

CHORAL MUSIC TODAY

# CARUS

*Magazine*

**CHALLENGING  
MASTERPIECE**

Frieder Bernius on  
Beethoven's  
Missa solemnis

**UNKNOWN PUCCINI**

Newly-discovered organ works

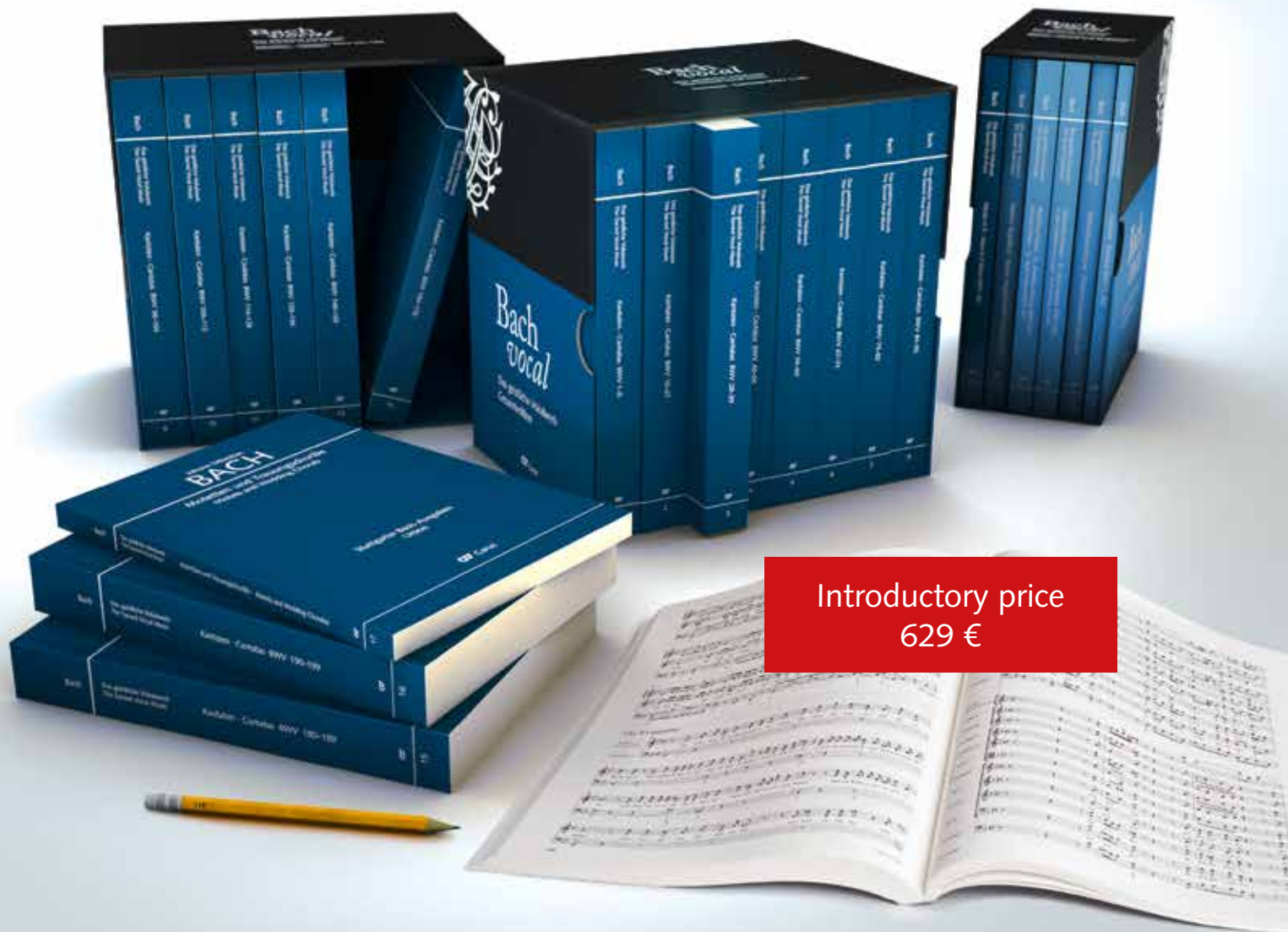
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## Dear choral music enthusiasts!

A very special anniversary is looming on the horizon. In 2020, the musical world will be celebrating the 250th birthday of Ludwig van Beethoven. With this in mind, we asked conductor Frieder Bernius, whose Kammerchor Stuttgart has for 50 years set high standards in the performance of choral music worldwide, to present his view of the Beethovenian work which the composer himself described as his most successful – the *Missa solemnis*. Bernius describes his approach to this enormously challenging work in great detail.

Handel's vocal works are an established feature in choral repertoire worldwide. For our critical editions of Handel's oratorios, we naturally draw on current research findings in the flourishing field of Handel scholarship. The new Carus edition of Handel's magnificent oratorio *Judas Maccabeus*, the first-ever critical edition of this work, also fulfills the wishes of many choral directors – to perform authentic versions of his works, instead of mixed versions which the composer never authorized. In the case of *Judas Maccabeus* therefore, the version of the first performance and the final version authorized by Handel – considerably more extensive – are both included. You can find all the fascinating details on the composition and history of this exceptional work in the article by our editor Felix Loy.

Another magazine article is devoted to the church music of Franz Schubert – seen from the very personal perspectives of six outstanding conductors. You can also find out more about Charpentier's majestic setting of the *Te Deum*, as well as about organ music from the pen of the young Puccini which is still largely unknown. And last but not least, we invite you to browse through our latest new publications – as always, the complete sample scores of all works are available for you on our website.

Have fun reading and discovering!

Iris Pfeiffer  
Head of Production and Communication

### IMPRINT

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# SHORT NOTES

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## ANNIVERSARIES

2019

Hector Berlioz (1803–1869)  
150th anniversary of death

Carl Loewe (1796–1869)  
150th anniversary of death

Leopold Mozart (1719–1789):  
300th anniversary of birth

Franz von Suppè (1819–1895)  
200th anniversary of birth

Charles-Marie Widor (1844–1937)  
175th anniversary of birth

2020

Ludwig van Beethoven (1770–1827)  
250th anniversary of birth

Max Bruch (1838–1920)  
100th anniversary of death

Antonio Caldara (1670–1736)  
350th anniversary of birth

Gottlieb Muffat (1690–1770)  
250th anniversary of death

Louis Vierne (1870–1937)  
150th anniversary of birth

## COOPERATION WITH OXFORD UNIVERSITY PRESS

Oxford University Press and Carus have reached an agreement to distribute a selection of their most popular choral editions and organ collections. Choral music from Great Britain is becoming increasingly popular in Germany. Works by composers



Dr. Johannes Graulich (Carus-Verlag), Bob Chilcott (composer) and Alastair Henderson (Oxford University Press)

such as Chilcott, Rutter or Tallis – one of the core segments in the comprehensive Oxford University Press program – will thrill the German audience. British choirs are also increasingly interested in modern Urtext editions of choral symphonic works, such as those by J. S. Bach, Mendelssohn Bartholdy, Mozart, Brahms and Handel – a core area of Carus Verlag's expertise. From now on, the selected editions can be obtained from both publishers.

## AWARD FOR HANS-CHRISTOPH RADEMANN



Photo: Dresdner Kammerchor

The conductor and Schütz expert Hans-Christoph Rademann has been awarded the first International Heinrich Schütz prize this year. This award was created to honour excellent artistic and research achievements for conserving and disseminating the music of Heinrich Schütz and music of his time. The prize will be presented at the 20th Heinrich Schütz Musikfest. The jury emphasized Rademann's outstanding engagement for the Baroque composer including the Schütz complete recording with his Dresdner Kammerchor which is published at Carus (see p. 20). The recordings are based on Carus-Verlag's Heinrich Schütz Complete Edition.

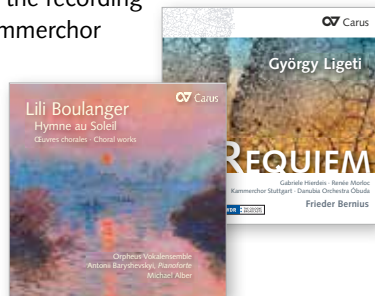
## CONGRATULATIONS TO HELMUTH RILLING



"Music must never be easy, or stuck in the past, or placatory. It must rouse people, speak to them personally, and encourage them to think." – this is Helmuth Rilling's personal guiding principle. He reveals in exemplary fashion how to delve into the multi-layered levels of meaning in compositions and enable audiences to experience these in performance in his introductions to Handel's *Messiah* (Carus 24.070) and Brahms's *German Requiem* (Carus 24.086). On 29 May the conductor, teacher, and ambassador for everything to do with J. S. Bach has celebrated his 85<sup>th</sup> birthday. Congratulations!

## EXCELLENT CDS

Once again, some productions of our CD label received awards: The recording of two works by Lili Boulanger with the Orpheus Vokalensemble and Michael Alber (Carus 83.489, see p. 23) received the Pizzicato Supersonic Award and the recording of Ligeti's *Requiem* with the Kammerchor Stuttgart and Frieder Bernius (Carus 83.283) was awarded the German "Preis der deutschen Schallplattenkritik". We are very delighted with these testimonials.



## SPECIAL CHRISTMAS OFFER



We offer 11 CDs with Christmas music (recordings with the Thomanerchor Leipzig, the Peñalosa-Ensemble, the Kammerchor Stuttgart and others) for a special discount. A wonderful gift to acquire for yourself, your friends or your family. You can either buy the complete set for 89.90 € or any of the CDs for 9.99 € each. This offer is valid until 31 December 2018.

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## SINGLE EDITIONS

A wealth of excellent choral arrangements can be found in our popular choral collections. Three new editions have been published this autumn (see p. 24). For most of the collections we also offer separate editions of the arrangements, giving you the choice to pick your personal collection from our wide variety of arrangements. Have a look at the newest single editions from *French choral music* (Carus 2.311, see p. 24), *Loreley* (German folk songs, Carus 2.203), *Macumbébé* (Latin American Choral Repertoire, Carus 2.502) or Opera chorusses by Mozart and Haydn (Carus 2.653).

## Let's meet!

27 February – 2 March 2019  
**ACDA National Conference**  
Kansas City, USA

2 – 5 April  
**International Music Fair**  
Frankfurt, Germany

## CARUS BACH EDITION: FABULOUS!



The complete edition of Bach's sacred vocal works (see p. 2) has found an enthusiastic echo worldwide. In the magazine *Choir and Organ*, Jeremy Jackman named it "a fabulous treasure trove which is also an important update on the latest scholarship concerning these wonderful works ..." and personally admitted: "I am impressed by the care taken in the editor's notes to explain the choices to be made between one version and another without imposing any one choice on the reader. ... I unreservedly recommend this to Bach lovers everywhere."

## CARUS ON TOUR

During the past months, Carus has been a guest at numerous trade fairs and conferences to present the latest new publications personally to our customers at a variety of locations. Our travels took us for example to Kansas for the AGO National Convention, to Paris for the Congrès international des chefs de chœur, to Uppsala for the Kyrkomusiksymposium, to Leeds for the Annual Convention of the Association of British Choral Directors, to Seoul to the conference of South Korean choir directors and to Shanghai for the Music China. We are always delighted at the opportunity to receive your suggestions and positive feedback during these events. Many thanks!





# BALANCING OUT FROM WITHIN

Frieder Bernius on Beethoven's "Missa solemnis"

**Beethoven's "Missa solemnis" has frequently provoked criticism and has been the victim of a lack of understanding of what is in many respects its extreme form. How does an interpreter respond to the immense challenges of this absolutely overpowering work? Frieder Bernius, who**

**performs and records the mass on CD this year with the Kammerchor Stuttgart and the Hofkapelle Stuttgart, searches for a precise balancing of the vocal and instrumental forces in order to do justice to this exceptional work.**

Beethoven described his *Missa solemnis* as the "most successful of his works". We should bear in mind the fact that a freelance composer – a young profession back then – had to convince publishers about his works, and could only hope for success by exaggeration. Even so, the fact remains that there is a discrepancy between his own self-confidence and reservations in the general reception of his works which have persisted from their premiere to the present day. Criticism levelled at the *Missa solemnis* included its excessive instrumental and vocal-technical demands, its extreme extent, far beyond the expected standard-length setting or scoring of a mass, and the overwhelming complexity of the work's structure. And time and time again the same stereotyped prejudices reinforce this: Beethoven's advanced deafness, an intentional, excessive, and subjective breaking of the Viennese Mass tradition, the constant absolutely urgent desire to avoid all conventions. As if exceptional works in the history of music were created first and foremost through conventional approaches!

