from the first system down to the second.

③ **tempo libero, ma sempre veloce quasi improvvisato, sempre tremolo, staccato**

The second system of the musical score continues the grand staff notation. The tempo marking is 'tempo libero, ma sempre veloce quasi improvvisato, sempre tremolo, staccato'. The piano part includes a fermata marked '(tenuto)'. The bass part features a fermata marked '(ten.)'. The 'Carus' watermark remains visible over this system.

④ ③ ④ ③ (ten.)

②

wiederholen

pochissimo accelerando

wiederholen

Aufführungsdauer: 6–7 min.

„Nach der Apokalyphtik“ – Toccata & Vision

Enjott Schneider
*1950

I. Toccata „Die apokalyptischen Reiter“

Orgel mit möglichst 3 Manualen

Agitato ♩ = 110 – 115

ad lib. neue Farbe

SW

f

mf

f

6

♩ = ♩ (streng im Metrum)

f non troppo

f

mf

12 * *mf* *f poco allargando*

17 *f* *mf* *f* *mf* **Agitato** ♩ = ♩

22 *f* *rit.* **Agitato** ♩ = 120

* Prinzipiell können komplexere Manualwechsel vorgenommen werden.

$\text{♪} = \text{♪♪♪} \text{ ♩} = 120$

26

musical score for measures 26-30. The score is in 4/4 time and features a piano accompaniment with a bass line. The right hand plays a melody of eighth notes, while the left hand plays a bass line of eighth notes. The tempo is marked as $\text{♪} = \text{♪♪♪} \text{ ♩} = 120$. The dynamic marking is *meno f*. The bass line is marked with $16' + 8'$ and *f* (dunkel und stark).

ad lib. neue Farbe

31

musical score for measures 31-35. The score is in 4/4 time and features a piano accompaniment with a bass line. The right hand plays a melody of eighth notes, while the left hand plays a bass line of eighth notes. The dynamic marking is *meno f*.

ad lib. neue Farbe

36

musical score for measures 36-40. The score is in 4/4 time and features a piano accompaniment with a bass line. The right hand plays a melody of eighth notes, while the left hand plays a bass line of eighth notes. The dynamic marking is *meno f*.

Musical score for measures 59-61. The piece is in 4/4 time. Measure 59 starts with a forte (*ff*) dynamic. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Measure 60 continues this pattern. Measure 61 shows a change in the right hand's texture with some chords and rests.

Musical score for measures 62-65. Measure 62 is marked *Calmo*. The right hand has a melodic line with some grace notes and slurs. Measure 63 shows a change in the left hand's accompaniment. Measure 64 features a mezzo-forte (*mp*) dynamic and a five-fingered chord. Measure 65 ends with a piano (*p*) dynamic and a five-fingered chord.

Musical score for measures 66-70. Measure 66 is marked *p* and includes the instruction "elle leichte Farbe)". The right hand has a melodic line with a slur and a triplet. Measure 67 features a piano (*p*) dynamic and a five-fingered chord. Measure 68 has a mezzo-forte (*mf*) dynamic and the instruction "liberamente". The right hand has a melodic line with a slur and a triplet. Measure 69 features a mezzo-forte (*mf*) dynamic and a five-fingered chord. Measure 70 ends with a mezzo-forte (*mf*) dynamic and a five-fingered chord.

70

Agitato ♩ = 120

Musical score for measures 70-73. The piece is in 3/4 time and marked 'Agitato' with a tempo of 120 beats per minute. The key signature has one sharp (F#). Measure 70 features a piano (*p*) triplet in the right hand and a mezzo-piano (*mp*) quintuplet in the left hand. Measure 71 continues with piano (*p*) triplets in the right hand. Measure 72 has piano (*p*) triplets in the right hand. Measure 73 is marked fortissimo (*ff*) and features a tremolo in the right hand.

74

Musical score for measures 74-77. Measure 74 has piano (*p*) triplets in both hands. Measure 75 has piano (*p*) triplets in both hands. Measure 76 has piano (*p*) triplets in both hands. Measure 77 is marked fortissimo (*ff*) and features a sforzando (*sf*) in the right hand and a fortissimo (*f*) in the left hand. A dynamic change to mezzo-forte (*mf*) occurs at the end of the measure.

78

Musical score for measures 78-81. Measure 78 has fortissimo (*f*) chords in both hands. Measure 79 has fortissimo (*ff*) chords in both hands. Measure 80 has fortissimo (*ff*) chords in both hands. Measure 81 is marked piano (*p*) and features a sforzando (*sfz*) in the right hand. The piece concludes with a piano (*p*) chord in the right hand and a mezzo-piano (*mp*) chord in the left hand, ending with a pianissimo (*ppp*) dynamic.

II. Vision „Wasser des Lebens“

Calmo ♩ = ca. 60
8'+Aliquot

trillo:
(lento-vivo-lento)
liberamente

pp

SW

6

3

3

a tempo calmo

SW

6

liberamente

pp

8' solo

16'+8'

p

3

3

3

3

3

3

p (ad lib. neue Farbe)

6

3

3

3

3

3

3

p (ad lib. neue Farbe)

11

Andante ♩ = ca. 65-70

p

8'+8' ruhig fließende Achtel

16'+8'

mp cantabile

The image shows a page of musical notation for a piano piece. It consists of three systems of staves. The first system has a treble and bass clef staff with a 4/4 time signature. It includes markings for 'Calmo' (tempo), '8'+Aliquot', 'trillo: (lento-vivo-lento) liberamente', 'a tempo calmo', and 'liberamente'. There are also dynamic markings like 'pp' and 'p', and performance instructions like 'SW' and '8' solo'. The second system continues the piece with similar markings and includes 'p (ad lib. neue Farbe)'. The third system is marked 'Andante' and 'ruhig fließende Achtel', with a dynamic marking of 'mp cantabile'. A large, stylized watermark 'CARUS' is overlaid on the page.

16

21

nur 8' solo

rit. - - - -

-16' +2'
-8' +1' (klingt wie Flöte zwei 8^{va} höher)

-2' +16'
-1' +8'

26

SW

Calmo
8'+Aliquot

pp

8' solo

8'

Solo (hell)

p < zögerlich

16'+8' p

31 *trillo accel. e lento* **Con moto** ♩ = 72-76 *Solo* *sehr zart*

liberamente quasi cadenza 3 3 3 3 *rit. 8'* 8' solo *p* 3 3

(ad lib. Tremulant) 16'+8' *pp*

38 *trillo accel. e rall.* *ruhig* *trillo accel. e rall.* 8'+8'

5 3 3

46 *Solo* *p*

8'+16'

56

Calmo
SW

pp

6

tr

poco accel. - - - - -

8'

nur 16'

pp

62

Calmo
SW

pp

6

tr

8'

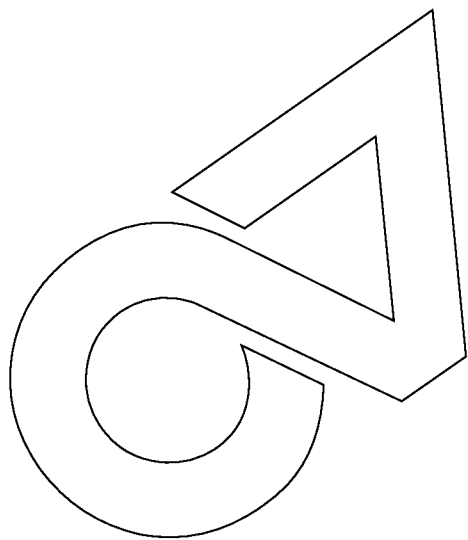
12. Mai 2021

Das Werk kann zusammenhängend im Konzert oder einzeln in liturgischer Verwendung gespielt werden: die TOCCATA mit dem Leitmotiv des gregorianischen „Dies Irae“ als Musik zum Eingang oder Ausgang, die VISION als meditative Musik zu Kommunion bzw. Abendmahl.

