

CHORAL MUSIC TODAY

# CARUS

*Magazine*

## SINGING BEETHOVEN

Choral music for the anniversary

## SONGS OF FREEDOM

Gospels and Spirituals

## "THE MOST NATURAL MUSIC OF ALL"

Romantic choral songs

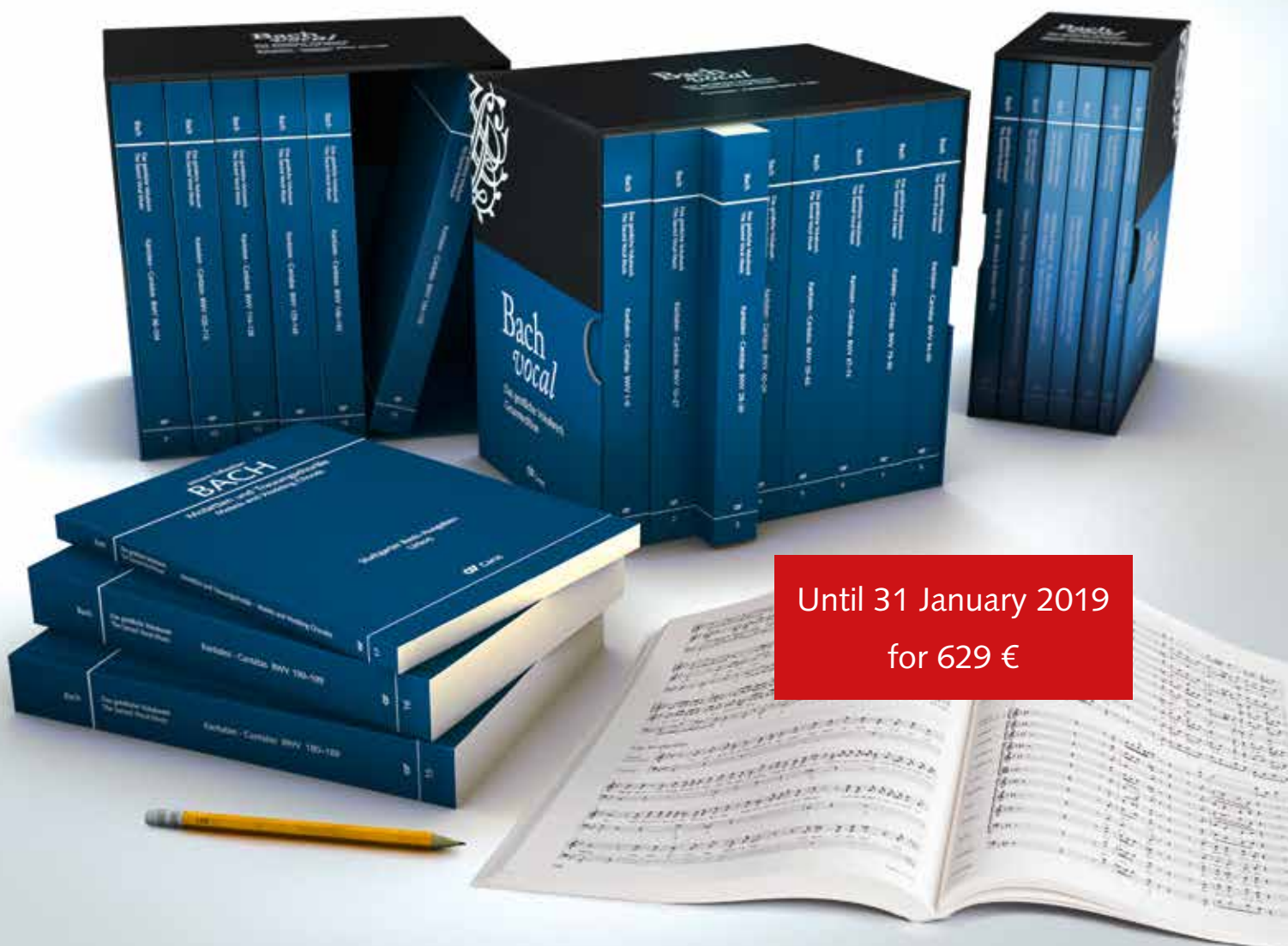




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## Dear choral and music enthusiasts,

Passion is essential for me – when organizing, when developing, when putting into practice. Passion motivates me in my own work. But it motivates me just as much when I sense how much passion and creativity others invest in their work. Over the past few weeks I have experienced moments like this – whether in working with new colleagues at Carus, at the 6th Stuttgart Choratelier, or at numerous choral concerts which I have attended. It is therefore a great honor and a special pleasure as the new Managing Director to be able to participate in this passionate enterprise which is Carus, alongside Dr. Johannes Graulich.