We can certainly attribute a large part of these criticisms to the excessive performance traditions of the second half of the 19th and first half of the 20th

century, the large forces employed for the *Missa solemnis*, without considering the balance between the parts. Historical performance practice, with its return to the original pitch and its focus on the best possible balance between chorus and orchestra, for which historic instruments are per se more suitable, has been able to compensate to a certain extent; likewise the use of vocal soloists well-suited to quartet singing, as well as the ideal balance between strings, wind and brass. But is that sufficient to be able to break down the prejudices described? Which other pointers – doing justice to Beethoven – could help in understanding the extremes described by looking purely at the text, rather than focussing on Beethoven's extreme ruthlessness?

For all the work's "excessiveness", Beethoven does not question the form of the mass setting itself, for ultimately his composition uses the traditional established five-part overall structure. As was typical of other mass compositions, fugues also conclude the *Gloria* and *Credo* sections. Added to this are typical rhetorical interpretations of emotions or pictorial depictions. For instance in the *Credo*, the heavenward-rushing scales at the text "Et ascendit" stand in contrast to the muted unison, distant from any

harmony, of the "Et sepultus est" or the solo violin in the *Benedictus*, descending, as it were, from heaven.

But still we try to fathom which realms of thought may have caused Beethoven "... to depart from previously-established forms" with the traditional liturgical text, as he himself wrote. Is it the "artistic reflex of a universal search for God", as the musicologist Sven Hiemke put it? Or are his considerations of an existential-eschatological kind, as Beethoven wrote the work in his last decade?

If we analyze each section of text – in particular the *Gloria* and *Credo* sections – word by word, emotion by emotion, at first glance contrasting sections are striking. They are suddenly juxtaposed like theses colliding with each other, and appear to be irreconcilable. Only at a second glance do we recognize that sections for full forces and with extreme dynamics are connected with the texts of a heavenly-divine sphere, for example, all the acclamations of praise in the *Gloria* ("Gloria in excelsis", "glorificamus", "pater omnipotens" etc.). In contrast with this, more peaceful restrained passages characterize the earthly-human sphere in which Beethoven also includes the life of Jesus (e. g. "Et in terra pax", "miserere",

The most famous portrait of Beethoven by Joseph Karl Stieler shows the composer writing the Credo from the Missa solennis.

# Beethoven

## vocal



### Choral Music from Carus

“Domine Fili unigenite”). So can we say that Beethoven particularly believed he could best portray the aura of the Almighty through the choice of extreme expressive means, bursting all boundaries?

But what should at any rate be realized is this: when the structure and extent of a work are exceptional, they demand an exceptional approach and thorough preparation by performers in order to interpret the complex score meaningfully in the quartet of soloists, chorus, and orchestra. For it can certainly be claimed – particularly with this work – the composer gave little thought to how an appropriate, unified sound and a balance between the voices could be achieved in concrete terms. However, I am convinced that an intensive consideration solely of the tonal balance can represent an important step towards the aim of reversing the already mentioned negative reception of the work. My approach to this is, before the rehearsals, to mark the music materials so that the dynamics and articulation in the various parts relate to each other. Thus a balance can be found.

This affects for example the direct correlation between instrumental and vocal parts: firstly, the vocal parts can be adjusted in terms of dynamics and articulation if the instrumental parts associated with them are precisely marked in the available sources. For example, in the *Gloria* at the text “in gloriam Dei Patris” (measure 361), where the articulation marking *ben marcato* requires an adjustment of the *sforzati* on each quarter note in the vocal parts, but at the same time in the counter-motif in the woodwinds with the violas, the repetitions of the violas must remain audible.

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Beethoven's 250th birthday in 2020 will be an occasion for orchestras and choirs across the world to perform his famous works. With the Beethoven *vocal* project, Carus-Verlag is making accessible Beethoven's choral music. The two masses are available in modern Urtext editions, and a practical performing vocal score has been newly arranged for the final movement of the *9th Symphony*. During 2018/19 many other choral works, including a Beethoven choral collection and his only oratorio *Christus am Ölberge* (The Mount of Olives), will expand our vocal program for the anniversary (see p. 8).

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Secondly, it needs to be made clear to the instrumentalists in which passages are to be played *obbligato*, and in which *colla parte* sections they should respond to their vocal partners, so that by listening to each other they can achieve a good dynamic balance. So, for example, in the "Gratias agimus" in the *Gloria* we find an alternating parallel and independent interlinking of clarinet and voices. In such passages Beethoven creates a chamber music-like setting which requires a chamber music-like approach from the performers.

Additionally, it could be useful to mark in the rhythmic and semantic aspects of the text in the corresponding instrumental parts, in order to indicate again to the instrumentalists the relationship of the instrumental lines to the text: because for Beethoven, the beginning here was the word! This applies for example to the sighing articulation of the woodwinds in the "Qui tollis" (measures 246-250), where I write out the text for the corresponding instrumental motif in the parts, or the powerful, blaring *tutti* invocation of the enthroned Savior with "Qui sedes" (measure 270); or the interwoven sighing figures of the woodwinds associated with the lament of the "Misere-re" section (measure 298ff).

The Kammerchor Stuttgart and the Hofkapelle Stuttgart under the direction of Frieder Bernius perform the *Missa solemnis* this year in Germany and Italy. A CD recording (Carus 83.501) will be issued in September 2019.

An important goal worth striving for is a balance between the parts, whether it be within the vocal parts, between instrumentalists, or the interaction of both. Attention here should be paid, for example, to the quartet of soloists in which the alto part is often at a disadvantage compared with the high voices. Similarly, the balance within the orchestra should be maintained: thus, attention should therefore be drawn to the naturally different volumes of the woodwind instruments as well as between wind

and brass, in order to compensate. For example, the prominent 2nd oboe line in the "Qui tollis" (measure 252) can be emphasized against the 3rd and 4th horns by a *mezzo piano*.

The ideas outlined serve as a thorough preparation for the interpretation, which is why I enter them myself, alongside the bowing marks for the section principals, into the musicians' parts, as well as the vocal scores for the solo quartet and the chorus. Of course these guidelines do not in any way make detailed rehearsal work superfluous, they rather simply provide a requisite basis. By first introducing performers to the complex interlinking of parts and Beethoven's way of expressing the



Photos: Jens Meisert

text, the conductor can begin to create a unified form. Beethoven's unique work assumes inspiration, but also a comprehensive study of the score in order to translate the abstract ideas in it into concrete performance instructions. We owe it to the work to undertake this approach before we join in the chorus of prejudices.

Frieder Bernius

## PREVIEW BEETHOVEN VOCAL

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■ Carus 10.395 11/2018

### Christus am Ölberge

(The Mount of Olives) op. 85

■ Carus 23.020 4/2019

### Fantasy for piano, choir and orchestra op. 80

■ Carus 10.394 9/2019

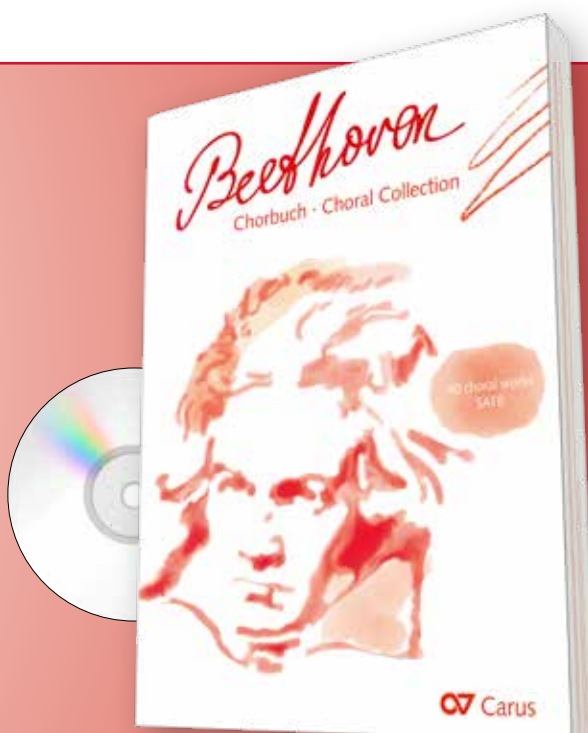
### Elegiac Song op. 118

■ Carus 10.396 1/2019

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■ Carus 28.009 5/2019

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# 50 YEARS OF KAMMERCHOR STUTTGART THE ANNIVERSARY OF AN EXCEPTIONAL CHOIR

With two gala concerts in Stuttgart and several new CDs, the Kammerchor Stuttgart celebrates its 50th anniversary in the autumn of 2018. In 1968, as a mere 20-year-old music student, the conductor Frieder Bernius founded the choir and shaped it to become a renowned vocal ensemble now regarded worldwide as one of the best of its kind. The ensemble remains under its founder's direction to this day.

The Kammerchor Stuttgart has attracted particular attention with its complete recording of Felix Mendelssohn Bartholdy's sacred vocal music on the Carus label. Over 250,000 recordings sold demonstrate that the Kammerchor under Bernius's direction has set new standards with this recording, thereby making a considerable contribution to the presence of Mendelssohn's complete output in the concert repertoire, something which is now taken for granted. The ensemble has devoted itself with equal success to contemporary music (including works by György Ligeti and Clytus Gottwald), as well as to the historically-informed performance practice of Baroque music. Here the focus is on J.S. Bach and J.D. Zelenka.

The history of the Kammerchor Stuttgart is closely linked with that of Carus-Verlag Stuttgart. As early as 1979 – a few years after the founding of the publishing house – the first recording on the Carus label was released, an LP of unaccompanied choral works. Since then, over 50 recordings with the Kammerchor Stuttgart have been released by Carus, and there is hardly an important CD prize which the group has not been awarded.

\*sheet music available  
from Carus

Carus is honoring the choir's anniversary with a special edition of selected highlights from the Mendelssohn Complete Recording. Three further new releases in the anniversary year reflect the undiminished abilities of this exceptional choir and the vitality of this cooperation.

**We wish the Kammerchor Stuttgart and its artistic director Frieder Bernius all the very best on the occasion of this anniversary.**

## New releases:



**Jan Dismas Zelenka**  
**Missa Sancti Josephi\***  
■ Carus 83.279, 19.90 €



**Felix Mendelssohn Bartholdy**  
**Jauchzet dem Herrn, alle Welt**  
Sacred Vocal Music\* (2 CDs)  
■ Carus 83.491, 19.90 €



**Ignaz Holzbauer (1711–1783)**  
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Singspiel in one act  
■ Carus 83.280, 19.90 €



**Joseph Haydn**  
**Stabat Mater\***  
■ Carus 83.281, 19.90 €

# UNKNOWN PUCCINI

Newly-discovered organ works

**It is not long ago that Puccini's preoccupation with the organ was only the subject of anecdotes. When some of his compositions – believed to be lost – recently emerged, an exciting research adventure started and resulted in unexpected discoveries.**

It has always been well known that Giacomo Puccini had been an organist in his youth. Indeed, accounts of his playing of a number of organs in his home town are spiced up in the early biographies by anecdotal details – the money he earned, then removed from the envelopes intended for his mother Albina, the theft of the pipes from organs in order to buy cigarettes: details ideally suited to constructing the image of a 'disorderly', bohemian artist. It was also known that he had written organ music, thanks to an article of 1927 by Alfredo Bonaccorsi, who had been able to view in Porcari (a town not far from Puccini's native city Lucca) the autograph sources owned by Carlo Della Nina, grandson

of the Carlo to whom Puccini had given them. Then the sources migrated across the Atlantic with their owner and, more than half a century later, were sold by auction at Sotheby's, leaving a less than exhaustive trace in the catalog. On the whole, there was all too little to go on.