Aufführungsdauer: 7 min.

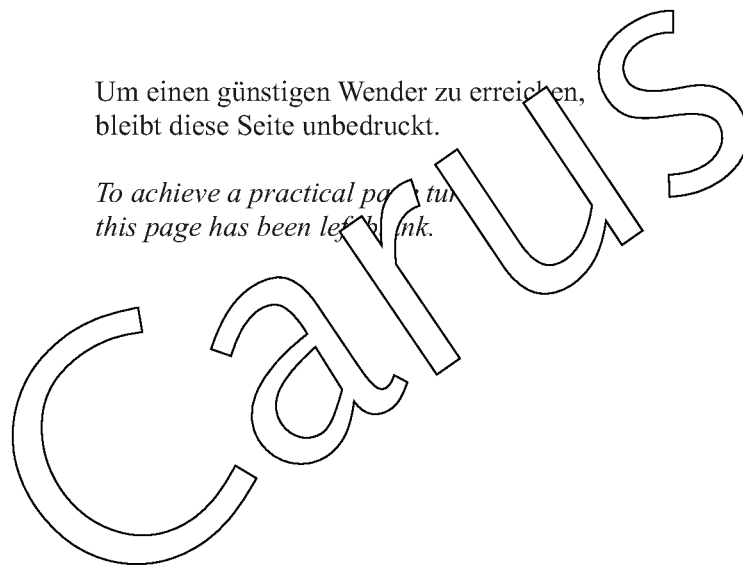
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Um einen günstigen Wender zu erreichen,
bleibt diese Seite unbedruckt.

*To achieve a practical page turn
this page has been left blank.*



14

pp *pp* *morendo*

18

pp *pp* *f* *p*
noise *noise* *Traktur und Klopfen*
Schwebung *Pedal-Klar* *unregelmäßige Unterbrechungen ad lib.* *(Schwebung)*

24

p *mp* *pp* *mp*
Flöte *Zunge, Trem.* *(Schwebung)* *Zunge, Trem.*

30 *meno mosso*
ossia: meno vento

pp (simile) *pp* ossia: vento

unregelmäßige Unterbrechungen ad lib.

II. Gloria

$\text{♩} = \text{ca. } 82$ *jubilante*

ff Pleno

keine Triole!

♩ = ca. 88
solo e poco mosso
tremolo

13

Musical score for measures 13-14. The right hand (RH) plays a melodic line with a tremolo effect, marked *mp*. The left hand (LH) provides harmonic support with chords and a bass line, marked *p*. A triplet of eighth notes in the LH is marked *mf*.

15

Musical score for measures 15-18. The RH continues the melodic line with a tremolo, marked *mp*. The LH features a triplet of eighth notes in the bass line, marked *mf*.

19

Musical score for measures 19-22. Measure 19 is marked *mp*. Measure 20 contains a *cadenza* section. Measure 21 includes the instruction "Aufregistrieren!" and a dynamic marking of *p*. Measure 22 is marked *ff* and features a triplet of eighth notes in the LH.

jubilare (tempo primo)

22

Musical score for measures 22-24. The top system consists of a grand staff (treble and bass clefs) and a separate bass clef line below. Measure 22 features a *ff* dynamic marking. Measure 23 includes a *fff* dynamic marking. The music is in a key with one sharp (F#) and a common time signature. A large watermark 'CARUS' is overlaid on the right side of the page.

25

Musical score for measures 25-28. The top system consists of a grand staff and a separate bass clef line below. Measure 25 features a triplet of eighth notes in the treble clef. Measure 26 includes a *fff* dynamic marking. The music continues in the same key and time signature. A large watermark 'CARUS' is overlaid on the right side of the page.

29

Musical score for measures 29-32. The top system consists of a grand staff and a separate bass clef line below. Measure 29 features a *fff* dynamic marking. The music concludes with a double bar line at the end of measure 32. A large watermark 'CARUS' is overlaid on the right side of the page.

III. Credo

♩ = ca. 58
quieto

* Dynamik ungefähr gleichbleibend,
 Abwechslungen der Register
 und Manuale sind möglich,
 möglichst unaufgeregt und ohne
 Gestaltungswillen.

Geräusche:
 Holz, Kl
 rafften,
 Papierrascheln,
 etc. – abwech
 absichtslos, n
 dring

IV. Sanctus

♩ = ca. 90 esultanza

ff Pleno *3*

ff

tempo esultanza

ff

fluido

mp

p

tempo fluido

mp

p

tempo esultanza

ff

8 *tempo fluido* *mp* *p* *tempo esultanza* *f* *tempo fluido* *mp* *p*

11 *tempo esultanza* *f* *tempo fluido* *mp* *p* *tempo esultanza* *f* *tempo fluido* *mp* *p*

15 *tempo esultanza* *f* *molto ad* *fff* *rem laute G* *len', 2x)* *bei Alleinespiel: hier stoppen, mit Assistent: weiter fortsetzen*

tempo esultanza
(ad libitum)

tempo fluido
a 1

17

3
3
3
f
mf

(wechseln)

tempo esultanza
2 (ad libitum)

ungen

fff
3
3
3
fff

Aufführungsdauer: 12 min.
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komp. 2021

Fantasia Corona

Maximilian Wallrath
*1987

A Das bunte Leben in Geselligkeit und Freiheit ...

♩ = 100

Pleno

1

7

13

f

p

II

19

Musical score for measures 19-25. The score is written for piano in a key with one sharp (F#) and a common time signature. It features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music includes chords, arpeggiated patterns, and melodic lines. A dynamic marking of *mf* (mezzo-forte) is present in the second measure of the grand staff and the second measure of the separate bass staff.

26

Musical score for measures 26-31. The score continues with the same instrumentation and key signature. It features a variety of rhythmic patterns and melodic developments. A dynamic marking of *f* (forte) is present in the second measure of the grand staff and the second measure of the separate bass staff.

32

Musical score for measures 32-38. The score concludes with sustained chords and melodic fragments. The key signature changes to one flat (F) in the final measures. The piece ends with a final chord in the grand staff and a final note in the separate bass staff.

40 **B** ... wird jäh unterbrochen und zum Erliegen gebracht. Aus einer scheinbar endlosen Eintönigkeit wird versucht das Beste zu machen.

Musical score for measures 40-47. The score is written for piano (II) and includes a 'LEAD' part. The piano part consists of two staves: a treble clef staff and a bass clef staff. The 'LEAD' part is a single bass clef staff. The key signature is one flat (B-flat). The tempo is marked 'p' (piano) at the beginning and 'mf' (mezzo-forte) later. The dynamics are marked 'p', 'f', and 'mf'. The music features a mix of eighth and sixteenth notes, with some rests and a large 'C' watermark overlaid.

Musical score for measures 48-55. The score is written for piano (II) and includes a 'LEAD' part. The piano part consists of two staves: a treble clef staff and a bass clef staff. The 'LEAD' part is a single bass clef staff. The key signature is one flat (B-flat). The tempo is marked 'p' (piano) at the beginning and 'mf' (mezzo-forte) later. The dynamics are marked 'p', 'f', and 'mf'. The music features a mix of eighth and sixteenth notes, with some rests and a large 'C' watermark overlaid.

Musical score for measures 56-63. The score is written for piano (II) and includes a 'LEAD' part. The piano part consists of two staves: a treble clef staff and a bass clef staff. The 'LEAD' part is a single bass clef staff. The key signature is one flat (B-flat). The tempo is marked 'p' (piano) at the beginning and 'mf' (mezzo-forte) later. The dynamics are marked 'p', 'cresc.', and 'f'. The music features a mix of eighth and sixteenth notes, with some rests and a large 'C' watermark overlaid.

C Traurigkeit, eine immer präsente Gefahr, unsere Geduld wird enorm strapaziert, Durchhalten bringt Erfolg.