But this is not about us at Carus-Verlag, but about you! Our aim is to support you in your passion for choral music. I therefore cordially invite you to let yourself be inspired on the following pages. For your next rehearsal, for your next performance, and of course above all for your own enjoyment of music. Discover our new editions, in which our editors – including Stan Engebretson, Volker Hempfling, Jan Schumacher, Mirjam James – have invested their time, energy, and creativity over the past weeks and months, so that this new repertoire can enrich you and your work from now on. You can dive into the fascinating world of gospels and spirituals, for example, or travel the British Isles, singing as you go. It's worth it!



Let us support you in your choral activities, and above all share our common passion for choral music in the future!

With best wishes  
Ester Petri  
Managing Director

P.S. Have you made discoveries? I look forward to hearing what you like, what inspires you, or where you would like to see even more passion. Do write to me! By post or simply to [epetri@carus-verlag.com](mailto:epetri@carus-verlag.com)

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## IMPRINT

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from 60 copies 20% discount



# SHORT NOTES

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## JOHN HØYBYE'S 80TH BIRTHDAY

Photo: Martin Savery



The Danish composer and choral conductor John Høybye celebrates his 80th birthday in 2019. Høybye is held in high regard in Scandinavia and much further afield as a conductor, arranger, and composer, especially of choral music. As a composer, he has made a tremendous contribution

to the renewal of Scandinavian choral music, not least through the successful combination of classical choral sounds with elements from gospel and jazz music. In 1993 the Danish Choral Society named him "Composer of the Year" in recognition of his work. Six years later the Danish Composers' Society honored him with their annual prize. Jazz elements feature in his works published by Carus, including most recently *This Human Life!* for solo voice and mixed chorus (see p. 24).

## TELEMANN PRIZE FOR KLAUS HOFMANN



Prof. Dr. Klaus Hofmann is to be awarded the 2019 Telemann Prize by the City of Magdeburg. With this award, the State Capital is honoring his great commitment to the scholarly exploration and analysis of the works of Georg Philipp Telemann. The selection committee's citation reads: "As an editor and scholar with a wide and deep knowledge of many of Telemann's compositions, Klaus Hofmann is one of the best and most exceptionally well-informed Telemann authorities of our time". Many of Hofmann's editions of Telemann's works are published by Carus.

## CARUS ON INSTAGRAM

Lots of pictures and sound clips on our new Instagram channel give you an idea of what's going on at Carus. Have a look! @carusverlag

## EXPANDED MANAGEMENT TEAM FOR CARUS-VERLAG

Publisher Dr. Johannes Graulich is to manage the music publisher's business affairs jointly with Ester Petri with immediate effect. With the experienced media specialist Petri, the innovative Stuttgart publisher is rising to the different challenges presented by digitization in the music business. Carus-Verlag, one of the leading companies worldwide in choral music, has recently achieved tremendous success with "carus music", an app for choral singers. Over the last three years Ester Petri, 44, has built up and shaped the promotion and fostering of the cultural and creative industries in the German state Baden-Württemberg. She is now looking forward to new challenges in the private sector. Waltraud and Günter Graulich, who founded the publishing house in 1972, continue their involvement with the company's publishing activities.



## OFFER FOR PASSION WORKS

We are offering the practice aids for passion compositions at a special price from 1 to 31 January 2019. You can buy the works as CDs from the Carus Choir Coach series (practice CDs) and in carus music, the choir app, at a reduced price. The selection includes J. S. Bach's *St. John Passion* and *St. Matthew Passion* alongside works by Handel, Homilius and Mendelssohn. See page 31.

## Let's meet!

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

2 – 5 April 2019  
Frankfurt, Germany  
**International Music Fair**

1 – 9 August 2019  
Vaison-la Romaine, France  
**Choralies 2019**

12 – 15 September 2019  
Hannover  
**chor.com**

10 – 13 October 2019  
Shanghai  
**Music China**



## CHORATELIER ENTHRALLED

The sixth Stuttgart Choratelier (choral workshop) at Carus-Verlag, Stuttgart, met with enthusiasm. The participants were inspired in their own choral work by experts from the choral music scene in five very differently-themed workshops. The workshop leaders included Frieder Bernius, Stan Engebretson, Volker Hempfling, Mirjam James, Denis Rouger, Peter Schindler, Jan Schumacher, and Friedhilde Trünn, all of whom gave insights into their choral work and presented new repertoire.

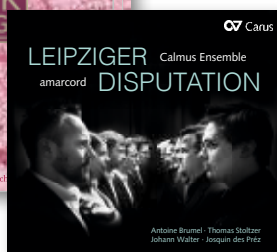
## NEW INSTALLMENT LIEDERPROJEKT

With its colorful, original illustrated song books, the LIEDERPROJEKT has conquered numerous hearts and imaginations. And the many choral collections, piano volumes, and CDs have been enthusiastically received by young and old alike. The latest installment, *Folk Songs*, invites you on a musical journey around the world (see p. 12). From the sales of the CDs, to date more than 455,000 Euros has been donated to projects which support singing with children. You can find out more about the project and the free, extensive song archive at the website [www.liederprojekt.org](http://www.liederprojekt.org).