Then an exciting adventure – to put it mildly – began for the Centro studi Giacomo Puccini, almost by chance: the son of the second Carlo mentioned above, Carl, was traced to Chicago, and he provisionally found among his father's papers photocopies of the sources seen by Bonaccorsi. There followed a complicated process of collating the photocopies and reconstructing them, which

produced an initial, unexpected harvest of nineteen complete pieces and one incomplete work. Then, surprisingly, in a genuine "domino effect", another thirty pieces emerged thanks to the helpfulness of two organists (Andrea Toschi and Eliseo Sandretti) who permitted access to their archives. This excavation process was accompanied by in-depth research in the archives. Thus, in 2017, it was possible to give a public account of these acquisitions with a volume of essays, a concert and a CD.\*

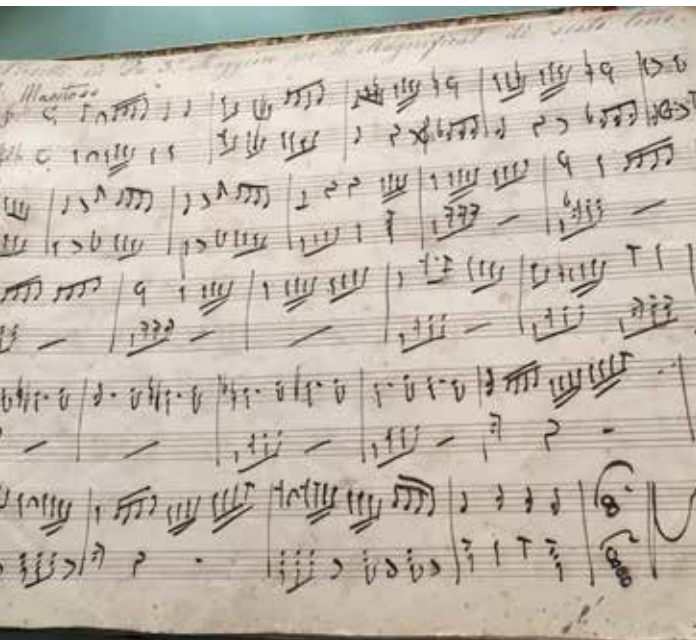
But the adventure was not yet over: in that same year we were given access to the Archivio Puccini in

Torre del Lago, which contained a further important find of twelve organ compositions. That discovery naturally interrupted the work on the volume of the critical edition of the music for organ, under the supervision of Virgilio Bernardoni, for the Edizione Nazionale delle Opere di Giacomo Puccini, published by Carus.

Now we know much more about Puccini as an organist and composer for organ, and his general training in Lucca. It is also possible to reread the first biographies in a new light, distinguishing the facts from the anecdotes. One of Puccini's first biographers, Arnaldo Fraccaroli, reported the following episode:

"My father [Michele Puccini] – so the maestro relates – often took me with him when he went up to practice on the cathedral organ, and even at home he placed me in front of the keyboard. But since I was not prepared to touch the keys, he put copper coins on them. And I immediately ran my little hands over the keys and picked them up, and in the meantime my fingers were tapping on the keyboard, and the organ emitted sounds, and I, without knowing it, began to familiarize myself with it and to play it."

The episode has a strong symbolic value in itself, as a sign of the profession being "handed down" from father to son, as is natural in a dynasty of musicians: Giacomo senior, Antonio, Domenico, and Michele. When Michele died on 23 January 1864, it became necessary to entrust the boy to other teachers, for the organ and all the rest. In December of that same year, Giacomo was enrolled in the private music school of Luigi Nerici, a pupil of



Autograph of the *Maestoso* from the *Sei Versetti in Fa maggiore* (No. 8). source: manuscript Sandretti

\*The volume *Giacomo Puccini organista. Il contesto e le musiche* (Florence: Olschki, 2017), with essays by Aldo Berti, Gabriella Biagi Ravenni, Fabrizio Guidotti, Luigi Ferdinando Tagliavini, and Virgilio Bernardoni edited by Fabrizio Guidotti is completed by a thematic catalog of the hitherto rediscovered compositions and a reproduction of the sources from the Della Nina Collection. Twenty-five pieces of the newly-rediscovered works were performed by Liuwe Tamminga on 5 May 2017 at the Lucca Classica Music Festival, San Pietro Somaldi. The CD recording *Puccini Organ Works*, (Carus 18.190/99) contains among others the pieces presented in the concert, here played on three "Puccinian" organs: San Pietro Somaldi (the instrument used in the concert), Piano di Conca, and Farneta.

Michele and organist, composer, and maestro di cappella, now known chiefly as the author of an important history of music in Lucca (*Storia della musica in Lucca*, 1879). There Giacomo learned the first rudiments of music theory – “solfe-gio”, as it would be called in Italy today – firmly linked with vocal practice. And he certainly took part as a boy singer in the many services of liturgical music and more generally in the musical performances that availed themselves of the participation of children from the Scuola Nerici.

Among the maestri di cappella who played at the services were Nerici and Fortunato Magi, Puccini's maternal uncle, who is traditionally referred to as his first teacher. Although there is no evidence of organ teaching at the Scuola Nerici, it is fairly safe to assume that Nerici and/or Magi, both also organists, continued the initiation begun by Michele.

At the Istituto musicale Pacini – where he was enrolled from the school year 1868/69, in the violin class – Giacomo attended the organ class from 1872/73 to 1876/77, with Magi (only until the end of 1872, when Magi relinquished all the positions he held in Lucca) and then continued with Carlo Giorgi. It is therefore certain, that he had previously had organ tuition from private teachers, since in January 1873 he was capable of becoming titular organist at San Girolamo, a position he held until 1882. His studies in Carlo Giorgi's class at the Istituto Pacini were however marked by an excellent result, the first prize in the organ school in 1875. His professional activity as an organist started with his appointment to San Girolamo, which only came to an end in 1882: even after his move to Milan (November 1880) to continue his composition studies at the Conservatory, Giacomo maintained his post as titular organist, providing for the necessary replacements, as his father and forefathers had done, by nominating his younger brother Michele (1864–1891).

The first biographers name many other churches in which Puccini apparently provided his services as organist in his early years. Fabrizio Guidotti's research has ruled out the possibility that he was titular organist at any of these churches, even if it is far from unlikely that he played them occasionally on request. However, on the basis of other evidence, we can at least consider the following organs as “Puccinian”: San Pietro Somaldi (there is a signature on the organ), Farneta (another signature) and Mutigliano (which Puccini himself mentioned later), in addition to the organ of San Girolamo (now in Pian di Conca).



As a whole, the pieces examined to date testify to Puccini's intensive activity at the organ as a boy and young man, even if the incomplete state of some of the documents suggests an even larger output. The “Sonatas” of the Toschi and Sandretti collections show us the very young Puccini, careful to write with precision (did he have to show them to a teacher?) and busy experimenting with the various types of pieces for liturgical use, following the practice of the time, i.e. offertories, elevations, communions, versets, and marches. The sources of the Della Nina Collection, on the other hand, show us the young Puccini, endowed with greater personality and autonomy, and freed from the constraint of calligraphic handwriting. The compositions from the Archivio in Torre del Lago offer precise indications regarding the liturgical function with which they were associated and will therefore prove useful for a comprehensive reinterpretation of the typologies of liturgical organ music of that period.

The newly-discovered works therefore display interesting perspectives even beyond the scope of Puccini research. Last but not least they offer a special opportunity for organists to enrich their repertoire thanks to the Carus edition of these works.

*Gabriella Biagi Ravenni  
(translation: Charles Johnston)*



**Gabriella Biagi Ravenni** is a founding member of the Centro Studi Giacomo Puccini of which she has been president since 2007. She is also a member of the scientific commit-

tee of the Edizione Nazionale delle Opere di Giacomo Puccini and coordinates the edition of the letters. She also worked as director of the Museo Casa Natale between 1995 and 2014. Until 2017 she was associate professor at the University of Pisa.

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# A DOUBLE TRIUMPH


## Handel's victory oratorio *Judas Maccabaeus*

On 1 April 1747 George Frideric Handel had two reasons to celebrate: the successful premiere of his oratorio *Judas Maccabaeus* brought to an end a business crisis which had been sparked by an inadequate response from audiences and on a national level, this premiere celebrated the victory of the English royal family over Jacobite attacks.

But first things first. In August 1745 the second Jacobite rebellion began, in which the descendants and followers of James II (King of Scotland and England 1685–1688) attempted to regain power in Britain. The 25-year-old Charles Edward (known as "Bonnie Prince Charlie"), grandson of James II and heir to the throne of the deposed Stuart line, landed in Scotland from France and within a few weeks had conquered large parts of Scotland. Encouraged by rapid success, he advanced onwards to England. In December he was less than 100 miles from London. Panic broke out in the city and at court. Although the royal troops under the leadership of the Duke of Cumberland achieved a victory, they were however again defeated by the Jacobites on 17 January 1746. The uprising was not finally quashed until 16 April. For George Frideric

Handel the year 1745 was also particularly difficult. In January he made it known that due to insufficient support, the remaining concerts in the season would no longer take place, and that he would refund subscribers three quarters of the price already paid. Despite great success in previous years, his work setting texts in the English language had now become "ineffectual". Although this prompted numerous supporters to declare themselves prepared to maintain their subscriptions, the season ultimately ended prematurely.

There is specific information that Handel had become the victim of intrigues by his opponents: an anonymous poem, published in the Daily Advertiser, hinted for the first time at a lady from the London high society who consciously arranged her own events on the same dates as Handel's performances in order to boycott him. This could primarily have been a reason for Handel's failure, alongside a certain carelessness, for instance in the planning of concerts. Handel's health also suffered considerably as a result of these difficulties; in June 1745 he stayed in the countryside to recover, firstly with the Earl of Gainsborough in Exton, and then in the spa town of Scarborough.



**Judas Maccabaeus** HWV 63 (en/dt)  
Soli SMsATB, Coro SATB, 2 Fl, 2 Ob,  
2 Fg, 2 Cor, 3 Tr, Timp, 2 Vl, Va, Bc  
ed. Felix Loy  
Two versions (see p. 14):  
140 min/170 min  
■ Carus 55.063,  
full score 75.00 €, vocal score 23.95 €,  
choral score <sup>◊</sup>12.50 €, complete  
orchestral parts 446.00 €

continues on p. 14

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2 Tr, Timp, 2 Vl, Va, Bc / 150 min

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ed. Ton Koopman, Jan Siemons

■ Carus 55.056

**Alexander's Feast (en/dt)**

Soli SATB, Coro SATB, 2 Fl dolci, 2 Ob,  
3 Fg, 2 Cor, 2 Tr, Timp, 2 (3) Vl, 2 Va,  
Vc, Bc / 85 min / 📄 / [carusmusic](#)

ed. Felix Loy

■ Carus 55.075/03

**Saul HWV 53 (en/dt)**

Soli SATB, Coro SSATB, 2 Fl, 2 Ob,  
2 Fg, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Arpa,  
Carillons, Org, Bc / 180 min

ed. Felix Loy

■ Carus 55.053

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**Israel in Egypt HWV 54,5 (en/dt)**

Soli SSATBB, Coro SATB/SATB, 2 Fl,  
2 Ob, 2 Fg, 2 Tr, 3 Trb, Timp, 2 Vl, Va,  
2 Bc / 130 min

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ed. Clifford Bartlett

Part I: The Lamentation of the Israelites  
for the Death of Joseph / Part II: Exodus  
Part III: Moses' Song

**Part I–III**

■ Carus 55.054/50

**Part I**

■ Carus 55.264

**Part II–III**

■ Carus 55.054

**Brockes Passion (dt)**

„Der für die Sünde der Welt  
gemarterte und sterbende Jesu“,  
based on the copy by  
J. S. Bach, HWV 48

Soli STB, Coro SATB, 2 Ob, Taille, 2  
Fg, 2 Vl, Va, Bc / 150 min

📄 / [carusmusic](#)

ed. Andreas Traub

■ Carus 55.048

**L'Allegro, il Penseroso ed  
il Moderato HWV 55**

Oratorio in 3 parts (dt/en)  
Soli S(A)TB, Coro SATB, Fl, 2 Ob, ,  
2 Fg, Cor, 2 Tr, Timp, Bc  
120 min

ed. Matthias Wamser,  
Helmut Bornefeld

■ Carus 29.214

**Te Deum for the victory of  
Dettingen HWV 283  
(en/dt)**

Soli ATB, Coro SSATB, 2 Ob, Fg,  
3 Tr, Timp, 2 Vl, Va, Bc / 40 min

📄 / [carusmusic](#)

ed. Benedikt Poensgen

■ Carus 55.283

**Ode for St. Cecilia's Day**

HWV 76

(en) / Soli ST, Coro SATB, Fl,  
2 Ob, 2 Tr, Timp, 2 Vl, Va, Bc  
50 min / ed. Christine Martin

■ Carus 10.372

**Dixit Dominus HWV 232**

(lat) / Soli SSATB, Coro SSATB,  
2 Vl, 2 Va, Vc, Bc / 45 min

📄 / [carusmusic](#)

ed. Wolfgang Gersthofer

■ Carus 55.232

**Laudate Pueri HWV 237**

(lat) / Solo S, Coro SSATB, 2 Ob,  
2 Vl, 2 Va, Bc / 22 min

ed. Paul Horn

■ Carus 10.372

**Nisi Dominus HWV 238**

(lat) / Soli SSATB, Coro SSATB,  
2 Vl, 2 Va, Bc / 13 min

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ed. Christine Martin

■ Carus 55.238

Of all things, it was the dramatic political situation of the Jacobite rebellion, described above, which offered Handel a chance of renewed success. By the autumn and winter of 1745/46 Handel had become involved in the crisis situation, clearly on the side of the King, through small musical contributions. At the beginning of 1746 he commissioned Thomas Morell to write the libretto for *Judas Maccabaeus*. Although in his libretto Morell avoided any overly direct references to the current situation, the work could nevertheless be clearly related to it on a more general level. Examples of this include the alternation between the victor's joy (no. 27) and the continued threat from the enemy (no. 40) in Act II, which contemporaries would certainly have associated with the turbulent winter of 1745/46, and in particular the lost battle in January 1746. The poet therefore created opportunities to make particular references without being too specific. So what was created was a concert oratorio rather than a dramatic oratorio, almost a "celebratory cantata", which only hinted at events and people's reactions to them.