64

I LEAD

Musical score for measures 64-69. The system consists of three staves: Treble, Bass, and Bass. The Treble staff has a dynamic marking of *mf* (II) and contains a melodic line with a long slur. The Bass staff has a dynamic marking of *mf* and contains a rhythmic accompaniment of eighth notes. The music is in a minor key with a common time signature.

70

Musical score for measures 70-74. The system consists of three staves: Treble, Bass, and Bass. The Treble staff contains a melodic line with a long slur. The Bass staff contains a rhythmic accompaniment of eighth notes. The music is in a minor key with a common time signature.

75

Musical score for measures 75-79. The system consists of three staves: Treble, Bass, and Bass. The Treble staff contains a melodic line with a long slur. The Bass staff contains a rhythmic accompaniment of eighth notes. The music is in a minor key with a common time signature.

D Erste Lichtstrahlen am Horizont, verführter Leichtsinn ist gefährlich.

80

Musical score for measures 80-84. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature has one flat (B-flat). The time signature is 3/4. The first measure of the grand staff is marked with a piano (*p*) dynamic and a forte (*f*) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes with rests.

85

Musical score for measures 85-90. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4 and back to 3/4. The music features a rhythmic pattern of eighth and sixteenth notes with rests.

91

Musical score for measures 91-95. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature has one flat (B-flat). The time signature is 3/4. The music features a rhythmic pattern of eighth and sixteenth notes with rests.

97 **E** Der Himmel öffnet sich mehr und mehr.

II *cresc. poco a poco bis Takt 113*

cresc. poco a poco bis Takt 113

This system contains measures 97 to 101. It features a grand staff with three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is another bass clef. The music is in E major and 4/4 time. The first two staves have a piano part with a crescendo instruction. The bottom staff has a bass line with a similar instruction.

This system contains measures 102 to 106. It features a grand staff with three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is another bass clef. The music continues in E major and 4/4 time.

This system contains measures 107 to 111. It features a grand staff with three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is another bass clef. The music continues in E major and 4/4 time.

113 **F** Das bunte Leben in Freiheit und Geselligkeit kehrt zurück,
trotzdem ist nicht alles wie vorher.

Musical score for measures 113-116. The score is written for piano in a three-staff system. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature has one flat (B-flat). Measure 113 starts with a first ending bracket and a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some rests and slurs. A large, stylized watermark 'CARUS' is overlaid on the right side of the page.

Musical score for measures 117-120. The score continues in the same three-staff system. Measure 117 begins with a new melodic line in the treble staff. The music is characterized by rhythmic patterns and slurs. The watermark 'CARUS' remains visible.

Musical score for measures 121-124. The score continues in the same three-staff system. Measure 121 starts with a new melodic line in the treble staff. The music features a variety of rhythmic values and slurs. The watermark 'CARUS' is still present.

125

Musical score for measures 125-130. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). Measure 125 features a treble staff with chords and a bass staff with a melodic line. A dynamic marking of *p* (piano) is present. A fermata is placed over the final chord of measure 125. A second ending bracket labeled 'II' spans measures 126-129. A large watermark 'CARUS' is overlaid on the score.

130

Musical score for measures 130-135. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). Measure 130 features a treble staff with chords and a bass staff with a melodic line. A dynamic marking of *p* (piano) is present. A large watermark 'CARUS' is overlaid on the score.

135

Musical score for measures 135-140. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). Measure 135 features a treble staff with chords and a bass staff with a melodic line. A dynamic marking of *mf* (mezzo-forte) is present. A first ending bracket labeled 'I' spans measures 136-139. A large watermark 'CARUS' is overlaid on the score.

140

141

146

152

Aufführungsdauer: ca. 6 min. / © Carus-Verlag, Stuttgart

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Die Komponistinnen und Komponisten zu ihren Werken

Timo Böcking zu „Er wird's wohlmachen“

Das inspirierende Element für meine Choralphantasie über „Befiehl du deine Wege“ war für mich die feste Zuversicht eines Menschen, den auch im Angesicht von Krieg, Krankheit und Tod nichts davon abhielt, seine Zuflucht in der Liebe Gottes zu suchen. Ohne das Wissen ob, sondern nur im Vertrauen darauf, dass es am Ende gut ausgehen wird. Dieses Widerspiel aus Zweifel und Zuversicht, Glaube und Gewissheit ist Leitmotiv meines Werkes „Er wird's wohlmachen“.

Kathrin A. Denner zu „Skulp“

„Skulp“ ist ein zartes Klangflächenstück aus feinen Grundton- und Oberton-Strukturen mit kurzen fragmentarisch-melodischen Einschüben. Es ist sehr langsam zu spielen und entfaltet sich, durch seine Instrumentation, in feinen Schwebungen, Klangfarben und Nuancen.

Barbara Dennerlein zu „Le Cœur Bleu“

„Le Cœur Bleu“ beschreibt die Traurigkeit über all das Leid auf dieser Welt und gedenkt all jener, die durch Corona ihre Existenz oder gar ihr Leben verloren haben. Gleichzeitig vermittelt das Stück auch Hoffnung und den Glauben daran, dass die Menschheit zur Besinnung kommt, die Zeichen versteht und endlich aufhört, den eigenen Lebensraum zu zerstören. Ein Stück, das daran erinnern soll, die Natur und alle Lebewesen auf unserer Erde wertzuschätzen und zu lieben, zu hegen und zu pflegen und nicht aus Profitgier zu quälen und zu zerstören.

Dorothee Hahne zu „Gestern – Heute – Morgen“

Sich im Kreis drehen
Und trotzdem
auf der Stelle treten

In kleinen Schritten
Fokus im Detail

Emotionale Breitseite
zwischen Hoffnung und Verzweiflung

Halt gibt nur die Liebe
Da Capo!

Peter Michael Hamel zu „Et Exspecto“

„Et exspecto resurrectionem mortuorum“ ... die Hoffnung auf eine Auferstehung der Toten als gregorianische Antiphon ist mit dem Pfingstlied „Nun bitten wir den Heiligen Geist“ in solcher Weise verbunden, dass auch ein sechsstimmiger Chor mitwirken könnte. Liedtext: „Nun bitten wir den Heiligen Geist um den rechten Glauben allermeist, dass er uns behüte an unserm Ende, wenn wir heimfahraus diesem Elende.“

Frank Heckel zu „Trois Pièces pour les Temps nouveaux“

Von archaischen Äonen zu unbekanntem Ufern neuer Zeiten zur unzerstörbaren Utopie zauberhafter Zukunft – drei Stücke mit unterschiedlichem Charakter, Stil und Schwierigkeitsgrad für liturgische und weltliche Anlässe, die auch einzeln gespielt werden können: *Et exspecto ... – Méditation – L'Ascension.*

Dorothea Hofmann zu „im Donner der Zeit“

„Was also ist ‚Zeit‘? Wenn mich niemand danach fragt, weiß ich es;
will ich es einem Fremden erklären, weiß ich es nicht.“
- Augustinus, *Confessiones* XI, 14 -

Die Zeit rennt, ja sie rast – und dann wieder bleibt sie stehen und die Sekunden verrinnen kaum wahrnehmbar wie einzelne Tropfen aus zähem Pech. Zeit kann man gewinnen und Zeit kann man verlieren – man kann sie stehlen, doch man kann sie auch verschenken. Aber man kann sie nicht fassen, man kann sie nicht anhalten: alles fließt und die Unabwendbarkeit dieses Fließens ist das, was Leben ausmacht.

Zeit kann man nicht halten, nicht schmecken, nicht riechen, nicht sehen. Doch gerade dann, wenn sie stehenzubleiben scheint, wenn die Minuten zu Stunden werden, wenn es keine Bewegung mehr zu geben scheint, sondern nur noch Stillstand – dann ist er zu hören: der raumgreifende, tosende, ohrenbetäubende, erschreckende Donner der Zeit.