New recordings with the Calmus Ensemble:  
**Folk Songs**  
(see p. 12)  
Carus 83.034

**Leipziger Disputation**  
Calmus Ensemble, amarcord  
Works by Antoine Brumel,  
Josquin Desprez, and others  
Carus 83.497 (February 2019)



## CALMUS ENSEMBLE 20 YEARS

A perfect blend of sound, precision, lightness and wit. These are the hallmarks of Calmus, now one of the most successful vocal groups in Germany. These five Leipzig musicians have won a whole string of international prizes and competitions, including the ECHO Klassik and Supersonic Award, and the reach of their activities is constantly expanding, taking them throughout Europe as well as to North and South America. The ensemble has now performed together for 20 years – we offer our congratulations!



Virgilio Bernardoni (editor), Hans Ryschawy (editor, Carus), Prof. Giovanni Godi (Presidente Fondazione Simonetta Puccini per Giacomo Puccini) and Gabriella Biagi Ravenni (editor)

## PRESENTATION PUCCINI ORGAN WORKS

The new volume of works for organ in the Puccini „Edizione Nazionale“ published by Carus has just been presented to the public by the editors on November 25, 2018, at the Teatro Municipale Valli in the Italian Reggio Emilia. Through the publication of the works, we gain first-hand insights into the composing activities of the young Puccini! Read more on p. 27.

# SONGS OF FREEDOM

# HAIL LELU JAH

Gospels and  
Spirituals

Powerful voices full of emotion and moving intensity is what comes to mind when we think of gospel music. And *Amazing Grace* is certainly one of the first songs you think of, a song which became famous beyond Christian churches worldwide as a protest song against slavery and as a hymn sung by human rights activists. “I once was lost, but now I’m found”. With the Christian idea of redemption, the song expresses a confident belief in liberation, the central theme of gospel music. But paradoxically, this song, which many people regard as the quintessence of American gospel music, was actually written by the former captain of a slave ship, John Newton. When he escaped from a storm at sea in 1748, he saw his salvation as divine pro-

vidence and transformed his life fundamentally in the following years. After a while he gave up his trade completely, became a clergyman, and campaigned against slavery from which he had previously made a living. His song *Amazing Grace* became extremely successful and was later adopted by the Afro-American spiritual and gospel scene, performed by artists including Mahalia Jackson, Aretha Franklin, and the Harlem Gospel Choir.

But what exactly distinguishes a gospel song, and how does it actually differ from spirituals? Stan Engebretson, editor of the new choral collection, explores the historical development.



As early as the 17th century, unison songs developed in the Southern slave communities from a unique blend of African tunes, rhythms, styles, and early Christian hymns. Handed down in an aural tradition, these pieces came to be known as "spirituals," a title derived from Ephesians 5:19, where the faithful were exhorted to sing "spiritual songs." Old Testament heroes such as Moses, Elijah, Daniel, and others were frequently chosen for their vivid stories showing strength in times of conflict. A common theme was freedom from bondage or singing of the hope for a better life ahead, free of pain and suffering.

Spirituals were a part of daily life, including work songs in a "Call and Response" style, where a soloist leads the call while the chorus responds; or slower music in reflective styles (such as *Deep River*); or bright, animated works of celebration

sung during praise meetings. Although originally unison, spirituals evolved from the 1870's forward, becoming popular as arranged choral pieces by groups led by the Fisk Jubilee Singers through master composers ranging from Harry T. Burleigh to Moses Hogan. The difficulty level spans a wide range, from simple part-songs to more extensive concert arrangements such as *Wade in the water* by Norman Luboff found in this book.

Gospel music developed much later along a parallel track. After the end of the Civil War in 1865, many people migrated north into urban centers. By the early 20th century the influence of blues and jazz became popular in this new world, leading to the development of "gospel" music with instrumental accompaniments to choral lines, sometimes featuring elaborate solos. Traditional gospel often used texts from the New Testament or other non-Biblical

sources, with simple harmonic progressions including occasional lowered thirds showing the influence of the "blues" style. Contemporary gospel increased the vocabulary with expanded jazz harmonies and added brass, wood-winds, and organ beyond the original piano combo. Newer versions today show the continuing evolution of gospel music under the influence of rock, hip-hop, rap, and others. The piano "gospel" style also became a signature of its own, seen here in *Amazing Grace*. Although it is a hymn written by John Newton in 1779, this tune technically is neither spiritual nor gospel, but is included as an example of how a gospel "style" can be adapted to various pieces.

Stan Engebretson

## HALLELUJAH

Gospels and Spirituals for mixed choir

- Arrangements of 30 spirituals and gospels for four-part mixed choir
- A cappella or with keyboard accompaniment
- Difficulty: medium
- Wide variety of styles with many new arrangements
- 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.