## There is specific information that Handel had become the victim of intrigues by his opponents.

With comparatively modest forces (most of the arias are scored just for strings, sometimes also with oboes), Handel nevertheless achieved maximum effect – further tonal colors were added at the high points, precisely judged, and the palette of moods depicted ranges from total depression and mourning to tender-lyrical moments and the excitement of victory.

The premiere of *Judas Maccabaeus* was followed by a further five performances within two weeks and Handel recorded his greatest success since the difficult 1744/45 season. The audience response was very positive. Even during the rehearsals, John Upton, an acquaintance of Handel, was so enthusiastic about the work that he believed it surpassed "everything I had ever heard before". The first performance was well attended, the Prince and Princess of Wales were present, and the performance was received with applause. Through its numerous revivals, the work became Handel's most successful oratorio (alongside the *Messiah*) during his lifetime.

Felix Loy



**Dr. Felix Loy** studied musicology and German language and literature, and works as an editor. For Carus-Verlag he has edited Handel's oratorios *Judas Maccabaeus*, *Saul* and *Alexander's Feast*.

Handel's works available from Carus:  
[www.carus-verlag.com/en/composers/haendel](http://www.carus-verlag.com/en/composers/haendel)

## *Judas Maccabaeus* – a new edition in two versions

Reflecting recent Handel scholarship, the new Carus edition is for the first time entirely based on Handel's conducting score as the most important source which was used by the composer himself when directing performances. This process has not only eradicated long-perpetuated mistakes, but also provides clarity on which pieces were actually performed by Handel. For the first time the aria "Father of heav'n" which introduces Part III is included here in its original, longer version.

As was frequently the case with Handel's oratorios, the revival of *Judas Maccabaeus* involved much alteration. These served firstly to adapt the work to suit the capabilities of the frequently-changing cast of singers, and secondly to increase the novelty factor in a work which had already been performed and to encourage the public to attend a performance several times. These alterations can now no longer be clearly reconstructed for many of the performances which took place. The present edition therefore contains the two versions which could be entirely reconstructed, and survive in musically complete form, i. e. the version of the first performance in 1747, and that of the years 1758/59, the last version authorized by Handel. This means that all the arias and choruses which Handel composed for *Judas Maccabaeus* have been included. The "last version" is considerably more extensive and contains a few well-known and some less well-known masterpieces by the composer – alongside the famous "See, the conqu'ring hero comes", which subsequently became even better known later in German-speaking countries as the Advent hymn "Tochter Zion", the chorus "Sion now her head shall raise", which according to Charles Burney's account was "dictated to Mr. Smith [jun.], by Handel after the total loss of his sight". By comparison, the version of the first performance reveals "the swifter pace" (Anthony Hicks) of the work originally intended by Morell and Handel.

Alongside the original English singing text, the new edition contains the translation which Johann Joachim Eschenburg (1743–1820) made for the first German-language performance in Braunschweig in 1772. Eschenburg also translated writings on music aesthetics and history (such as works by Charles Burney) as well as other libretti from English to German, including *Alexander's Feast* and the *Messiah* (now lost).



# SCHUBERT'S CHURCH MUSIC

It is Schubert's Mass setting in E flat major in particular, with its lyrical appeal and unsettling profundity that continues to exert its fascination on musicians and audiences. But Schubert's other church music compositions – including seven masses, two Stabat Mater settings, four Offertories and numerous smaller works – also move performers and listeners alike in a special way. We asked conductors about their personal encounters with Schubert's works.

It is surprising that the second **Stabat Mater D 383** by Franz Schubert is heard so seldom in choral concerts because in its duration of 35 minutes it combines a tremendous variety of wonderful choral movements, from the chorale-style beginning to the virtuoso concluding "Amen" fugue. Of the twelve movements, Schubert composed seven for chorus, including an enchanting eight-part double chorus, the second half of which is accompanied by just two horns, and a large-scale, heavenly tableau for the three soloists with full orchestra and chorus in the background.



three soloists (soprano, tenor, baritone) and chorus. He avoided using clarinets and trumpets, so that the work can easily be performed by smaller choirs of about 40 voices or more. With this setting the young composer turned to the German adaptation by the poet Friedrich Gottlieb Klopstock, which diverts the focus from the figure of Mary as intercessor at the cross to Christ himself. This explains the largely relaxed, indeed optimistic mood of the work. In the concluding "Amen" fugue, Easter rejoicing is clearly audible. This work can really become a firm favorite piece due to its magnificent music.

Schubert was 19 years old when he completed his second setting of the medieval Stabat Mater Passion text in the spring of 1816. He scored the work for woodwind, brass and strings,

**Stefan Schuck** is the conductor of the Hugo-Distler-Chor Berlin, with which he has performed to great acclaim both in Germany and abroad. He was professor of choral and orchestral conducting at the Hochschule für Kirchenmusik Rottenburg-Stuttgart until 2013.



Carus has published an Urtext edition of the **Stabat Mater D 383** with complete performance material.

### Stabat Mater D 383

„Jesus Christus schwebt am Kreuze“ (dt)  
Soli STB, Coro SATB, 2 Fl, 2 Ob, 2 Fg, Cfg, 2  
Cor, 3 Trb, 2 VI, Va, Vc, Cb / 37 min  
ed. Stefan Schuck

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### Stabat Mater D 175 (lat)

Coro SATB, 2 Ob, 2 Clt, 2 Fg,  
3 Trb, 2 VI, Va, Bc / 7 min

■ Carus 70.043

# SCHUBERT'S



Between 1814 and 1816 Schubert completed four mass settings within two years – the

glorious **Mass in F major D 105**, structured as a *Missa solemnis*, and the three smaller settings in **G major D 167** (1815), **C major D 452** (1816) and **B flat major D 324** (1815).

There can be no question that in all his Masses, despite the composer's youth, we already encounter the "fully-fledged Schubert". Thanks to his virtuoso approach to the voices and the (initially) small-scale orchestral forces, the **Masses in G and C** are now rightly considered as his most popular mass settings.

What distinguishes the **Mass in B flat major D 324** from its companions in G major and C major is the fact that Schubert conceived its compositional structure on a grand scale from the outset. It adopts a musical middle path between a *Missa solemnis* and a *Missa brevis* for liturgical use. At first that sounds like a compromise but surprisingly, or perhaps for this very reason, it is an entirely unified work and complete in itself.

I had the opportunity to sing this **Mass in B flat major** for the first time at the age of twelve, and to this day, the performance in Limburg Cathedral is still fresh in my memory for it is this very work which gave me particular pleasure as a young singer. Later I also experienced the mass as a soloist and conductor, and was sent into raptures each time by this glorious music. The **Mass in B flat major** is always melodically appealing, catchy, and elegant, and permeated by a captivating compositional energy within a condensed framework. Its rhythmic freshness and harmonic richness alongside the virtuoso orchestration and part-writing create a mass setting which is wholly complete in itself.

**Jan Schumacher** is University Music Director of the Goethe University in Frankfurt am Main and conductor of the Camerata Musica Limburg and the Chorus of the Technical University Darmstadt. With his ensembles he performs a wide repertoire ranging from Gregorian chant to premieres of new works and jazz, from symphonic orchestral repertoire to Big Band and vocal and electronic improvisation. He also directs seminars for singers, orchestras, and conductors in many European countries and internationally.



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I have fortunately been able to immerse myself frequently in Schubert's **Mass in G major D 167** in my musical life to date – as a choral singer and soloist as well as a conductor. A special feature of this work is its strongly

pronounced contrasts: a gentle pleading *Kyrie*, a magnificent radiant *Gloria*, and an atmospheric soft *Credo* stand side by side. Despite its brevity, this mass contains some demanding passages for the choir in particular. The range – from high notes sung forte to long passages in *pianissimo* – presents the conductor with exciting challenges when rehearsing the work. My personal highlight is without doubt the heartfelt *Credo*: the homophonic writing for choir always recedes into the musical background, almost giving pride of place to the accompanying strings. The low strings join in with an almost jazzy "walking bass" – what a marvellous musical jewel.

Of course we should also mention the novel canon in the *Benedictus* and the concluding *Agnus Dei*, in which Schubert brilliantly bridges the gap from the opening sorrowful strings to the conciliatory gentle ending. For good reason Schubert's **Mass in G** is the absolute favorite mass setting of my choir, the Vienna Boys' Choir.

**Oliver Stech** has been choirmaster of the Vienna Boys' Choir since 2011, and is responsible for the performances and tours of this concert choir. He directs the Landesjugendchor Niederösterreich and the Jugendsingwoche Großrußbach (Youth Singing Week Großrußbach) and is Assistant at the Wiener Singakademie, the choir of the Wiener Konzerthaus, and a referee at choral seminars.

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**Mass in F major D 105**  
Soli SSATTB, Coro SATB, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc, Cb, Org  
40 min  
■ Carus 40.656

**Mass in C major D 452**  
Soli SATB, Coro SATB, 2 Vl, Vc/Cb, Org, [2 Ob (Clt), 2 Tr, Timp] / 25 min  
■ Carus 40.658

**Mass in G major D 167**  
Soli STB, Coro SATB, [2 Tr, Timp], 2 Vl, Va, Vc/Cb, Org  
25 min  
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**Mass in B flat major D 324**  
Soli SATB, Coro SATB, 2 Ob, 2 Fg, 2 Tr, Timp, 2 Vl, Va, Vc/Cb, Org, [2 Cor, 3 Trb]  
30 min  
■ Carus 40.657 **carus plus**

# CHURCH MUSIC

Photo: Christian Hass



When it comes to Franz Schubert, most people probably think of his songs. The way the most intense emotions are conveyed to the listener within just a few measures – from effervescent *joie de vivre* to near-death despair – is quite breathtaking! The “Unfinished Symphony”, the “Trout Quintet”, the “Wanderer Fantasy” – and quite a few other works might occur to people before Schubert’s church music comes into their mind.

The **Mass in E flat major D 950** was the first major choral work which I sang as a schoolboy. I still remember how I admired the cantabile of the extended “Et vitam” fugue and how the sharp *pianissimo* and *fortissimo* contrasts in the “Crucifixus” almost shocked me. When we were preparing the recording of the **A flat major Mass D 678** many years later, I wanted to spend most of the rehearsal time on the lyrical passages, such as the tender, contemplative “Et incarnatus”, the highly popular *Benedictus* with its simple melodic writing, extremely rich in content, or on the *Agnus Dei*, whose introductory *Adagio* for strings could also be the beginning of a melancholy song variation in a symphony.

Schubert’s masses present no insurmountable technical obstacles for soloists, choirs, and orchestras, but those who take trouble over tonal nuances will be rewarded with gratifying challenges.

**Kay Johannsen**, Kantor of the Stiftskirche in Stuttgart, first specialized in early music and the music of Johann Sebastian Bach as an organist and conductor. He additionally takes a special interest in works from the 19th to the 21st century, from Beethoven and Brahms via Elgar and Mahler to Schoenberg, Berg, and Rihm.

**Mass in A flat major D 678**  
Soli SATB, Coro SATB, Fl,  
2 Ob, 2 Clt, 2 Fg, 2 Cor,  
2 Tr, 3 Trb, Timp, 2 Vl, Va,  
Vc, Cb, Org / 50 min  
■ Carus 40.659 [carusplus](#)

**Mass in E flat major D 950**  
Soli SATTB, Coro SSATTBB,  
2 Ob, 2 Clt, 2 Fg, 2 Cor,  
2 Tr, 3 Trb, Timp, 2 Vl, Va,  
Vc, Cb / 56 min  
■ Carus 40.660 [carusplus](#)

**German Mass D 872**  
orchestra scoring: Coro SATB,  
2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr,  
3 Trb, Timp, [Cb]; reduction  
for organ: Coro SATB, Org  
35 min  
■ Carus 70.060

**Magnificat D 486**  
Soli SATB, Coro SATB, 2 Ob,  
2 Fg, 2 Tr, Timp, 2 Vl, Va, Bc  
9 min  
■ Carus 70.053 [carusplus](#)

Of course the **Mass in E flat major D 950** is the composer’s most mature, elaborate, detailed, and most beautiful mass setting. Written about six months before his death, it was therefore often also described as his “Requiem”, but there is no hint of this in its content apart from its biographical context.