Nicole Johäntgen zu „Inexorable Transition“

„Inexorable Transition“ steht für den unaufhaltsamen Übergang. Einen unaufhaltsamen Wandel. Lernprozesse, die wir meistern. Wir kennen die Zukunft nicht, und es stehen uns immer wieder Aufgaben bevor, die wir zu bewältigen haben. Aus der Komfortzone heraus in das neue Wir.

Anna Korsun zu „furueru“

Ich kann die Musikgestalt des Stückes als ständig vibrierende Substanz beschreiben. Es ist instabil, es nimmt verschiedene Formen an, es ist schwach und stark zugleich.

Roland Kunz zu „Welt, ich muss dich lassen ...“

Das Auftragsmotto *Orgelmusik in Zeiten von Corona* hat bei mir zwei Gedanken ausgelöst: Zum einen ein schicksalhaftes Anrufen „Hör mein Flehen, lass mich atmen ...“; zum anderen die Wendung „Finis coronat opus“ (Das Ende krönt das Werk), der barocke Ruf nach einer opulenten Schluss-Passacaglia. Das Werk zitiert zu Beginn den Cantus firmus „Welt, ich muss dich lassen“ als eine noch „diffus-ferne Erkenntnis“, das folgende Passacaglia-Thema generiert sich aus dem Ruf „Hör mein Flehen ...“, baut sich mehr und mehr auf und wächst zu einem Sturm heran, der den vollen Atem der Orgel verlangt. Am Ende steht die in gleißendes C-Dur-Licht getauchte Gewissheit: „Welt, ich muss dich lassen“.

Eckhart Kuper zu „Von Gott will ich nicht lassen“

Meine Komposition über „Von Gott will ich nicht lassen“ ist ein zweisätziges Orgelwerk, das Tangomusik („frei nach Piazzolla“) mit traditionellen Formen der Choralbearbeitung verschmilzt.

Johannes Matthias Michel zu „Fantasie über den Choral ‚Nun danket alle Gott‘“

Komponieren während einer Pandemie ist immer auch ein Komponieren für die Zeit danach, denn nach dem Ende sehnt man sich, und das ist ein zutiefst religiöses Verlangen, auch wenn es unsere säkulare Welt nicht mehr wahrhaben will. Unsere Generationen haben noch keine vergleichbare Situation erlebt. Auch wenn sie mit den Schrecken der vergangenen Jahrhunderte letztlich nicht vergleichbar ist, finden wir uns doch plötzlich in alten Texten wieder, die aus Kriegs- und Seuchenzeiten stammen: „Der ewigreiche Gott woll uns bei unserm Leben ein immer fröhlich Herz und edlen Frieden geben“.

Iris Rieg zu „Nah und fern“

Die Liebe zur Musik kennt keine epidemischen Grenzen und verbindet Musizierende entferntester Landstriche und unterschiedlichster Lebensgewohnheiten miteinander. So ist „Nah und fern“ inspiriert von den rhythmischen virtuosen Höreindrücken der westafrika-

nischen Koraharfe, kombiniert mit harmonisch komplexer europäischer Klangkultur. Übertragen auf die Orgel und verbunden mit deren Klangkosmos spannt dieses Werk einen erzählerischen Bogen um die Welt, vereint dabei Gegensätze und verleiht der Hoffnung auf harmonischen Frieden lebensfrohen Ausdruck.

Maximilian Schnaus zu „Simultanmusik“

Seit ihrer frühesten Entwicklung wohnt der Polyphonie die Idee der Gleichzeitigkeit von Unterschiedlichem inne. Die Polyphonie der „Simultanmusik“ bezieht sich nicht auf einzelne Stimmen oder Linien, sondern auf gleichzeitig ablaufende, unterschiedliche Musikstücke, in Schichten hintereinander angeordnet auf einen Fluchtpunkt hin.

Enjott Schneider zu „Nach der Apokalyptik – Toccata & Vision“

Während die „Apokalypse“ eine biblische Version (Johannes-Evangelium) des Weltendes ist, bezeichnet die „Apokalyptik“ darüber hinaus eine Endzeitstimmung oder Weltuntergangs-Prophetie. Das Coronavirus, das weltweit vom Himalaya Asiens bis zum Regenwald in Südamerika grassiert und eine Angst erzeugte, die öffentliches Leben, Kultur und menschliches Miteinander auf bislang für unvorstellbar gehaltene Weise lahmlegte, kommt solcher Apokalyptik nahe. Niemand weiß, wie lange die Geißel dieser Angst die Menschheit gefangen hält und wann unbefangene Kommunikation, Kontakte und freundschaftliches Umarmen wieder möglich sein werden.

Dominik Susteck zu „Orgelmesse“

Corona ist die Zeit, in der Gesang verstummt. Die Orgel muss die Messe „singen“, die Begleitung kommentiert: Terzmystik im Kyrie, strahlende Akkordpattern und Triospiel im Gloria, gespreizte Tonhöhen im Credo und ein sich ständig vertauschender, kraftvoller Refrain im Sanctus. Hinzu treten abenteuerliche Geräusche: Rasseln und Rappeln, Trakturen, Knistern und Flackern, Glockengeläut.

Maximilian Wallrath zu „Fantasia Corona“

Das Orgelstück „Fantasia Corona“ beschreibt die Gefühlswelten vor und während der Pandemie. Das pulsierende Leben wird jäh unterbrochen. Es folgen Eintönigkeit, Trauer, Verzweiflung, Hoffnung, Zuversicht und schließlich Befreiung bei einer ewig bleibenden Gefahr.

Kurzbiografien der Komponistinnen und Komponisten

Timo Böcking

Musikalisch ist der 1987 im nordrheinwestfälischen Siegen geborene Timo Böcking vor allem in Soul, Funk und Gospel verwurzelt. Er studierte an der Musikhochschule Köln, an der er mittlerweile als Dozent lehrt. Seit diesem Jahr hat er zudem eine Professur an der Evangelischen Pop-Akademie der Hochschule für Kirchenmusik Herford-Witten inne. Böcking tritt in genreübergreifenden Projekten als Pianist, Hammond-Organist, Komponist, Arrangeur und Produzent sowohl solistisch als auch mit verschiedenen Bands auf. Mit seiner von ihm gegründeten Gospel-Band „Timo Böcking & Friends“ hat er zwei Alben veröffentlicht und Tourneen durch das ganze Bundesgebiet absolviert. 2019 rief er gemeinsam mit Martin Buchholz das kompositorisch-kirchlich angelegte Projekt „HERZ + MUND“ ins Leben, für das er seitdem regelmäßig Kirchenlieder komponiert.

Kathrin A. Denner

Als Komponistin ist Kathrin A. Denner in zahlreichen Genres tätig: Das Werkeverzeichnis der 1986 in Bad Brückenau in Unterfranken geborenen Künstlerin umfasst Solowerke, Kammermusik, Ensemblestücke sowie Werke für Chor, Orchester und Computermusik. Denner studierte Trompete, Musiktheorie und Komposition in Saarbrücken, Karlsruhe und Freiburg. Neben ihrer Tätigkeit als freischaffende Komponistin ist Denner auch als Dozentin an den Musikhochschulen in Karlsruhe und Trossingen tätig. Sie ist Preisträgerin u. a. des Deutschen Musikwettbewerbs 2013 und des Deutschen Musikautorenpreises der GEMA.

Barbara Dennerlein

Die 1964 in München geborene Jazz-Organistin Barbara Dennerlein erlernte ihr musikalisches und kompositorisches Handwerk autodidaktisch. Sie machte sich als Orgelvirtuosin ebenso einen Namen wie als Komponistin, deren Werke keine Stil- oder Genre Grenzen kennen. Dennerlein ist regelmäßig auf den internationalen Bühnen zu Gast, bei Festivals und in Clubs ebenso wie in Konzerthäusern und Kirchen. Sie konzertierte u. a. auf der Gewandhausorgel in Leipzig und der Klais-Organ in der Kölner Philharmonie und veröffentlichte zahlreiche CD-Einspielungen. Für ihr Schaffen wurde sie mit internationalen Preisen geehrt, darunter dem Preis der deutschen Schallplattenkritik und diversen Jazz Awards.