Conductor's score with CD

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from 01.12.2019: 13.80 €

CD with selected arrangements  
Europäischer Kammerchor, Michael Reif  
■ Carus 2.104/99

## The editors



**Prof. Dr. Stan Engebretson** (photo: left) Stan Engebretson came to Washington in 1990 as the Director of Choral Studies at George Mason University and Director of Music at the historic New York Avenue Presbyterian Church. In 2005, he became the Artistic Director of the National Philharmonic Chorale.

As well as his focus on choral work with groups including the Kölner Kantorei, which he founded in 1968 (and directed until 2015), **Prof. Volker Hempfling** (photo: right) is much in demand internationally as a conductor and lecturer. Numerous concert invitations take him throughout Germany and abroad. He regularly serves as a jury member at leading choral competitions.

## The interpreters of the CD recording

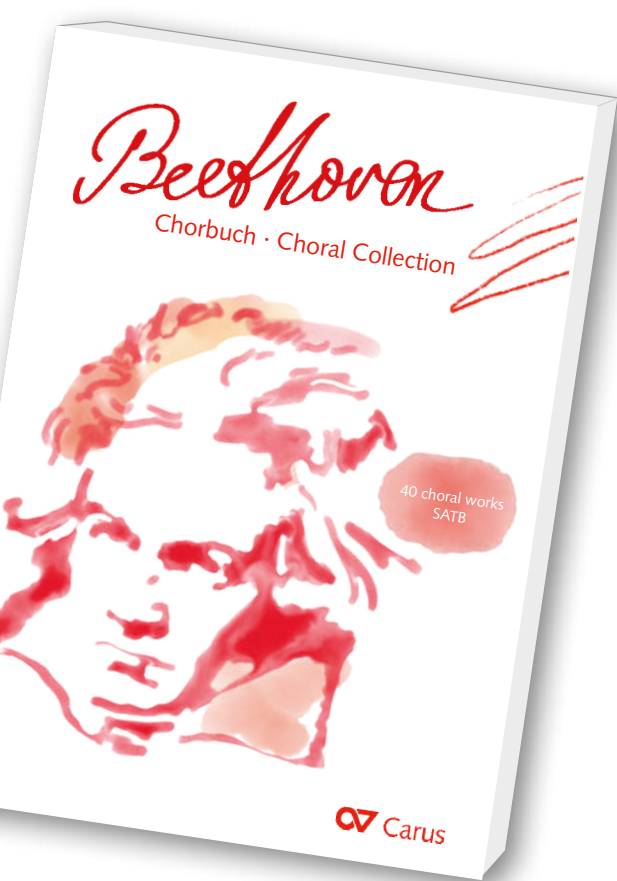


» It is great fun to perform these pieces which convey so much of the original feeling of rhythm. The newly-arranged pieces in particular really get you in the mood for spirituals and gospels. «

Michael Reif, conductor of the Europäischer Kammerchor

Video: [www.carus-verlag.com/2104](http://www.carus-verlag.com/2104)





# CANTABILE QUALITIES

## Choral music by Beethoven

Beethoven is not primarily thought of as a composer of vocal music. But that raises the question, why not? The choral collection compiled by Jan Schumacher, containing well-known and unknown choral works by Beethoven as well as original transcriptions of his works by other composers, reveals much extremely attractive repertoire.

The widely-held prejudice that “he could not write for the voice” adheres to few composers as much as to Ludwig van Beethoven. This may be due to the fact that his place in music history is primarily as a revolutionary symphonist and creator of incomparable chamber music works such as the string quartets and piano sonatas. But to imply indiscriminately that he had no idea about the human voice or did not know how to write for chorus is to draw the wrong conclusion.

Like every composer until the first half of the 20th century (the exceptions such as Chopin or Paganini confirm this rule), Beethoven was equally used to composing for both voices and instruments. His position as a composer of Viennese classicism – that is, he is thought of together with Mozart and Haydn – leads to the conclusion that a similar vocal lightness was expected from his works as was found in his contemporaries. At the same time it is all too easy to forget that in his day Beethoven was ahead of his time in many respects, and that his labelling as “classical” only applies to a very limited extent. And of course, there are many pieces among Beethoven’s choral works which are extremely good for choirs to sing. The vocal demands of the *Mass in C major*, for example, are not essentially any more difficult than those of the late Haydn Masses.

Nevertheless, the choral parts in the 9th *Symphony* as well as his greatest choral-symphonic work, the *Missa solennis*, place extremely high demands on the singers performing (although there are many cantabile passages even in the *Missa solennis*!), and has continued until now to influence the reputation of Beethoven as mentioned earlier. The extreme ranges in this work do not represent a lack of craftsmanship, but a clear compositional intention, something which is often ignored: the contrasts in the *Missa solennis* are an essential element of the work! In addition it should be taken into consideration that later, other composers too – from Berlioz through Liszt to Mahler and Reger – sometimes demanded the utmost from their choral singers. Were these composers as strongly criticized as Beethoven for having no idea about singing? In this respect Beethoven and composing for chorus fit together very well and it is worth examining his choral output as a whole!