And certainly the lyrical, meditative parts of the *Kyrie*, the “*Gratias*”, the beginning of the *Credo*, the “*Et incarnatus*”, and the *Benedictus* are high points of the work, but they are juxtaposed with more dramatic sections such as the “*Christe eleison*”, “*Domine Deus*”, “*Crucifixus*”, and the *Agnus Dei* in a magnificent creative contrast. For me, to understand them “correctly” means following Schubert’s exact tempo markings (e.g. distinguishing between the same music in the *Agnus Dei*, marked “*Andante con moto*” in one place, and “*Allegro molto moderato*” elsewhere). The same is true of the modification of tempi in combination with his surprising and striking harmony.



Photo: Film still by Bild/Manufaktur GmbH

The sweeping fugues of the “*Cum sancto spiritu*” and the “*Et vitam venturi*”, initially sounding like Baroque stylistic copies, are feared for their length. Here it also takes time to get to know the work and develop the determination to span the “great arch” in order to be able to feel the “heavenly” lengths – as Schumann described relating to Schubert’s *8th Symphony*.

Schubert’s **G major Mass** was my first choral work of all with orchestral accompaniment and its melodies have remained in my memory to the present day. The composition for women’s voices *Gott ist mein Hirt* was the first work which I accompanied in public in my youth. Apart from choral works with piano accompaniment, I have mainly worked on compositions Schubert wrote in the 1820s, such as his opera *Sakontala* and the *A flat major Mass*, or the song *Gesang der Geister über den Wassern*. So it is time to immerse myself in the whole of Schubert!

**Frieder Bernius** (see p. 9) has specialized with the Kammerchor Stuttgart in the choral music repertoire of the Romantic period.

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



# THE KING'S "MARSEILLAISE"

Marc-Antoine Charpentier's *Te Deum* for Louis XIV.

Back in 1953, a piece of French Baroque music burst into public consciousness with trumpets and drums à la Marseillaise and a composer was rediscovered: Marc-Antoine Charpentier's *Te Deum* H 146 featured for the first time on a recording. The introductory fanfare proclaimed not only the praise of God, but also that of the "Sun King" Louis XIV. It opens one of the greatest works of French Baroque music, one which became familiar to an audience of millions as the signature tune of Eurovision broadcasts.

Hardly any other genre of sacred music found such pronounced political uses as the *Te Deum* (also described as the "Ambrosian hymn of praise"). In France in particular it was associated first and foremost with the King. From the reign of Louis XIV onwards it was always set in a supremely impressive vocal form, as a Grand Motet for soloists, choir, and orchestra. Every issue of the society magazine *Mercurie galant* carried reports on *Te Deum* compositions, which were performed at court and in the great churches of the kingdom on every imaginable occasion: at every victory by French armies, on the birth of a prince, on the declaration of a Peace, the restoration of the King's health,

and many more besides. Every office of state, every professional association was obliged to commission appropriate works from composers, and to have these performed at lavish expense. Composed in an appropriate and comprehensible style, whose expressive codes were unambiguous and well understood, these works also celebrated the cult of hero-worship so widespread in the 17th century the epitome of whose grandeur, the King, united all virtues in his person.

Charpentier was highly regarded by Louis XIV and also had contact with the royal family on various occasions. Nonetheless, he was never offered a position at the royal court. Alongside a few

unfortunate coincidences, considerations regarding the consolidation of Louis XIV's power undoubtedly played a role: the Italian influences present in Charpentier's music were increasingly critically received in France. Charpentier had come to appreciate Italian music during a three-year period spent studying with Giacomo Carissimi in Rome. In his youth, Louis XIV, under the influence of Cardinal Mazarin, had also been considerably influenced by Italian music, but he had also experienced the anti-Italian sentiments of the aristocracy and Parisians. And by 1661 at the latest, at the time of Mazarin's death, the inexorable rise of a home-grown French musical style had also begun at court, associated in particular with the

name of Jean-Baptiste Lully (born as Giovanni Battista Lulli in 1632 in Florence!). Charpentier could however be and remain "original" as a composer far from the court in the Italophile circles of his patroness, the lover of religious art Marie de Lorraine (called Mademoiselle de Guise), and with the Jesuits affiliated with her. There he did not have to make any compromises to the prevailing taste. In a total of twelve Mass settings – including his popular *Messe de Minuit* H 9 (Carus 21.029) incorporating French Christmas carols – he introduced Parisian audiences to the first concertante Masses in the Italian tradition. His harmonically and compositionally sophisticated music was described by knowledgeable contemporaries as "learned" and, surprisingly, a lively interest was taken in its public performances in churches.

Charpentier appears to have composed at least six *Te Deum* settings, but only four have survived; besides smaller occasional works, there is the famous *Te Deum* H 146 for soloists, choir and orchestra, probably written in August 1692. It was possibly composed for celebrations following the French army's victory at Steenkerque during the War of the Palatinate Succession, as suggested by the martial style with trumpets and drums. Interestingly enough, rivalry between Charpentier and Lully only seems to have occurred within the context of one *Te Deum* composition – with positive effects for both composers. To celebrate the most recent conquests by Louis XIV's army in the Franco-Dutch War (1672–1678), a *Te Deum* by Charpentier (H 145) with two choirs of instruments and voices

A rivalry between Charpentier and Lully only seems to have occurred within the context of one *Te Deum* composition – with positive effects for both composers.

was performed in the Couvent des Célestins on 4 May 1677. Two days later it was Lully's turn. Overstretched by the demands of his operatic work, he apparently could not supply an appropriate work and therefore hit on the idea of performing the best movements from his operas, accompanied by trumpets and drums. Through the use of these instruments he was able to

distinguish himself from Charpentier. At the same time he also planned a similar inclusion of trumpets and drums in the composition of his own *Te Deum*. This was realized later in the same year when the King and Queen were godparents at the baptism of Lully's first male heir Louis, when – naturally in honour of the god parents – the *Te Deum* was performed. And Charpentier also composed his following *Te Deum* H 146 with trumpets and drums.

A satirical parody written during the Franco-Dutch War reveals an additional dimension to the text, whose explicitness has been revealed by the French musicologist Jean-Paul C. Montagnier. The first verse reads "Roi, nous te louons, toi, le très Grand, nous te confessons" instead of "Nous te louons, Dieu, nous t'acclamons, Seigneur". It was only a short step from identifying Louis XIV and his successor with the biblical psalmist King David, to equating the King with God. A corresponding re-interpretation of the biblical text, and especially of the psalms, had already taken place between 1560 and 1610. According to Montagnier, the text of the *Te Deum* can be seen to relate to the King in almost every verse, in some cases to the King of Men (Christ) or to his mortal nature and others to God the King and the divine dimensions of the royal works.

Performances of the *Te Deum* were a state ceremony. They were commanded by decree of the King, and embodied the "sacred bond" which bound the King to his people: one faith, one law, one King. Until the beginning of the Revolution, they were the symbol of the absolutist King of the "Ancien Régime", after which the *Marseillaise* almost seamlessly went on to become the symbol of the Republic. Although it is doubtful whether Rouget de Lisle, the composer of the *Marseillaise*, knew Charpentier's famous setting which continued to be performed long after the composer's death, the melodic leap of a fourth, the characteristic martial style, and the use of trumpets and drums seem to suit the symbols of power in a timeless way.

Hans Ryschawy

Hans Ryschawy studied musicology in Tübingen and has published several works on Upper Swabian monastery music. He has been an editor at Carus-Verlag since 1991.



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

#### Te Deum H 146 (lat)

Soli e Coro SST(A)TB, 2 Fl, 2 Ob, 2 Tr, Timp, 2 Vl, 2 Va (VI, Va), Vc/Fg/Tiorba, Bc  
25 min

ed. Hans Ryschawy

■ Carus 21.032, full score 28.00 €, vocal score 15.50 €, choral score €7.95 €, complete orchestral parts 82.50 €



#### Selection of works available at Carus:

##### Messe de Minuit H 9 (lat)

Soli SST(A)TB, Coro ST(A)TB, 2 Fl, 2 Vl, 2 Va (VI, Va), Vc/Tiorba/Org, Bc / 25 min  
ed. Hans Ryschawy

■ Carus 21.029, full score 23.00 €, vocal score 17.95 €, choral score €9.20 €, complete orchestral parts 92.50 €

##### Magnificat in G H 78 (lat)

Voci SATTB, 2 Fl, 2 Vl, Va, Bc / 15 min  
ed. Inge Forst, Günther Massenkeil

■ Carus 21.023, full score 18.95 €, choral score €3.60 €, complete orchestral parts 51.00 €

##### In nativitatem Domini canticum H 421 (lat)

Soli SSA, Coro SSA, Bc / 15 min

■ Carus 21.002, full score 11.50 €, choral score €3.95 €

##### Four short cantatas for Christmas

Coro SSB, 2 Vl, Bc

ed. Inge Forst

■ Carus 21.019–22

Also see the choral collection

**French Choral Music**, p. 25

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



**Heinrich Schütz (1585–1672)**

**Psalm 100. „Jauchzet dem Herren, alle Welt“ (dt)**

Coro SATB, SATB, Bc / 6 min

**Deutsches Magnificat (dt/en)**

Coro SATB/SATB / 7 min  
ed. Werner Breig

Schütz included the *Deutsches Magnificat* and a setting of *Psalms 100* as an appendix in the original manuscript of his *Opus ultimum*, the 119th Psalm (“Schwanengesang”), but two vocal parts from this collection have not survived. In this edition these have been supplemented by the editor Werner Breig.

In the complete setting of *Psalms 100* for double choir Schütz displayed virtually the entire spectrum of his compositional skills. In the framing sections Intonation and Doxology, Schütz drew on the traditional psalm tones from liturgical monody, but in the central sections, he unfolded a highly imaginative, almost kaleidoscopic sequence of musical images.

The **Stuttgart Schütz Edition** is published in cooperation with the renowned Heinrich-Schütz-Archiv of the Hochschule für Musik Dresden.

The **Stuttgart Schütz Edition** is intended as a source-critical complete edition while simultaneously presenting a modern musical text which is easily readable for modern users.

The *Deutsches Magnificat* has gone on to become one of Schütz’s most popular works. This is due to its successful synthesis of high compositional skills and accessibility. The “tone” of the piece is significantly characterized by the predominance of triple meter which gives the work a rhythmic lightness alongside harmonic nimbleness. Schütz made the *Deutsches Magnificat* almost a compendium of his text-based compositions, in which he hardly misses an opportunity for vivid portrayal of the text.

The *Deutsches Magnificat* has also survived separately in a different version, evidently composed earlier (SWV 494a, Carus 20.494/80). The two versions differ clearly, particularly in the final section; Schütz did not compose a new version, but combined the existing musical components in a new and different way. In contrast with the version in the “Schwanengesang”, the earlier version has survived in complete form and did not have to be reconstructed.

**Psalm 100**

■ Carus 20.493, full score 19.95 €, choral score ◊6.95 €

**Deutsches Magnificat**

■ Carus 20.494/50, full score 14.50 €, choral score ◊6.95 €

**early version of the Magnificat**

■ Carus 20.494/80, full score 16.50 €



**Geistliche Chor-Music 1648 (lat)**

Sacred Choral Music 1648  
SWV 369–397 (lat)

29 motets for 5 to 7 voices  
Paperback

When it comes to paying tribute to Heinrich Schütz’s compositional achievement, his skills in the treatment of text and language must be mentioned at the top of the list. The *Geistliche Chor-Music 1648*, a collection of 29 motets for five to seven voices and one of his most important works, is characterized by the carefully thought-out musical realization of the meaning of the text. In his detailed foreword to the collection, the composer presented these works as models for composition without basso continuo – it was his conviction that every young composer should obtain “the proper foundation for a good counterpoint.” Despite the strict counterpoint, stylistically speaking from an earlier era, the “*Musicus poeticus*” imbued his works with a strongly expressive character. The individual motets are structured differently and display great variety in length and character. In addition to the clothbound edition of the Stuttgart Schütz Edition (Carus 20.912,) the volume is now also available in a paperback edition. The motets are additionally available in individual editions.