Dorothee Hahne

Parallel zu einem Studium der Trompete an den Musikhochschulen in Köln und Düsseldorf begann Dorothee Hahne, autodidaktisch zu komponieren. In ihren Werken arbeitet die 1966 in Bonn geborene Musikerin insbesondere mit elektronischen Mitteln zur Repetition und Variation von natürlichen Klängen. Ein Schwerpunkt in ihren neueren Kompositionen gilt zudem der Auseinandersetzung mit der deutschen und europäischen Geschichte. Hahne realisiert regelmäßig Performances in Museen, Galerien und Kunstvereinen und ist als Komponistin in einem breiten Spektrum von Genres tätig: Sie schreibt u. a. elektronische Kompositionen, Filmmusik, Lyrikvertonungen und Hörspiele.

Peter Michael Hamel

Der 1947 in München geborene Peter Michael Hamel studierte Komposition u. a. bei Günter Bialas und Musikwissenschaftler bei Thrasybulos Georgiades und Carl Dahlhaus in Westberlin. 1988 wurde seine erste Sinfonie „Die Lichtung“ unter der Leitung von Sergiu Celibidache uraufgeführt. Sein Œuvre beinhaltet mittlerweile vier Musiktheaterwerke sowie zahlreiche Kompositionen für Orchester, Chor sowie Kammermusik, die u. a. im Rahmen der Reihe „musica viva“ in München, der Salzburger Festspiele, der Berliner Festwochen und der Donaueschinger Musiktage uraufgeführt wurden. Einspielungen seiner Werke erschienen u. a. bei WERGO und Celestial Harmonies. Seit 2018 ist Hamel Mitglied der Berliner Akademie der Künste. Nach einer C4-Professur an der Hochschule für Musik und Theater Hamburg war er bis 2021 Musikdirektor der Bayerischen Akademie der Schönen Künste in München.

Frank Heckel

Frank Heckel, 1964 in Frankfurt am Main geboren, ist als Komponist, Dirigent und Orchestrator für Film und Konzert tätig und hat bisher u. a. für Arte, ARD, ZDF und den WDR gearbeitet. Er ist zudem Experte für die Musiknotations-Software Steinberg DORICO und hat einen Lehrauftrag für Filmmusik am SAE Institute in Frankfurt am Main inne. Seine Originalwerke und Arrangements wurden u. a. vom WDR Funkhausorchester, dem Deutschen Filmorchester Babelsberg, dem Capitol Symphonie Orchester und dem hr-Sinfonieorchester aufgeführt oder eingespielt. Frank Heckel studierte Komposition und Dirigieren in Hamburg und Frankfurt am Main und hat sich u. a. darauf spezialisiert, Rock- und Popwerke für sinfonische Besetzungen zu arrangieren und Klavierwerke früherer Komponisten exakt in deren Personalstil zu orchestrieren.

Dorothea Hofmann

Die Werke der Pianistin, Komponistin und Musikwissenschaftlerin Dorothea Hofmann, 1961 in Bamberg geboren, wurden bereits u. a. in Australien, Brasilien, Südkorea und Japan aufgeführt. Ihr umfangreiches Repertoire umfasst Orchesterwerke und Kammermusik ebenso wie Lieder, Chor- und Solowerke. Hofmann wurde 1993 beim internationalen Gaudeamus-Interpreten-Wettbewerb Rotterdam im Fach Klavier ausgezeichnet und erhielt 2007 als Komponistin das Künstler-Stipendium Palazzo Barbarigo della Terrazza in Venedig. Sie studierte Chorleitung, Klavier, Philosophie und Musikwissenschaft in München, Salzburg und Augsburg und lehrt heute als Professorin für Musikwissenschaft und Musiksoziologie an der Hochschule für Musik und Theater München.

Nicole Johäntgen

Die Komponistin und Saxofonistin Nicole Johäntgen wurde 1981 in Fischbach-Quierschied geboren. Sie absolvierte in Mannheim ein Saxofonstudium im Bereich Jazz und Populärmusik sowie ein Aufbaustudium im Fach Komposition und Arrangement. Mit ihren Bands tourt Johäntgen durch ganz Europa und ist zudem als Solistin international gefragt. Sie ist Preisträgerin mehrerer Jazz- und Kompositions-Wettbewerbe, u. a. gewann sie den „JTI Trier Jazz Award“ und einen Kompositionswettbewerb anlässlich des 25. Jubiläums des Züricher Jazzclubs „Moods“. Nicole Johäntgen setzt sich für die Ausbildung und Förderung junger europäischer Musikerinnen ein: So initiierte sie 2013 das Weiterbildungsprogramm „SOFIA – Support Of Female Improvising Artists“. Im Jahr 2015 gründete sie außerdem den „Kids Jazz Club“, um Kindern einen Einstieg in die Welt der Improvisation zu ermöglichen. Nicole Johäntgen lebt mittlerweile mit ihrer Familie in Zürich.

Anna Korsun

Anna Korsun ist Komponistin, Klangkünstlerin und Performerin. Ein Kompositionsstudium mit anschließender Meisterklasse führte die 1986 in der Ukraine geborene Künstlerin nach Kiew und München. Ihre Arbeiten sind an der Schnittstelle zwischen Komposition, Performance und Sound Art angesiedelt. Korsun schreibt Werke für Soloinstrumente, Ensembles und Orchester ebenso wie für die menschliche Stimme, Elektronik und Klangobjekte. Sie wirkt zudem an Projekten in den Bereichen Theater, Choreografie, Videokunst und Literatur mit. Korsun ist Preisträgerin u. a. des Gaudeamus Award und erhielt 2018 den Kunstpreis Berlin. Sie unterrichtet Komposition am Conservatorium van Amsterdam.

Roland Kunz

Roland Kunz, geboren 1960 in Saarlouis, studierte Musikwissenschaft, Kunstgeschichte und Literaturwissenschaft in Saarbrücken, bevor er ein Gesangsstudium in Holland und Frankfurt am Main absolvierte. Als Countertenor war er festes Mitglied zahlreicher Ensembles. Seit 1983 ist er Radiomoderator und Programmgestalter beim SR 2 KulturRadio, BR, SWR und WDR und engagiert sich in der Musikvermittlung. Er komponierte zahlreiche abendfüllende Werke, u. a. die drei Oratorien „Der Seele Ruh“, „PAX!“ und „Hildegard“ sowie den Liedzyklus „nine-and-fifty-swans“, der für den Preis der deutschen Schallplattenkritik nominiert war. Für sein Wirken wurde er für den „Europäischen Radiopreis“ vorgeschlagen und erhielt den Kulturpreis der Stadt und des Landkreises Saarlouis.

Eckhart Kuper

Eckhart Kuper, Jahrgang 1961, studierte Kirchenmusik und Komposition in Hannover und Amsterdam und ließ sich anschließend in Hannover in der Soloklasse Cembalo ausbilden. 1995 war er Finalist beim „Internationalen Bach-Organwettbewerb“ in Haarlem in den Niederlanden. Heute lehrt er Cembalo, Hammerflügel und Generalbass an den Hochschulen Leipzig, Hannover, Herford und Detmold. Sein besonderes Interesse gilt alten Stimmsystemen, dem sprachlichen Ansatz in der Musik sowie der mentalen und körperlichen Erfahrung beim Musizieren. Zudem befasst er sich mit Lyrik, Märchen, Philosophie und Psychologie. Sein kompositorisches Œuvre beinhaltet Klavier-, Cembalo- und Orgelwerke, Kammermusik sowie Chormusik.