A very popular work even during Beethoven’s lifetime was *Meeres Stille und Glückliche Fahrt* (*Calm Sea and Prosperous Voyage*) op. 112 (Carus 10.395). Beethoven set Goethe’s two-verse poem in striking fashion: the first part (*poco sostenuto* – but *alla breve* time!) vividly describes the oppressive quiet and the vast expanse of the calm sea. In the lively second part Beethoven succeeds through music in depicting both the surging and strengthening of the sea as well as the

**Beethoven Choral Collection**  
40 arrangements, SATB,  
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Texts: German (often with singable  
English texts), Scottish, Latin  
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CD will be delivered July 2019

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introductory price: 33.90 €  
valid through 30 November 2020

editionchor  
subscription price: **9.90 €**  
valid through 30 June 2019  
introductory price: 12.80 €  
valid through 30 November 2020

inner joy and hope of the boatman who, thanks to the onset of wind, can hope for a rapid voyage home. Beethoven’s entire mastery is shown in the vocal writing for the chorus and in the skillful orchestration.

Another gem, performed much less often, is the *Elegischer Gesang* (*Elegiac Song*) op. 118 (Carus 10.396), a short, restrained choral movement with string accompaniment. Beethoven composed the work in memory of Eleonore von Pasqualati who had died at the age of 24. She was the wife of Johann Baptist Freiherr von Pasqualati with whom Beethoven had a long friendship. Musically condensed phrases of great intensity await the listener, which again and again lead



into moments of softness and gentleness. The *Elegischer Gesang* may not be one of Beethoven's major works, but it is a jewel well worth discovering. Together with the vocal and instrumental parts a piano part has been handed down which can be used as an alternative to string quartet. The *Elegischer Gesang* is included in the *Beethoven Choral Collection* in this version.

Qualitatively there is no doubt about Beethoven as a choral composer; it is only in terms of quantity that his output for choir cannot compare with composers such as Haydn, Mozart, Handel, or Bach. In publishing a volume of Beethoven's choral music, this situation at first seemed to be a problem. But of course there are canons, shorter choral movements and a few of his Scottish songs, as well as excerpts from incidental music (*König Stephan* [King Stephen], *Die Ruinen von Athen* [The Ruins of Athens]), and his oratorio *Christus am Ölberge* (The Mount of Olives), all of which undoubtedly contain exciting discoveries for such a choral collection.

In addition, it is worth taking a look at arrangements of Beethoven's works of a type common at the time. It is striking that the models for the arrangements are almost exclusively taken from Beethoven's instrumental works – no wonder when we bear in mind that his slow movements always have a noble, cantabile quality. Silcher's *Persischer Nachtgesang* (based on the 2nd movement of the 7th Symphony) and the *Hymne an die Nacht* (based on the 2nd movement of the "Appassionata") are two popular examples which are included in the *Beethoven Choral Collection*. Equally exciting are the discoveries of the *Drei Aequale* (originally for brass) – the versions of these arranged for chorus by Ignaz von Seyfried were sung at Beethoven's funeral – and the *Kyrie* (after the first movement of the "Moonlight Sonata") and *Agnus Dei* by Gottlob Benedict Bierey. Inspired by these arrangements, we commissioned further arrangements for the *Beethoven Choral Collection*. So alongside reworked versions of the popular *Gellert Lieder*, leading contemporary composers

such as Heribert Breuer, Gunther Martin Götsche, John Høybye, Giacomo Mezalira, Christoph Müller or Peter Schindler have contributed new arrangements to the collection; arrangements from Clytus Gottwald and Jaakko Mäntyjärvi are also included.

All this goes to making the *Beethoven Choral Collection* a real treasure trove for all choirs which want to mark the 2020 Beethoven anniversary, but beyond that, who also want to add a really worthwhile volume to their repertoire. Every church choir or choral society – up to major cathedral choirs and ambitious chamber choirs – will find inspiration for exploring Beethoven's vocal works in the *Beethoven Choral Collection*. And through this, we will succeed in achieving for Beethoven his well-deserved appreciation as a choral composer.

Jan Schumacher



## Excellence in Choral Music

### Missa solemnis op. 123

ed. Ernst Herttrich

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each part 20.00 €  
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A CD recording with the Kammerchor Stuttgart and Frieder Bernius will be published in May 2019.

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vocal score compatible with all available music editions  
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### Mass in C major op. 86

ed. Ernst Herttrich

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vocal score XL 15.95 €  
choral score 7.50 €  
study score 26.40 €  
complete orchestral parts 196.00 €  
Carus Choir Coach,  
practice CD, each part 20.00 €  
carus music, the choir app

CD recording with the Kammerchor Stuttgart, Hofkapelle Stuttgart, Frieder Bernius, Carus 83.295

### Christus am Ölberge op. 85

Mount of Olives

**carus plus**

■ Carus 23.020 4/2019  
Full score, vocal score, complete orchestral parts, carus music, the choir app in preparation

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CD and vocal scores XL in  
large print.