■ Carus 20.912/10, full score 59.00 €

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soloists, instrumentalists  
Hans-Christoph Rademann  
Complete recording, vol. 18

■ Carus 83.274 (2 CDs)



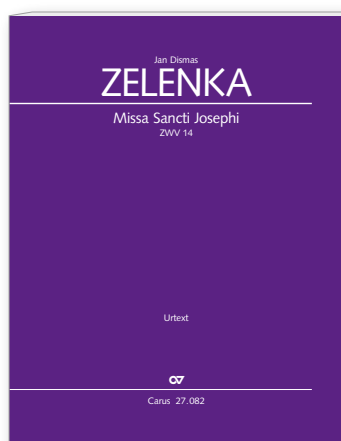
**Dieterich Buxtehude (1637–1707)**  
**Nun lasst uns Gott, den Herren** (dt)  
 Coro SATB, 2 VI, Bc / 6 min  
 ed. Johannes Bernet

The cantata *Nun lasst uns Gott, den Herren* (BuxWV 81) is based on a chorale text by Ludwig Helmbold from 1575. Buxtehude set the eight verses of the chorale, which Helmbold conceived as a song of thanks after a meal, in the form of a strophic hymn with instrumental interludes. His sensitive approach to the textual model emphasizes the content-related details of the hymn, which extends far beyond a mere musical grace.

■ Carus 36.081, full score 21.00 €, choral score <sup>◊</sup>3.20 €, complete orchestral parts 26.00 €

**Michael Praetorius (1571–1621)**  
**Nun lob, mein Seel, den Herren à 2 & à 3 in quartam**  
 Chorale concerto (dt)  
 Soli/Coro SAB, Bc, ad lib: 3 Instr  
 3 min / ed. Uwe Wolf

The collection *Polyhymnia Caduceatrix & Panegyrica* of 1619 is rightly regarded as the high point in Michael Praetorius's output. It combines "Solennische Friedt- und Frewden-Concert:" which the traveling musician Praetorius had composed largely for festive occasions. In these chorale concerti, the highly modern, Italian style and the Protestant chorale are combined to form a symbiosis

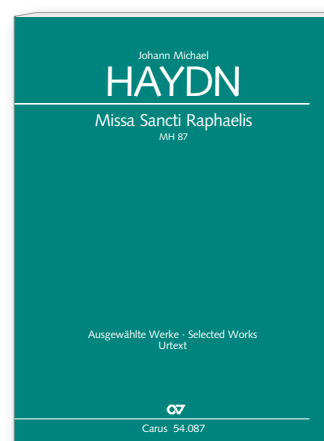


**Jan Dismas Zelenka (1679–1745)**  
**Missa Sancti Josephi** (lat)  
 Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 Cor,  
 2 Tr, Timp, 2 VI, Va, Bc / 38 min  
 ed. Wolfgang Horn

Jan Dismas Zelenka's *Missa Sancti Josephi* occupies a key position among his circa twenty large masses. In this mass, probably composed in 1732 for a feast of a Saint (thus, without a *Credo*), for the first time the composer took up the operatic style of Johann Adolf Hasse – the latter had first performed his opera *Cleofide* in Dresden in 1731. Zelenka's unmistakable individuality created a completely independent work with great technical demands which in many details presages the important masses among his late works. The sole source for the first edition of this mass, published here for the first time, is a considerably damaged autograph score which, however, can be reliably reconstructed. It is preserved in the Sächsische Landes- und Universitätsbibliothek Dresden.

■ Carus 27.082, full score 52.00 €, choral score <sup>◊</sup>8.50 €, complete orchestral parts 205.00 €  
 CD with the Kammerchor Stuttgart (see p. 9)

which showed the way forward for the history of German music. Even in the small-scale form of the chorale arrangement for two to three voices and basso continuo, Praetorius gives hints of the range of sound textures he would go on to develop the alternation between



**Johann Michael Haydn (1737–1806)**  
**Missa Sancti Raphaelis** (lat)  
 Coro SATB, [2 Ob], 2 Ctr, 2 Tr, Timp,  
 2 VI, Org e Bassi / 17 min  
 ed. Armin Kircher / Ulrike Aringer-Grau

Michael Haydn composed three of his masses in honor of the holy archangels – St Michael, St Gabriel, and the *Raphaelismesse* in honor of St Raphael now published. By avoiding the use of vocal soloists, it is one of the genre of "Missa in pieno". Four trumpets and two ad lib oboe parts added later by the composer give the work a festive sound in the baroque tradition. At the same time, elements of the 'sensitive style' feature too. The *Gloria* and *Credo* exist in two settings, a short version with polytextual passages and a longer version arranged by Haydn himself. The Carus edition, based on authentic performance material in St. Peter's Monastery in Salzburg, contains both versions, with the longer version published here for the first time.

■ Carus 54.087, full score 41.00 €, vocal score 17.80 €, choral score <sup>◊</sup>9.95 €, complete orchestral parts 81.00 €

contrapuntal and homophonic settings, duple and triple meter and different dynamics. *Nun lob, mein Seel, den Herren* is available on the CD *Praetorius: Gloria sei dir gesungen* (Carus 83.482).

■ Carus 1.034, full score <sup>◊</sup>3.00 €

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## Joseph Haydn (1732–1809)

### The Creation Hob. XXI:2

Version with a reduced number of wind instruments (dt/en)

Soli STB, Coro SATB, 2 Fl, Ob, Clt, Fg, 2 Cor, Tr, Timp,  
2 VI, Va, Vc, Cb / 105 min  
ed. Joe Hickman

With this arrangement it is possible to present the work in a performance space of limited size. Haydn's original orchestration is full of vivid tone painting and this reduced version represents Haydn's score using accurate colors for the obligato melodies and appropriate instrumental voices for the colla parte passages. It follows the format and content of the critical edition by Carus (ed. W. Gersthofer) and may be used together with other material from Carus 51.990 (choral and vocal scores, string parts). Modern performances of *The Creation* sometimes use 50–60 players. It is hoped that the present reduction will make this beautiful work available to smaller groups, smaller performance venues, and groups with smaller budgets.

- Carus 51.990/50  
full score 77.00 €  
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original version:

Soli SATB, Coro SATB, 3 Fl,  
2 Ob, 2 Clt, 2 Fg, Cfg, 2 Cor, 3 Trb, Timp, 2 VI, Va, Vc, Cb,  
Cemb

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**Max Reger (1873–1916)**

**Reger Edition of Works**

vol. II/8: Works for mixed voice unaccompanied choir I (1890–1902)

In January 2008, the Max-Reger-Institut (MRI) in Karlsruhe, Germany has initiated the first ever scholarly-critical edition of works by Max Reger. The Reger-Werkausgabe (RWA) is funded by the Mainzer Akademie der Wissenschaften und der Literatur and breaks new ground in editorial techniques in its design as a hybrid edition. Each volume will be accompanied and supplemented by a digital data storage medium (currently DVD) containing facsimiles of all relevant sources presently available. With the aid of the software program Edirom the sources will be juxtaposed and commentaries provided. Furthermore, an encyclopedic section, also in digital form offers further information and illustrations relevant to the history of the work(s).

The Edition of Works encompasses three areas of Reger's creative output: organ works (7 volumes, complete), songs and choral music (11 volumes, work in progress), and, for the first time, Reger's arrangements of works by other composers (11 volumes, in preparation).

This first volume contains mixed choruses composed by Reger between 1890 and 1902. It includes functional music for use in the Catholic liturgy (Opus 61 and WoO VI/12, 19) and the Protestant liturgy (Opus 79f and WoO VI/17, which provides chorale-based four-part settings for a complete church year). Reger wrote both secular folk song settings (WoO VI/10, 11) and sacred settings (WoO VI/13, 14). His *Drei Chöre (Three Choruses)* op. 39, very demanding both compositionally and tonally, were dedicated to renowned choral societies whose performances were virtually of professional standard. *Palmsonntagmorgen* WoO VI/18, written as a commission, forms in a sense a bridge to Reger's later motets.

■ Carus 52.815, 219.00 €

Separate editions in preparation



**Lili Boulanger (1893–1918)**

**Hymne au soleil (fr/en)**

Solo A, Coro SATB, Pfte / 5 min

**Psaume XXIV (fr/en)**

Solo T (Chorsoli), Coro SATB, Pfte (Org) / 4 min

ed. Michael Alber

Alongside Debussy, Ravel, and Dukas, Lili Boulanger was one of the most important representatives of musical impressionism. Despite her short life of just 24 years, she developed a distinctive personal style, and composed a huge variety of works including songs, piano music, operatic scenes, and choral music, all with great inventiveness. The *Hymne au soleil (Hymn to the sun)* for mixed choir, alto solo, and piano, was written in 1912 as a setting of a poem by Casimir Delavigne. In ecstatic layers of chords the sun is acclaimed; through its power it brings the colors of the earth to renewed brightness.

In 1916, in the middle of the First World War, the composer learnt that she was ill and had only a short time to live. Her deep religiosity gave rise to works including a setting of *Psaume XXIV (Psalm 24)*. In the version published here for mixed choir, tenor solo, and piano/ organ, this is a particularly powerful setting of the psalm and an impressive work for inclusion in an Advent church service.

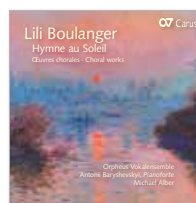
The editions contain both the original French text underlaid by a singable English translation. First critical editions.

**Hymne au soleil**

■ Carus 21.101, full score 16.00 €, choral score ◊4.50 €

**Psaume XXIV**

■ Carus 21.102, full score 16.00 €, choral score ◊4.50 €



**Lili Boulanger: Hymne au Soleil**

Choral Works

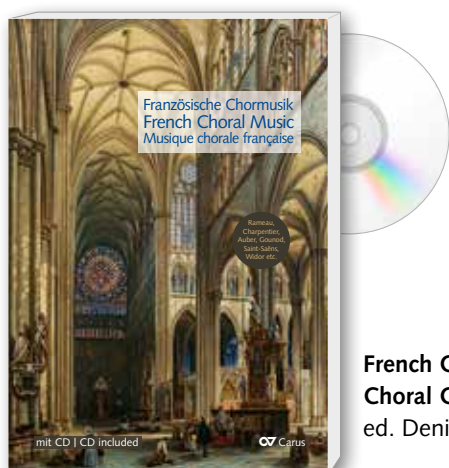
Orpheus Vokalensemble

Antonii Baryshevsky (piano)

Michael Alber

■ Carus 83.489, 19.90 €

## NEW CHORAL COLLECTIONS



**French Choral Music  
Choral Collection**  
ed. Denis Rouger

The *French Choral Collection* is a real treasure trove for choirs to explore music from France. The collection contains 45 sacred compositions for mostly four-part mixed choir, all of which were composed in France. In compiling the collection, the editor Denis Rouger, Professor of Choral Conducting at the Musikhochschule Stuttgart, has drawn on his extensive experience as Music Director at Notre-Dame and Sainte-Madeleine in Paris, and his work with many professional and amateur ensembles in Germany and France. The result is an extremely varied choral collection with works from the Renaissance to the present day.

In addition to well-known works by Marc-Antoine Charpentier, Gabriel Fauré, and Camille Saint-Saëns, the collection includes first editions of previously largely unknown works by composers such as Adolphe Adam and Charles-Marie Widor. The choral director's volume includes a CD with recordings of selected works, sung by the chamber choir figure humaine conducted by the editor, which will provide help with learning and rehearsing the repertoire.

Most of the pieces have texts from the Latin liturgy which are also familiar in other countries. Added translations into German, English and French provide assistance with the comprehension of the original singing texts.

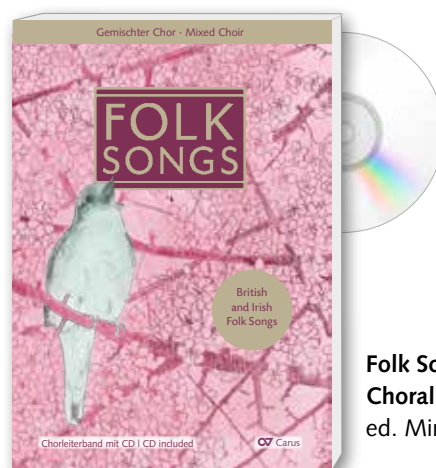
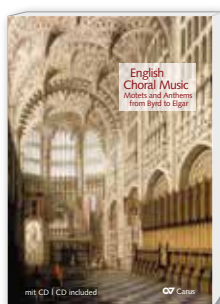
■ Carus 2.311, conductor's score with CD 27.90 €  
editionchor <sup>◊</sup> 12.50 €

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### English Choral Music.

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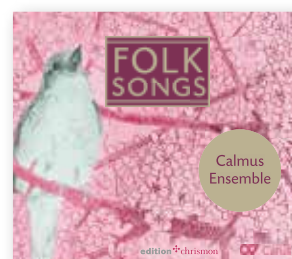


**Folk Songs  
Choral Collection**  
ed. Mirjam James

The *Folk Songs* choral collection explores the musical world of Great Britain and Ireland. It contains 21 arrangements of English-language verse songs, canons, and ballads for mixed unaccompanied chorus. The folk songs are as diverse as the stories they tell: from the moving *Greensleeves* and *Two hearts beat as one*, through charming settings such as *A rosebud by my early walk* and *There were three ravens*, to saucy and tongue-in-cheek songs such as *Dashing away with the smoothing iron* and *The mother-in-law*.