Johannes Matthias Michel

Johannes Matthias Michel wurde 1962 geboren und studierte Klavier in Basel, Kirchenmusik in Heidelberg und abschließend Orgel bis zum Solistenexamen in Stuttgart. 1988 wurde er Bezirkskantor in Eberbach am Neckar, 1999 Landeskantor und 2021 stellvertretender Landeskirchenmusikdirektor mit Sitz an der Christuskirche Mannheim. Als Honorarprofessor unterrichtet er seit 1989 an der Hochschule für Kirchenmusik in Heidelberg und der staatlichen Hochschule für Musik in Mannheim. Michel verfasste eine Orgelschule, zahlreiche Chorbücher und veröffentlichte Hunderte von Kompositionen in nahezu allen Gattungen. Auf der Orgel und dem Kunstharmonium hat er neben Rundfunk- und Fernschaufzeichnungen über 20 CD-Einspielungen veröffentlicht.

Iris Rieg

Die Kirchenmusikerin, Konzertorganistin und Komponistin Iris Rieg wurde 1972 in Schwäbisch Gmünd geboren. Nach einem Schulmusikstudium, das sie mit dem ersten Staatsexamen abschloss, folgten ein Studium im Fach Orgel und der Katholischen Kirchenmusik. Rieg hat derzeit Lehraufträge in Köln inne und veröffentlichte die Improvisationsschule für Orgel „Feuer und Farbe“. Ihre freiberufliche Tätigkeit als Organistin, Pianistin, Chorleiterin und Komponistin führte sie u. a. in die Kirche Notre-Dame de Paris sowie den Kölner und Berliner Dom. Sie arbeitete bereits mit Ensembles wie dem Orchester der Neuen Philharmonie Frankfurt, den Bochumer Symphonikern, dem Kölner Domchor und dem Europäischen Kammerchor zusammen.

Maximilian Schnaus

Der 1986 im unterfränkischen Bad Neustadt an der Saale geborene Komponist und Organist Maximilian Schnaus studierte Kirchenmusik und Orgel in Hannover und Amsterdam, bevor er sein Studium an der Universität der Künste in Berlin fortsetzte. Während seines Studiums gewann er den Paul-Hindemith-Preis des Schleswig-Holstein Musik Festivals. Es folgten 2015 der 1. Preis des internationalen Orgelwettbewerbs am Berner Münster sowie 2016 der von der Stiftung Kunst und Musik für Dresden erstmals vergebene Preis für ein Artist-in-Residence-Stipendium im Bereich Komposition. Aktuell ist er als Organist an der Sophienkirche Berlin tätig.

Enjott Schneider

Der promovierte Musikwissenschaftler, Musiker und Germanist Enjott Schneider, geboren 1950 in Weil am Rhein, lehrte von 1979 bis 2012 als Professor an der Hochschule für Musik und Theater München u. a. kirchenmusikalische Komposition. Neben acht Opern verfasste er zahlreiche Orchester- und Kammermusikwerke, geistliche Musik mit oratorischen Werken, Orgelkonzerte und 16 Orgelsinfonien sowie über 500 Filmmusiken. Enjott Schneider erhielt zahlreiche Preise und Auszeichnungen, u. a. den Bayerischen Filmpreis für Filmmusik, einen Emmy-Award und den Deutschen Fernsehpreis. Für sein Lebenswerk wurde er 2015 von „Soundtrack Cologne“ und 2019 mit dem Deutschen Filmmusikpreis ausgezeichnet. In seinem vielseitigen Schaffen verbindet Schneider oft Gegensätzliches in kreativer Symbiose. Seine kompositorische Arbeit steht auch in enger Verbindung mit einer intensiven schriftstellerischen Reflexion.

Dominik Susteck

1977 in Bochum geboren, studierte Dominik Susteck Kirchenmusik, Komposition, Musiktheorie und Orgel in Essen, Köln und Saarbrücken. Zudem schloss er 2008 ein Schulmusikstudium mit dem zweiten Staatsexamen ab. Als Organist wirkte er von 2007 bis 2021 u. a. am Kölner Zentrum für zeitgenössische Kunst, Musik und Literatur „Kunst-Station Sankt Peter“. Er spielte zudem zahlreiche Uraufführungen und machte sich mit modernen Improvisationskonzerten einen Namen. Für seine CD-Einspielungen mit überwiegend zeitgenössischer Musik bei den Labels WERGO und Querstand erhielt er u. a. zwei Preise der deutschen Schallplattenkritik. Lehrtätigkeiten an den Hochschulen Essen, Düsseldorf, Weimar und Köln begleiten sein künstlerisches Schaffen. Seit 2021 leitet Susteck das Referat für Kirchenmusik im Erzbistum Paderborn.

Maximilian Wallrath

Maximilian Wallrath wurde 1987 in Viersen geboren und ist Komponist, Trompeter, Sänger und Gitarrist. Er singt und spielt in verschiedenen Bands unterschiedlichster Musikrichtungen, etwa in der Düsseldorfer Mundart-Band „WELLEM“ und im Wallrath-Städtler-Trio, dessen Fokus auf dem Jazzrepertoire der 20er, 30er und 40er Jahre liegt. Von 2008 bis 2013 studierte Wallrath am Conservatorium Maastricht Jazz-Komposition und Arrangement. Seit Abschluss seines Studiums widmet er sich insbesondere der Förderung des musikalischen Nachwuchses, u. a. als Singleiter bei der „SingPause“, einem Projekt des Städtischen Musikvereins zu Düsseldorf, das an Grundschulen praktiziert wird. Wallrath ist zudem regelmäßig für das musikpädagogische Projekt „Jedem-Kind-Seine-Stimme“ (JeKiSti) tätig.

The composers on their works

Timo Böcking on “Er wird's wohlmachen” (He Will Make it Good)

The inspirational element for my chorale fantasy on “Befiehl du deine Wege” was, for me, the unshakeable trust of a person who, even in the face of war, illness and death, lets nothing hinder him from seeking his refuge in the love of God. Without knowing for sure, but simply trusting that it will turn out well in the end. This contradiction of doubt and trust, faith and certainty is the leitmotif of my composition “He will make it good.”

Kathrin A. Denner on “Skulp”

“Skulp” is a delicate soundscape piece consisting of fine fundamental and overtone structures with short fragmentary melodic interludes. It is to be played very slowly and unfolds, by means of its instrumentation, in fine suspensions, tone colors and nuances.

Barbara Dennerlein on “Le Cœur Bleu”

“Le Cœur Bleu” describes the sadness about all the suffering in this world and commemorates all those who have lost their livelihood or even their lives through Corona. At the same time, the piece also conveys hope and the belief that humanity will come to its senses, understand the signs and finally stop destroying its own habitat. It is a piece reminding us to value and love nature and all living beings on our earth, to cherish and care for them and not to torture and destroy them for the sake of profit.

Dorothee Hahne on “Gestern – Heute – Morgen” (Yesterday – Today – Tomorrow)

Turning in circles
And still
on the spot

In small steps
Focus on detail

Emotional broadside
between hope and despair

Only love gives support
Da capo!

Peter Michael Hamel on “Et Exspecto”

“Et exspecto resurrectionem mortuorum” ... the hope for a resurrection of the dead as a Gregorian antiphon is connected with the Pentecostal hymn “Nun bitten wir den Heiligen Geist” (Now we plead to the Holy Spirit) in such a way that a six-part choir could also participate.

Lyrics: “Now we plead to the Holy Spirit for the right faith most of all; that he may protect us at our end, when we return home from this affliction.”

Frank Heckel on “Trois Pièces pour les Temps nouveaux”

From archaic eons to unknown shores of new times to the indestructible utopia of magical futures – three pieces with contrasting character, style and degree of difficulty for liturgical and secular occasions, which can also be played individually:

Et exspecto ... – Méditation – L'Ascension.

Dorothea Hofmann on “im Donner der Zeit” (in the Thunder of Time)

“So what is ‘time’? If no one asks me about it, I know;
if I want to explain it to a stranger, I don't know.”