### Choral Fantasy op. 80

full score, vocal score, choral score,  
complete orchestral parts

■ Carus 10.394 9/2019

### Meeres Stille und Glückliche Fahrt op. 112

Calm Sea and Prosperous Voyage

■ Carus 10.395, full score 24.90 €,  
vocal score 10.90 €, choral score 3.60 €,  
complete orchestral parts 96.50 €

**NEW**

### Elegiac Song op. 118

full score, vocal score, choral score,  
complete orchestral parts

■ Carus 10.396

**NEW**

**Kyrie** based on the first movement  
of the "Moonlight Sonata"  
choir and orchestra

■ Carus 28.009 5/2019  
full score, choral score, complete orchestral parts  
choir and organ

■ Carus 28.009/45 5/2019  
full score, choral score



# Favorite Works

When I sang Beethoven's *Mass in C* for the first time at the age of 18 in a school choir, I was immediately captivated by the magnificent music. Inspired by the idea that "if that is Beethoven's 'little' mass, how grandiose must the *Missa solemnis* then be!?", I bought myself a recording of the *Missa solemnis* straight away, listened to it immediately at home, and was stunned by it. What kind of a piece was that supposed to be?

Just under ten years later I found myself having to confront the *Missa solemnis* again, this time rehearsing and working on sections of the piece with a choir – a choir which, to my mind, was not up to the demands of the score (but under the circumstances there was "no escape" from the project for me).

My awe and even fear of the work was reinforced at the beginning of the rehearsals by the rehearsal weekend. To date it has remained the only rehearsal weekend of my entire life in which no perceptible improvement occurred between arriving on Friday and leaving on Sunday: the choir left for home on Sunday as baffled as they had arrived on Friday.

But the breakthrough came in the next regular rehearsal! What had been learned at the weekend had sunk in, and suddenly the singers understood the "Et vitam" fugue! Suddenly the majestic shone through in the *Kyrie*! Suddenly the seemingly disparate sections of the *Agnus Dei* fitted together to form a whole. The concert was ultimately a success – and to this day the choir's enthusiasm for the *Missa solemnis* knows no limits.

These thoughts would naturally not be appearing under the heading "Favorite Works" if I had not gone on to share this enthusiasm since then. The *Missa solemnis*, which Beethoven himself described as his "greatest work" (and in this case this statement is absolutely credible, despite the composer's aggressive self-promotion in his correspondence with his publishers), is a testimony to his years of wrestling with sacred music, with liturgical texts and their interpretation, and his own personal approach to faith. We feel that Beethoven was immersed in these matters in every measure. And, as with his symphonic and chamber music output, this work is completely new, but without completely upsetting the genre in music-historical terms. Rather, it is a further development and elevation of the existing. And although in his interpretation of the text, Beethoven allows the most extreme musical differences to follow on from each other in rapid succession, the work is nevertheless completely unified in itself.

I once read that Beethoven had consciously composed the *Missa solemnis* with such high demands because faith itself (or the consideration of it?) pushed everyone to his or her limits. Beethoven wanted to make this directly perceptible for both performers and audience.

It remains open as to whether this holds true – at any rate it was his aim "to awaken religious feelings amongst the singers and listeners", and it can be said that he succeeded in this. The study of the *Missa solemnis* can be uplifting for anyone! And so Beethoven's words, which he wrote at the top of the autograph of his score, are also fulfilled: "From the heart – may it return to the heart."



**Missa solemnis op. 123**  
carusplus  
ed. Ernst Herttrich  
■ Carus 40.689

**Jan Schumacher** is University Music Director of the Goethe University in Frankfurt am Main and conductor of the Camera-ta 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. As well as this he directs seminars for singers, orchestras, and conductors in many European countries and internationally. He works for Carus as editor advisor and choral instructor.



Photo: Uwe Dettmar



# A DIFFERENT PASSION ORATORIO

## The Mount of Olives (Christus am Ölberge)

In Passiontide Bach's major works always dominate concert programs. But with Beethoven's Passion oratorio *The Mount of Olives* a truly worthwhile alternative is waiting to be discovered worldwide, not only with the original German singing text. The new Carus edition therefore has included a singable English translation.

With this oratorio, Beethoven succeeded firstly in building on the 18th century tradition, and secondly in putting his own personal stamp on the nascent genre of German-language oratorio, only a few years after the Vienna performances of Joseph Haydn's *Die Schöpfung* (*The Creation*) and *Die Jahreszeiten* (*The Seasons*). As well as this, the work looks towards contemporary opera; because Beethoven was appointed house composer to the Theater an der Wien at the beginning of 1803, and opera performances could not take place during the following Passiontide, he initially devoted himself to composing the oratorio, using a text by an opera librettist. Shortly after its premiere in April of that year, he went on to compose his only opera, *Leonore*.