The stylistic treatment is very varied: the collection contains both original settings from the 13th century as well as arrangements specially commissioned from contemporary composers for the collection. The settings are in three to five parts with occasional divisions within the vocal parts. They are by well-known British and Irish composers such as Benjamin Britten, Gustav Holst, Ralph Vaughan Williams, and Charles Villiers Stanford, alongside renowned contemporary composers such as John Rutter and Carsten Gerlitz – who give a new twist to these traditional songs.

■ Carus 2.214, conductor's score with CD 24.90 €  
editionchor <sup>◊</sup> 12.50 €



Calmus Ensemble has recorded six arrangements from this collection for their newly-released CD *Folk Songs*

■ Carus 83.034

## NEW CHORAL COLLECTIONS

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### **Hallelujah** **Gospels and Spirituals** **for mixed choir**

ed. Stanley Engebretson, Volker Hempfling

The choral collection *Hallelujah. Gospels and Spirituals* transports us into the fascinating world of African American folk songs. Around 30 gospels and spirituals have been arranged for mixed choir, unaccompanied or with piano. The choral parts sometimes sub-divide and occasionally solo parts (or even a small choral group) are required.

The arrangements with their catchy rhythms, groove, blue notes and other elements from Jazz and Blues and the principles of call-and-response will move performers and audiences in equal measure.

Alongside American classics (e.g. *Amazing grace, Go down Moses, Kumbaya, Deep river, Down by the riverside, Good news, O when the saints, Nobody knows, Joshua fit the battle of Jericho*), the collection also contains some discoveries from the origins of the genre. Just under half the arrangements were specially commissioned for the collection. Young composers from the USA (such as Courtney Carey, Marques Garrett) and arrangers from Canada, Denmark, and Germany (including Mark Sirett, John Høybye, Thomas Gabriel, Carsten Gerlitz, Gunther Martin Göttsche, and Hans Lüdemann) have contributed to this stylistically extremely varied choral collection.

The medium level of difficulty will enable many choirs to get to grips with the gospel style, something with which perhaps few of them are very familiar. Tips from the editors on performance, and a CD recording with a selection of the arrangements will help with learning the pieces.

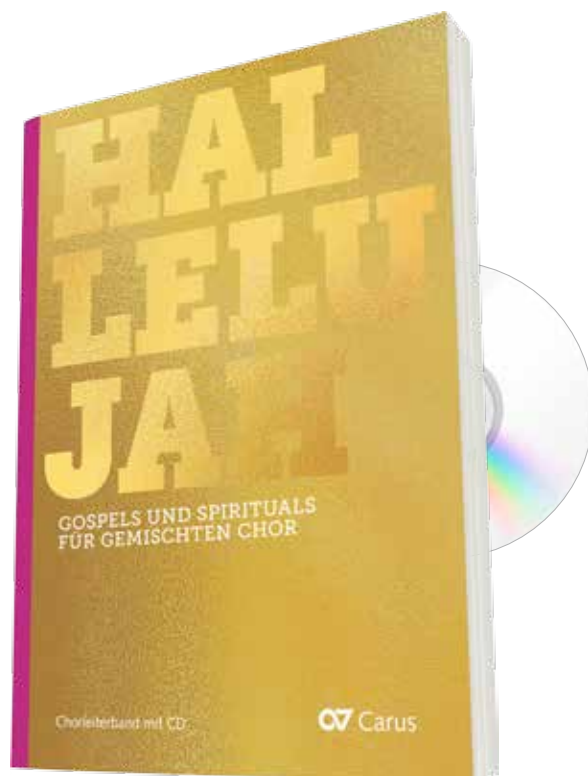
With their deep and emotional symbolism of captivity and repression on the one hand and redemption and freedom on the other hand, these Gospel settings are well-suited for many uses in concerts and church services.

■ Carus 2.104, conductor's score with CD:

**introductory price: 29.90 €**  
(from 1.12.2019: 34.90 €)

editionchor

**introductory price: 9.90 €**  
(from 1.12.2019: 13.80 €)

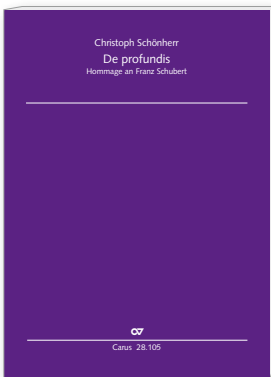


- Arrangements of around 30 spirituals and gospels for four-part mixed choir
- A cappella or with keyboard accompaniment
- Difficulty: medium
- A good introduction for choirs with little previous experience of this repertoire
- Includes popular classics such as *Amazing grace, Deep river, Go down Moses, Good news, Nobody knows, Joshua fit the battle of Jericho* etc.
- Wide variety of styles with many new arrangements
- Conductor's score includes CD with selected arrangements



[www.carus-verlag.com/en/choir/choral-collections](http://www.carus-verlag.com/en/choir/choral-collections)

## CONTEMPORARY MUSIC



### Christoph Schönherr (\*1952)

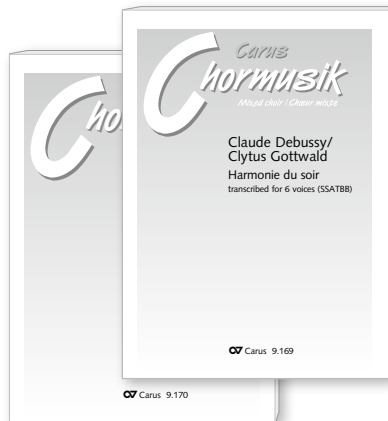
#### De profundis (lat)

A homage to Schubert  
Soli TB, Coro SATB, 2 Ob, 2 Clt, 2 Fg,  
2 Cor, 3 Trb, Timp, 2 Vl, Va, Vc, Cb  
16 min

*De profundis* arose from Christoph Schönherr's intense study of the last years of Franz Schubert's life, and refers to the great Romantic with its subtitle of "Homage". Passages from Psalm 130 are contrasted with musical quotations from *Winterreise*. "Der Wegweiser" in particular is heard in the orchestra, and increasingly pushes forward into the flow of the composition, questioning the psalm text sung by the choir.

In a concert, the work could for example be programmed with Schubert's **Mass in E flat major** which would complement the compositional idea. The orchestral scoring is also identical (except for the trumpets required in the Mass).

■ Carus 28.105, full score 29.50 €



### Clytus Gottwald (\*1925)

Clytus Gottwald's arrangements for a cappella chorus have very successfully established themselves in the choral repertoire across the world. In his choral transcriptions, Gottwald applies the vocal compositional techniques of contemporary music to traditional compositions, using the highly differentiated sound to reveal the structures of these works.

#### Harmonie du soir (fr)

Arrangement of the second song from **Claude Debussy's** *Cinq Poèmes* for choir  
Coro SSATBB / 4 min

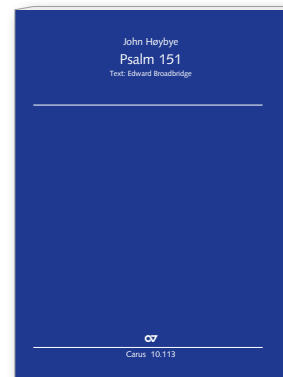
■ Carus 9.169, full score ◊5.95 €

#### Deux Mélodies Hébraïques (hebr/dt)

##### Maurice Ravel

Kaddisch, Coro SMsATBB  
L'Enigme éternelle, Coro SATTBB

■ Carus 9.170, full score ◊4.20 €



### John Høybye (\*1939)

#### Psalm 151 (en)

Text: Edward Broadbridge  
VI solo, Coro SSAATTBB / 15 min

In his *Psalm 151* on lyrics by Edward Broadbridge, the Danish composer John Høybye stages quasi a theatrical play, assigning clear roles to the solo violin and the choir. The violin, representing the voice of God, enters into a dialog with the choir which represents the voice of mankind. They speak to one another, they comment on each other, wrestle with each other, spur each other on and thus develop a musical momentum.

■ Carus 10.113, full score 29.00 €, choral score ◊9.95 €

#### This Human Life! (en)

Solo S, Coro SSAATTBB / 15 min

The work deals with thoughts about life and death, worries and speculations that occupy our minds. Described in serious, humorous, grotesque and encouraging words by R. H. Stoddard, William Blake, Edward Broadbridge and Woody Allen. The music is "classical" yet contemporary – and as always with Høybye – coloured by a touch of jazz.

■ Carus 9.211, full score ◊9.80 €



In the series Carus Contemporary, editor Stefan Schuck presents composers who specialize in choral composition and whose works inspire new choral sounds.

### Gregor Simon (\*1969)

#### Ave verum (lat)

Coro SMsATBarB / 4 min

■ Carus 9.676, full score ◊4.00 €

### Ko Matsushita (\*1962)

#### O magnum mysterium (lat)

Solo S, Coro SATB / 4 min

■ Carus 9.679, full score ◊4.00 €

Solo S, Coro SSAA / 4 min

■ Carus 9.679/10, full score ◊4.00 €

Solo S, Coro TTBB / 4 min

■ Carus 9.679/20, full score ◊4.00 €

### Jacek Sykulski (\*1964)

#### Pater noster (lat)

Coro SSAATTBB / 8 min

■ Carus 9.674, full score ◊8.95 €

#### The peace meditation

Solo S, Coro SATB / 4 min

■ Carus 9.675, full score ◊4.95 €

## NEW CDS



**Samuel Scheidt (1587–1654)**

### **Cantiones Sacrae**

Athesinus Consort Berlin, Klaus-Martin Bresgott

■ Carus 83.488

The numerous motets from Scheidt's collection *Cantiones Sacrae* – many of which are here recorded for the first time on CD – are complemented by the contemporary composition *Die Stimme meines Freundes* (*The voice of my friend*), a motet on texts from the *Song of Songs* and the *Proverbs of Solomon* by Frank Schwemmer (\*1961).

### **Florilegium Portense**

Motets & Hymns

Vocal Consort Dresden, Cappella Sagittariana Dresden, Peter Kopp

■ Carus 83.492

The *Florilegium Portense* is a collection of sacred motets from Italy, Germany and the Franco-Flemish region, first printed in Leipzig in 1618. It contains motets by the most famous composers of the time in Europe, such as Hieronymus and Michael Praetorius, Hans Leo Hassler, Orlando di Lasso, and Andrea and Giovanni Gabrieli. The CD recording presents selected motets and hymns, including several premiere recordings.



### **Berliner Weihnacht**

sirventes berlin, Stefan Schuck

■ Carus 83.493

The Berlin vocal ensemble sirventes berlin and its director Stefan Schuck present a real Berlin Christmas CD: Berlin composers from the 19th to 21st centuries are collected here on one CD, ranging from Felix Mendelssohn, Carl Thiel, Albert Becker, Peter Cornelius and Heinrich von Herzogenberg to the contemporary composer Frank Schwemmer. In addition to such famous works as *Frohlocket, ihr Völker* by Mendelssohn, numerous unknown treasures have been rediscovered.

### **Christmas Lullaby**

Knabenchor collegium iuvenum Stuttgart, Antal Váradi (Orgel), Michael Čulo

■ Carus 83.494

Alongside classic Christmas carols such as *Maria durch ein Dornwald ging* and *Wie soll ich dich empfangen*, contemporary works including John Rutter's *Christmas Lullaby* and new arrangements of traditional songs by composers such as Bobbi Fischer, John Høybye, and Michael Čulo are also featured. Instrumental arrangements by composer and conductor Michael Čulo for flute and organ, and oboe and organ make this a delightfully varied CD.



### **Charles Gounod**

#### **Sacred Choral Music**

I Vocalisti, Hans-Joachim Lustig

■ Carus 83.490

Although Charles Gounod is now mainly known as the composer of the opera *Faust*, the focal point of his output was, in fact, church music. New for the composer's 200th anniversary, Carus has released an outstanding recording by the chamber choir I Vocalisti conducted by Hans-Joachim Lustig containing the oratorio *Les sept paroles du Christ sur la croix* (Carus 23.311) and other sacred compositions. These are works which the composer was inspired to write particularly through his stay in Rome and the Gregorian chant which he often heard there.