- Augustine, *Confessiones* XI, 14 -

Time runs, indeed, it races – and then again it stops and the seconds pass barely perceptibly like single drops of viscous pitch. Time can be gained and time can be lost – it can be stolen, but it can also be given away. But you cannot grasp it, you cannot stop it: everything flows and the inevitability of this flow is what life is all about.

Time cannot be held, cannot be tasted, cannot be smelled, and cannot be seen. But just when it seems to stop, when the minutes turn into hours, when there seems to be no more movement but only standstill – then it can be heard: the expansive, thunderous, deafening, terrifying thunder of time.

Nicole Johäntgen on “Inexorable Transition”

“Inexorable Transition” stands for the unstoppable transition. An unstoppable change. Learning processes that we are mastering. We don't know the future, and there are always tasks ahead of us that we have to master. Out of the comfort zone into the new Us.

Anna Korsun on “furueru”

I can describe the musical form of the piece as a constantly vibrating substance. It is unstable, it takes different forms; it is weak and strong at the same time.

Roland Kunz on “Welt, ich muss dich lassen ...” (World, I must leave you ...)

The commission motto *Organ Music in Times of Corona* triggered two thoughts in me: On the one hand, a fateful invocation “Hör mein Flehen, lass mich atmen ...” (Hear my plea, let me breathe) and on the other, the phrase “Finis coronat opus” (The end crowns the work), the Baroque call for an opulent closing passacaglia. At the beginning, the work quotes the cantus firmus “Welt, ich muss dich lassen” as a still “diffusely distant realization”; the following passacaglia theme is generated from the call “Hör mein Flehen ...” and builds up more and more, growing into a storm that demands the full breath of the organ. At the end, there is the certainty, bathed in glistening C major light: “World, I must leave you go.”

Eckhart Kuper on “Von Gott will ich nicht lassen” (I will not relinquish God)

My composition on “Von Gott will ich nicht lassen” is a two-movement organ work that fuses tango music (“freely after Piazzolla”) with traditional forms of chorale arrangement.

Johannes Matthias Michel on “Fantasy on the chorale ‘Nun danket alle Gott’” (Now thank we all our God)

Composing during a pandemic is always also composing for the time after, because one longs for the end, and this is a deeply religious longing, even if our secular world no longer wants to admit it. Our generations have not yet experienced a comparable situation. Even if it can ultimately not be compared with the horrors of past centuries, we suddenly rediscover ourselves in old texts that date back to times of war and epidemics: “May the everlasting God give us an ever joyful heart and noble peace during our lives.”

Iris Rieg on “Nah und fern” (Near and far)

The love of music knows no epidemic borders and connects musicians from the most distant regions and the most diverse ways of life with each other. Thus “Nah und fern” is inspired by the rhythmic virtuoso auditory impressions of the West African kora harp, combined with harmonically complex European sound culture. Transferred to the organ and connected to its sonorous cosmos, this work spans a narrative arc around the world, uniting opposites and giving vital expression to the hope for harmonious peace.

Maximilian Schnaus on “Simultanmusik” (Simultaneous Music)

Since its earliest development, polyphony has contained the idea of the simultaneity of different things. The polyphony of “Simultanmusik” does not refer to individual voices or lines, but to different pieces of music running simultaneously, arranged in layers one behind the other towards a vanishing point.

Enjott Schneider on “Nach der Apokalypik – Toccata & Vision” (After Apocalypticism – Toccata and Vision)

While the “apocalypse” is a biblical narrative (Gospel of St. John) of the end of the world, “apocalypticism” further refers to an apocalyptic atmosphere or doomsday prophecy. The Corona virus, which is rampant worldwide from the Himalayas of Asia to the rainforests of South America, creating a fear that has paralyzed public life, culture and human interaction in ways previously thought unimaginable, comes close to such apocalypticism. No one knows how long the scourge of this fear will hold humanity captive and when uninhibited communication, contact and friendly embraces will be possible again.

Dominik Susteck on “Orgelmesse”

Corona is the time when singing falls silent. The organ has to “sing” the mass, the accompaniment comments: mysticism of thirds in the Kyrie, radiant chord patterns and trio playing in the Gloria, splayed pitches in the Credo, and a constantly shifting, powerful refrain in the Sanctus. Added to this are adventurous sounds: rattling and clattering, tracery, crackling and flickering, bells ringing.

Maximilian Wallrath on “Fantasia Corona”

The organ piece “Fantasia Corona” describes the emotional worlds before and during the pandemic. Pulsating life is abruptly interrupted. Monotony, sadness, despair, hope, confidence and finally liberation follow in the face of sustained danger.

Short biographies of the composers

Timo Böcking

In terms of music, Timo Böcking, born in 1987 in Siegen, North Rhine-Westphalia, is primarily rooted in soul, funk and gospel. He studied at the Cologne University of Music, where he now teaches as a lecturer. Since this year, he has also held a professorship at the Protestant Pop Academy of the University of Church Music Herford-Witten. Böcking performs in cross-genre projects as a pianist, Hammond organist, composer, arranger and producer, both as a soloist and with various bands. With his gospel band "Timo Böcking & Friends," which he founded, he has released two albums and toured throughout Germany. In 2019, together with Martin Buchholz, he launched the compositional-church project "HERZ + MUND," for which he has since regularly composed church songs.

Kathrin A. Denner

As a composer, Kathrin A. Denner is active in numerous genres: born in 1986 in Bad Brückenau in Lower Franconia, her catalog of works includes solo works, chamber music, ensemble pieces as well as works for choir, orchestra and computer music. Denner studied trumpet, music theory and composition in Saarbrücken, Karlsruhe and Freiburg. In addition to her work as a freelance composer, Denner is also a lecturer at the music universities in Karlsruhe and Trossingen. She is a prizewinner of the 2013 German Music Competition and the GEMA German Music Author's Prize, among others.

Barbara Dennerlein

Born in Munich in 1964, jazz organist Barbara Dennerlein is self-taught both as a performing musician and as a composer. She has made a name for herself as an organ virtuoso as well as a composer whose works know no boundaries of style or genre. Dennerlein is a regular guest on international stages, at festivals and in clubs as well as in concert halls and churches. She has performed on the Gewandhaus organ in Leipzig and the Klais organ in the Cologne Philharmonic Concert Hall, among others, and has released numerous CD recordings. She has been honored with international awards for her work, including the German Record Critics' Award and various jazz awards.

Dorothee Hahne

Parallel to studying the trumpet at the music universities of Cologne and Düsseldorf, Dorothee Hahne began to compose autodidactically. In her compositions, the musician, who was born in Bonn in 1966, works especially with electronic means for the repetition and variation of natural sounds. A focus in her more recent compositions is also an examination of German and European history. Hahne regularly creates performances in museums, galleries and art associations and is active as a composer in a wide range of genres: She writes electronic compositions, film music, poetry settings and radio plays, among others.

Peter Michael Hamel

Born in Munich in 1947, Peter Michael Hamel studied composition with Günter Bialas, among others, and musicology with Thrasybulos Georgiades and Carl Dahlhaus in West Berlin. In 1988 his first symphony "Die Lichtung" was premiered under the direction of Sergiu Celibidache. His oeuvre now includes four music theater works as well as numerous compositions for orchestra, choral and chamber music, which have been premiered at the "musica viva" series in Munich, the Salzburg Festival, the Berliner Festwochen and the Donaueschinger Musiktage, among others. Recordings of his works have appeared on WERGO and Celestial Harmonies, among others. Hamel has been a member of the Berlin Academy of Arts since 2018. After holding a C4 professorship at the *Hochschule für Musik und Theater Hamburg*, he was music director of the Bavarian Academy of Fine Arts in Munich until 2021.