We would not be doing justice to Beethoven's *Christus am Ölberge* if we merely regarded it as a successor work to Graun's *Der Tod Jesu* or even Bach's *St. Matthew*

*Passion*, for it is less characterized by religious devotion, let alone a depiction of the biblical Passion story. Rather, here, the specific situation of the doubting Jesus in the Garden of Gethsemane and his arrest are dramatically portrayed in music. The plot encompasses the short scenes, from Jesus's plea for strength for the imminent Passion to his capture by the soldiers. The extremely human and emotional portrayal of Christ found in the relevant Gospel texts becomes the center of Franz Xaver Huber's much-criticized libretto (partly with justification), and Beethoven uses musical means to transmit this experience of different emotional states in a unique and, for him, characteristic way to the listeners. This is accomplished in the framework of a traditional sequence of recitatives, arias and choruses (often divided several times) through motifs, harmony and dynamics, but above all through the orchestral treatment. The lament, the almost despairing fear, the powerless terror, the despairing anger, and the prophecy of the victorious redemption culminate in jubilant praise. The "through the night into the light drama" so characteristic of Beethoven is thus also evident in his oratorio. And so, not without reason, the role of Jesus is not sung as it usually is by a calm, serene bass, but instead by a dramatic, heroic tenor.

This makes *Christus am Ölberge* a rather different Passion oratorio, one which creates a lasting impression through Beethoven's unique musical language. It outlines in dramatic fashion, by using a small section from the Passion story, a true cosmos of human feelings, and in its musical form it is without doubt unique in the history of vocal-instrumental sacred music. Beethoven's oratorio, written in just 14 days according to the composer, remains his only work in this genre, despite further requests and plans.

The Carus-Verlag edition is based on the first printed authorized edition of 1811. The only extant copies made before the first printed edition (both with autograph annotations and additions) were consulted as secondary sources.

Clemens Harasim



full score will be published in April 2019, performance material in Summer 2019

### Christus am Ölberge op. 85 **carusplus**

Solo STB, Coro SATB (also male choir TTTBB), 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, Timp, 3 Trb, 2 Vl, Va, Vc, Cb / 55 min  
German with English singable text

ed. Clemens Harasim

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# TAKEN FROM REAL LIFE

## Folk songs and their transmission



The often centuries-old folk songs of the British Isles are a colorful reflection of the everyday social life of their time: May dances, hunting songs, and of course countless diverse tales of love affairs. In the process the songs give clues about the past not only through their texts, but there is also an exciting story about the development of each song.

**H**ardly any other musical genre seems to be as difficult to get to grips with as *folk*. English writers used this term at the end of the 19th century to describe songs, ballads, and dances which were distinct from the art music of church and court, but which were also separate from the rising commercial popular music. These songs and ballads were sung in inns, at village fetes as well as in the home, largely by older generations, and differed from well-known art music in their rhythmic elasticity and often modal, unharmonized melodies.

The collectors of this time – including the British musicians Cecil Sharp, Ralph Vaughan Williams, and the Australian born Percy Grainger – wanted to document the old songs, dances, and ballads which they felt were dying out, and present them to a new public; Sharp to his pupils, and Vaughan Williams to his concert

public. And they were not the first with this interest. In preceding centuries too, folk songs had aroused the interest and inspiration of composers and poets: *Blow thy horn hunter* brought country life to the stage as theater music for the court of Henry VIII of England. *A round of three country dances* in one from one of the first printed collections with songs from town and countryside, arranged by Thomas Ravenscroft in 1611 in the version well-known to us, shows a maypole dance song from a typical village fete. And *Come live with me and be my love*, to a poem attributed to Christopher Marlowe, published in a comprehensive treatise on angling in 1653, brings to life an encounter with a milkmaid.

These examples enable us to recognize the variety of ways in which the music of everyday social life was used from early on. In this process the texts were often subject to their own devel-

opment, resulting from the difference between the way they were performed and the way they were written down, amongst other things. For particularly at the time of Queen Victoria and King Edward, when documenting songs, attention was given primarily to the melodies, but when they were originally performed it was the text which was of paramount importance. And with the transmission of texts, collectors back then were far less conscientious. Here, it was not necessarily just about preserving the "original", but in each case the content was adapted to suit the collector's intentions. An example of this is the song *I'm seventeen come Sunday*. Sharp, who wanted to introduce his pupils to the *folk song* repertoire, but at the same time did not want to abandon his moral and pedagogical values, refrained from including verses in his printed version which hinted at extra-marital affairs and excessive consumption of alcohol. By contrast, his colleague Percy Grainger had fewer reservations and notated a clearly more earthy historical version. But the social and moral constraints of the time are also clear here: even Grainger's printed version for choir and brass ensemble omits one of the com-

lected traditional Scottish tunes, and when they lacked a text he wrote a poem to fit. This is probably how *A rosebud by my early walk* was created, which is sung to the melody "The Shepherd's wife".

The material circulated was by professional composers and poets as well as amateurs. Many songs had their origins in pleasure grounds or on the stage. What led them to end up as *folk songs* is the journey they then embarked upon, when songs by ordinary people were taken up, sung further, and modified, something which gave a completely new independent existence for these songs. Steve Roud, who has recently published an extensive examination of folk songs in their social-historical context, summarizes this process in one sentence: "It is not the origin of a song which makes it 'folk' but what the 'folk' do with it".