## INSTRUMENTAL MUSIC



### Elgars famous "Enigma Variations" arranged for organ for the first time!

**Edward Elgar (1857–1934)**

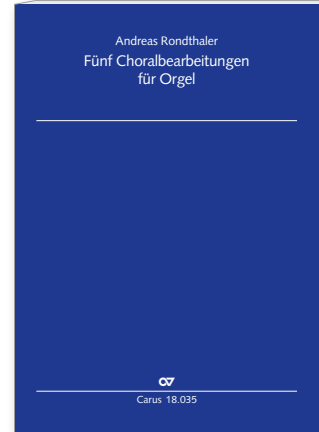
**Enigma Variations** op. 36

Selection, arranged for organ by Eberhard Hofmann

Not only the famous *Nimrod*, but also most of the other 14 *Enigma Variations* by Elgar – affectionate portraits of individuals from the composer's circle – are extremely suitable for performance on the organ. This is reflected in this edition, containing *Nimrod* and ten other

variations from the cycle for the first time in arrangements for organ. These are based on the two original versions for orchestra and for piano. The arrangements of these marvelous atmospheric variations are of moderate difficulty and are equally suitable for performance in concert or church services.

■ Carus 18.011, 28.00 €



**Andreas Rondthaler (\*1951)**

**Five chorale arrangements for organ**

These chorale preludes were not written at a desk, but created during improvisation on the organ. They can be used as musical meditations in church services or in concert. Their harmonic colorfulness and sequence-like motifs recall different historical styles from the Romantic to twelve-note technique.

■ Carus 18.035, 12.50 €



**Josef Gabriel Rheinberger (1839–1901)**

**Organ Sonata No. 2** in A flat major op. 65 „Fantasie-Sonate“

■ Carus 50.065, 13.00 €

With the *2nd Organ Sonata in A flat major* of 1871, we encounter a masterpiece which is already fully formed. The first movement, only loosely related to sonata form in the sense of the title "Fantasie-Sonate", the atmospheric "Adagio espressivo", and the grand finale movement with its fugue and references to the first movement ensure great success for the grand romantic organ sonata, despite its technical demands.

**Organ Sonata No. 6** in E flat minor op. 119

■ Carus 50.119, 17.50 €

The *6th Organ Sonata*, composed in 1880 in E flat minor, was the first of a series of sonatas in Rheinberger's output which are more strongly symphonic. A special feature is the expansion from a three-movement to a four-movement

form. The grand introductory movement is followed by an "Intermezzo", a gentle programmatic "Marcia religiosa", and a highly effective and taut fugal "Finale".

**Organ Sonata No. 19** in G minor op. 193

■ Carus 50.193, 23.00 €

Karl Straube wrote to Rheinberger on his penultimate Organ Sonata, published in 1899: "Your 19th Sonata made a tremendous impression on my audience. The first ballade-like movement in particular was greatly admired by the public." In the middle movement, marked "Provençalisch", Rheinberger used a theme by Machaut, while the third movement, with its somber improvisatory-like introduction, is highly effective.

Separate editions taken from the Complete Edition (Carus 50.238/00 and 50.239).



## Johann Sebastian Bach (1685–1750) The recorder parts of his vocal works

Johann Sebastian Bach's recorder parts are among the most delightful artistic challenges which baroque music has to offer players of this instrument. In the 25 cantatas and oratorios in which Bach uses the recorder, there are parts with moderate technical demands, but also many where the instrument is taken to the limits of performing techniques of the time. Seen as a whole, Bach's recorder parts constitute a body of study material which presents plenty of challenges even for advanced players. This edition is intended as both practice material and for use in performance. It contains all the recorder parts from Bach's vocal works in Urtext editions in a practical layout. The music text is always given in full, and includes indications of movements where the recorder is tacet. Cue-sized notes help orientation within the scoring. Where necessary, additional transposed parts for instruments at different pitches are included, or alternative variants are suggested on ossia staves. The music text corresponds to the sources. The text section includes an introduction and commentary on the individual pieces. The introduction covers the different types of recorder in Bach's time, the body of works and the source material and various specific problems. The commentary includes information about each work, the sources and the approach to editing the music in each case, plus comments on variant readings and tips on performance practice and performing technique.

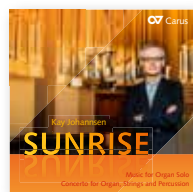
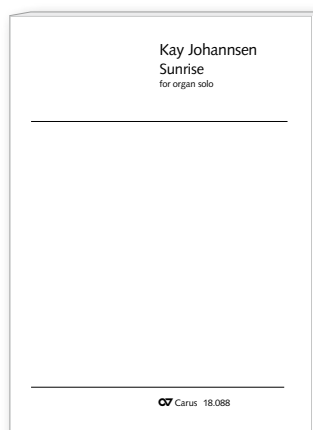
■ Carus 31.308, 65.00 €

## J. S. Bach The complete organ parts of his sacred choral music in a set



All organ parts for the complete sacred vocal works by Johann Sebastian Bach (Cantatas, Oratorios, Passions, Motets and Masses) are available either separately, or in a set of practical performing editions – from BWV 1 *Wie schön leuchtet der Morgenstern* (How beautiful is the morning star) to the *Easter Oratorio* BWV 249.

■ Carus 31.500/49, 999.00 €



## Kay Johannsen (\*1961) Sunrise for organ solo / 7 min

*Sunrise* emerged from a concert improvisation in August 2016. The work is structured as a great crescendo. Although the title refers to the image of a sunrise, the music was not primarily conceived as program music. In one layer of the composition, motivic groups of motifs are increasingly condensed, beginning in a high register and constantly changing, while in a second layer a calm thematic idea is intensified and expanded in barely noticeable alterations. As well as the seamless crescendo from pianissimo to fortissimo, the work uses precisely-notated registrations of color, especially for passages where the chorale-like theme is written in chords in the middle and low registers. The resulting moments of "luminescence" are further emphasized through a harmony with bitonally layered major chords.

■ Carus 18.088, 14.95 €, CD recording Carus 83.485

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Carus Choir Coach

Vocal Scores XL



## Practice aids for choir singers

The innovative practice aids from Carus, available as CD (Carus Choir Coach) or app (carus music), offer ideal support and make it easier for choral singers to learn new repertoire. They contain first class recordings with the individual voice part amplified, making learning by listening much easier. In addition, pieces can be practiced at a slower tempo, permitting effective work on complicated passages. carus music, the choir app, also offers a well laid-out music text from Carus vocal scores with a marker feature in the software, enabling users to follow the music. All works available in carus music, the choir app, are listed below.

### carus music, the choir app

Over 80 major works from the international standard repertoire for choirs are already available in carus music, the choir app

**Carl Philipp Emanuel Bach:**  
Magnificat +

**Johann Sebastian Bach:**  
Mass in B minor + ⊙  
Christmas Oratorio ⊙  
Ascension Oratorio  
St. John Passion + ⊙  
St. Matthew Passion + ⊙  
Magnificat in D major  
Mass in G minor BWV 235  
Ein feste Burg BWV 80  
Gott der Herr ist Sonn und  
Schild BWV 79  
Complete motets

**Ludwig van Beethoven:**  
Mass in C major + ⊙  
Missa solemnis + ⊙  
Symphony No. 9, Finale + ⊙

**Johannes Brahms:**  
German Requiem +  
Liebeslieder-Walzer

**Anton Bruckner:**  
Te Deum +

**Luigi Cherubini:**  
Requiem in C minor

**Antonín Dvořák:**  
Mass in D major. Organ version

**Gabriel Fauré:**  
Requiem +

**Charles Gounod:**  
Messe brève no. 7 in C ⊙

**Georg Friedrich Händel:**  
Messiah + ⊙  
Brockes-Passion  
Alexander's Feast  
Israel in Egypt  
Dettingen Te Deum  
Dixit Dominus  
Nisi Dominus

**Johann Adolph Hasse:**  
Miserere in c

**Joseph Haydn:**  
The Creation  
Missa brevis in F major  
Great Mariazell Mass  
Missa Sancti Nicolai  
Little Organ Solo Mass +  
Mass in Time of War  
Lord Nelson Mass  
Theresien Mass

**Gottfried August Homilius:**  
St. John Passion  
Die Freude der Hirten  
(Christmas Oratorio)  
Ergreift die Psalter

**Felix Mendelssohn Bartholdy:**  
Elijah + ⊙  
St. Paul + ⊙

Psalm 42. Like as the hart + ⊙  
Lauda Sion  
Das Leiden Christi  
Hymne of Praise +  
Hör mein Bitten  
Magnificat in D major  
O Haupt voll Blut und  
Wunden  
Vom Himmel hoch +  
Wer nur den lieben Gott  
lässt walten

**Claudio Monteverdi:**  
Vespers 1610 / Vespro della  
Beata Vergine ⊙

**Wolfgang Amadeus Mozart:**  
Requiem, Version Süßmayr + ⊙  
Missa brevis in G major K. 140  
Missa brevis in D major K. 194  
Missa in C major K. 220  
Missa in B flat major K. 275  
Missa in C major K. 317 +  
Missa in C minor K. 427 + ⊙  
Vesperae solennes de  
Confessore +

**Giacomo Puccini:**  
Messa a 4 voci con  
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**Heinrich Schütz:**  
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⊙ Carus Choir Coach available  
+ Vocal score XL available

## Carus Choir Coach – Practice CDs

### Christmas offer

Until 15 November 2018 you can buy the practice CDs for J. S. Bach's *Christmas Oratorio*, Handel's *Messiah* and Camille Saint-Saëns's *Oratorio de Noël* in the Carus Choir Coach series at a reduced price:

J. S. Bach: *Christmas Oratorio*  
each part only 15 instead of 20 euros!  
Carus 31.248/85–88

George Frideric Handel: *Messiah*  
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Camille Saint-Saëns: *Oratorio de Noël*  
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For every vocal range a separate CD containing each choir part is available. Each choir part is presented in three different versions: Original recording, Coach (each part is accompanied by the piano, with the original recording sounding in the background), Coach in slow mode (tempo slowed down to 70% of the original version – through this reduction passages can be learned more effectively).



## Vocal scores XL in large print

With Vocal scores XL, we are offering major choral works in reader-friendly large print. Choral singers can now enjoy the clear-to-read musical text and high quality presentation of Carus vocal scores in large print.

### NEW:

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Carus 33.215/04

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Mass in B minor  
Carus 31.232/04

St. Matthew Passion

Carus 31.244/02

Christmas Oratorio

Cantatas I–VI

Carus 31.248/54

**Ludwig van Beethoven**

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**Johannes Brahms**

Schicksalslied

Carus 10.399/04

**Joseph Haydn**

Missa brevis

Sti. Joannis de Deo

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**Bartholdy**

St. Paul

Carus 40.129/02

Elijah

Carus 40.130/02

Hymn of Praise

Carus 40.076/04

**Wolfgang Amadeus Mozart**

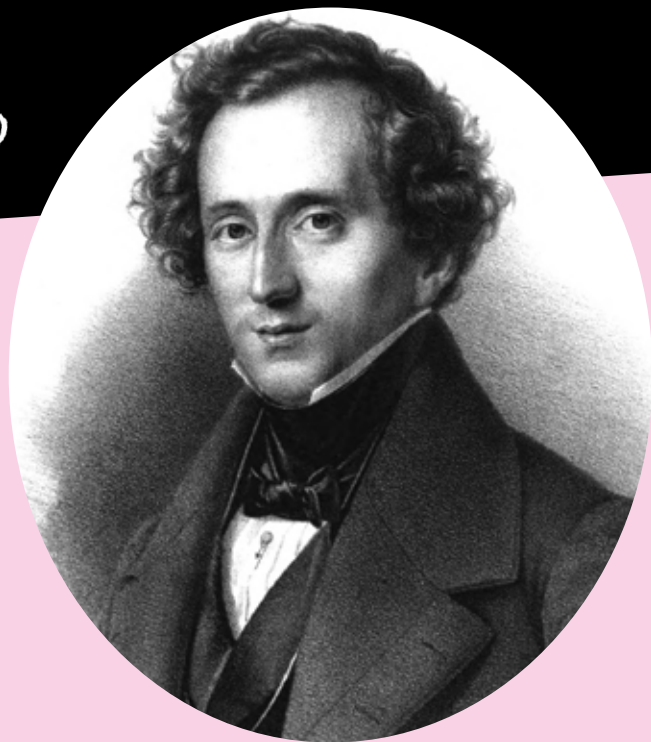
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On our website you can find a complete overview of all works, for which practice aids as CD or app or Vocal scores XL are available: [www.carus-verlag.com/en/focus/carus-plus](http://www.carus-verlag.com/en/focus/carus-plus)

Felix Mendelssohn Bartholdy



# FELIX MENDELSSOHN BARTHOLDY

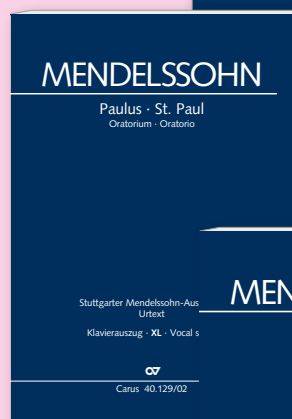


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