Frank Heckel

Frank Heckel, born in Frankfurt/Main in 1964, works as a composer, conductor and orchestrator for film and concert and has previously worked for Arte, ARD, ZDF and WDR, among others. He is also an expert for the Steinberg music notation software DORICO and holds a teaching position for film music at the SAE Institute in Frankfurt/Main. His original works and arrangements have been performed or recorded by the WDR Funkhaus Orchestra, the Deutsches Filmorchester Babelsberg, the Capitol Symphonie Orchestra and the hr-Symphony Orchestra, among others. Frank Heckel studied composition and conducting in Hamburg and Frankfurt/Main and has specialized, among other things, in arranging rock and pop works for symphonic instrumentation and in orchestrating piano works of earlier composers exactly in their personal styles.

Dorothea Hofmann

The works of pianist, composer and musicologist Dorothea Hofmann, born in Bamberg in 1961, have already been performed in Australia, Brazil, South Korea and Japan, among other places. Her extensive repertoire includes orchestral works and chamber music as well as songs, choral and solo works. Hofmann was awarded a prize for piano at the International Gaudeamus Interpret Competition in Rotterdam in 1993, and in 2007 she received the Palazzo Barbarigo della Terrazza Artist Fellowship in Venice as a composer. She studied choral conducting, piano, philosophy and musicology in Munich, Salzburg and Augsburg and now teaches as a professor of musicology and music sociology at the Munich University of Music and Performing Arts.

Nicole Johäntgen

The composer and saxophonist Nicole Johäntgen was born in Fischbach-Quierschied in 1981. She completed her saxophone studies in Mannheim in the field of jazz and popular music, as well as postgraduate studies in composition and arrangement. She tours with her bands throughout Europe and is invited internationally as a soloist. Johäntgen has won several jazz and composition competitions, including the "JTI Trier Jazz Award" and a composition competition on the occasion of the 25th anniversary of the Zurich jazz club "Moods." She is also committed to the education and promotion of young European female musicians: in 2013, for example, she initiated the ongoing education program "SOFIA – Support Of Female Improvising Artists". In 2015, she founded the "Kids Jazz Club" to offer children an introduction to the world of improvisation. Nicole Johäntgen now lives with her family in Zurich.

Anna Korsun

Anna Korsun is a composer, sound artist and performer. Composition studies followed by a master class led the artist, born in 1986 in the Ukraine, to Kiev and Munich. Her compositions are located at the intersection of composition, performance and sound art. Korsun writes works for solo instruments, ensembles and orchestra as well as for the human voice, electronics and sound objects. She also collaborates on projects in theater, choreography, video art, and literature. Korsun is a recipient of the Gaudeamus Award, among others, and received the Berlin Art Prize in 2018. She teaches composition at the Conservatorium van Amsterdam.

Roland Kunz

Roland Kunz was born in Saarlouis in 1960 and studied musicology, art history and literature in Saarbrücken before completing vocal studies in Holland and Frankfurt/Main. As a countertenor he was a permanent member of numerous ensembles. Since 1983 he has been a radio presenter and programmer for SR2 KulturRadio, BR, SWR and WDR and is involved in music education. He has composed numerous full-length works, including the three oratorios "Der Seele Ruh," "PAX!" and "Hildegard," as well as the song cycle "nine-and-fifty-swans," which was nominated for the German Record Critics' Award. For his work he was nominated for the "European Radio Award" and received the culture award of the city and district of Saarlouis.

Eckhart Kuper

Eckhart Kuper, born in 1961, studied church music and composition in Hanover and Amsterdam and subsequently attended the harpsichord solo class in Hanover. In 1995 he was a finalist at the "International Bach Organ Competition" in Haarlem in the Netherlands. Today he teaches harpsichord, fortepiano and basso continuo at the universities of Leipzig, Hanover, Herford and Detmold. He is particularly interested in old tuning systems, the linguistic approach to music, and the mental and physical experience of making music. He is also concerned with poetry, fairy tales, philosophy and psychology. His compositional oeuvre includes piano, harpsichord and organ works, chamber music as well as choral music.

Johannes Matthias Michel

Johannes Matthias Michel was born in 1962 and studied piano in Basel, church music in Heidelberg and finally organ in Stuttgart, completing the solo performers' exam. In 1988 he became Bezirkskantor in Eberbach/Neckar, in 1999 Landeskantor and in 2021 deputy Landeskirchenmusikdirektor based at the Christuskirche in Mannheim. As an honorary professor, he has taught at the Heidelberg University for Church Music and the Mannheim State University of Music since 1989. Michel authored an organ school, numerous choral books, and published hundreds of compositions in nearly every genre. He has released over 20 CD recordings on the organ and the harmonium, in addition to radio and television recordings.

Iris Rieg

Church musician, concert organist and composer Iris Rieg was born in Schwäbisch Gmünd in 1972. After studying music education, in which she completed the first state examination, she went on to study organ and Catholic church music. Rieg currently holds lectureships in Cologne and has published the improvisation school for organ "Feuer und Farbe." Her

freelance work as an organist, pianist, choir director and composer has taken her to the Church of Notre-Dame de Paris and the Cologne and Berlin Cathedrals, among others. She has worked with ensembles such as the Neue Philharmonie Orchestra Frankfurt, the Bochum Symphony Orchestra, the Cologne Cathedral Choir and the European Chamber Choir.

Maximilian Schnaus

Born in 1986 in Bad Neustadt / Saale in Lower Franconia, composer and organist Maximilian Schnaus studied church music and organ in Hanover and Amsterdam before continuing his studies at the University of the Arts in Berlin. During his studies he won the Paul Hindemith Prize of the Schleswig-Holstein Music Festival. This was followed in 2015 by the 1st prize of the international organ competition at the Bern Minster and in 2016 by the first-ever artist-in-residence scholarship award in the field of composition from the Foundation Art and Music for Dresden. He is currently active as organist at the Sophienkirche in Berlin.

Enjott Schneider

Enjott Schneider, Dr. phil., a musicologist, musician, German scholar and linguist, was born in Weil am Rhein in 1950. From 1979 to 2012, he taught church music composition, among other subjects, as a professor at the Munich University of Music and Performing Arts. In addition to eight operas, he composed numerous orchestral and chamber music works, sacred music with oratorio works, organ concertos and 13 organ symphonies, as well as over 500 film scores. Schneider has been recognized for his work with numerous awards, including the Bavarian Film Prize for film music, an Emmy Award, and the German Television Award. In 2015, he was awarded the "Soundtrack Cologne" film festival prize for his life's work. In his versatile oeuvre, Schneider often combines opposites in creative symbiosis. His compositional work is also closely linked to intensive reflection as a writer.

Dominik Susteck

Born in Bochum in 1977, Dominik Susteck studied church music, composition, music theory and organ in Essen, Cologne and Saarbrücken. He also completed his studies in music education, passing his second state examination in 2008. He worked as an organist from 2007 to 2021 at the Cologne Center for Contemporary Art, Music and Literature "Kunst-Station Sankt Peter," among others. He has also played numerous world premieres and made a name for himself with modern improvisation concerts. For his CD recordings with predominantly contemporary music on the WERGO and Querstand labels, he has received two awards from the German Record Critics, among others. Teaching activities at the universities of Essen, Düsseldorf, Weimar and Cologne complement his artistic work. Since 2021, Susteck is head of the Department of Church Music in the Archdiocese of Paderborn.

Maximilian Wallrath

Maximilian Wallrath was born in Viersen in 1987 and is a composer, trumpeter, singer and guitarist. He sings and plays in various bands of different musical styles, such as the Düsseldorf dialect band "WELLEM" and the Wallrath-Städtler-Trio, which focuses on the jazz repertoire of the 20s, 30s and 40s. From 2008 to 2013, Wallrath studied jazz composition and arrangement at the Maastricht Conservatoire. Since completing his studies, he has devoted himself in particular to the promotion of young musicians, among others as a singing director at "SingPause," a project of the Städtischer Musikverein zu Düsseldorf implemented at elementary schools. Wallrath is also regularly involved in the music education project "Jedem-Kind-Seine-Stimme" (JeKiSti).

Translations: Gudrun and David Kosviner