The choral settings appear to limit this independent existence again and to rob the *folk songs* of their freedom, for the very act of harmonization represents a certain 'defining' of the piece. Sharp recalled no longer being able to recognize the original in these, like folk singers whose har-

"He refrained from including verses in his printed version which hinted at extra-marital affairs and excessive consumption of alcohol."

promising verses. But since this is available to us in his own hand, the entertaining ballad has been included in the new choral collection with its full text in a new setting by Carsten Gerlitz.

The handing down of *folk songs* is not just an oral tradition. The advent of book printing in the 15th century also enabled the production of individual handbills through which popular songs and ballads were circulated. But no music was included in these prints, and so the same texts were often sung to quite different melodies. There was a looser connection between text and melody; this is clear in songs where a differing number of syllables or words in the individual verses meant that the melody had to be adapted to fit, as, for example, in the song *There were three ravens*.

But there are also exceptions to the rule with regards to the cohesion of text and melody. Nowhere is the heart of the Scottish people better reflected than in the poems and songs of Robert Burns. And for Burns, the melody was to the fore. He col-

monized versions of their own songs are played back to them. But even as choral settings, *folk songs* offer us an insight into a music history which is otherwise fleeting and is difficult to grasp. For *folk songs* can fall into oblivion again just as quickly as they once achieved popularity. But more importantly, with each writing down and each new arrangement, a little bit more of the colorful past of this unique genre is preserved and awakened to a new life.

Mirjam James



**Dr. Mirjam James** studied musicology and psychology in Berlin and Keele, Great Britain. She currently works on research projects into music psychology at the Guildhall School of Music and Drama, London. She is editor of the song

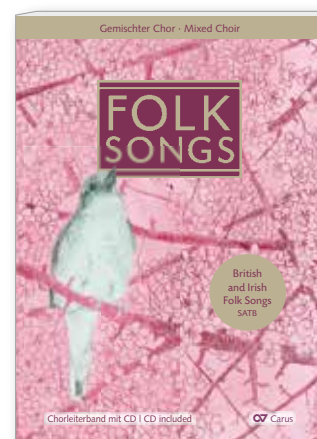
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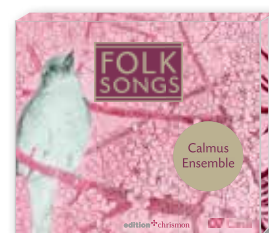
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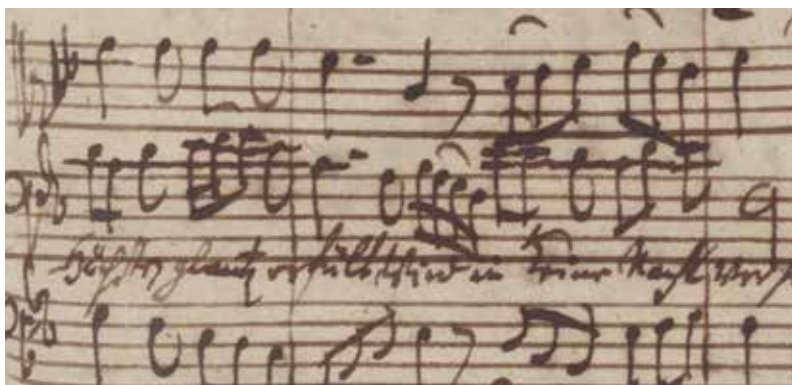
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# TOP NOTES FROM KÖTHEN



Heavenly ledger lines: "Des Höchsten Glanz", bass aria from BWV 194 (detail from the autograph)

## Johann Sebastian Bach's Leipzig parody cantatas

With his cantatas performed in Leipzig, particularly at the outset, Bach often drew on already-existing works. In the process he transformed originally secular occasional compositions into sacred cantatas, thereby ensuring their continued use. The cantatas which are based on his Köthen works have a particular idiosyncrasy which continues to preoccupy musicians today.

Exactly 300 years ago, the year 1719 began at the Köthen court with the first performance of the cantata *Die Zeit, die Tag und Jahre macht* BWV 134a by Johann Sebastian Bach. Just a few weeks before, on 10 December 1718, the cantata *Der Himmel dacht auf Anhalts Ruhm und Glück* BWV 66a had been performed for the first time on the birthday of Leopold von Anhalt-Köthen – two of the few vocal compositions from Bach's time as court Kapellmeister in Köthen which can be dated.

As the "a" in the BWV numbers indicates, these cantatas are "forerunners" of the later sacred cantatas from the Leipzig period. All in all, very few vocal works survive from the Köthen years 1717 to 1723. Almost without exception these are fragmentary surviving copies, mainly in combination with the later sacred version;

sometimes the Köthen model can only be deduced from corresponding textual passages.

In his first Leipzig cycle of cantatas Bach made considerable re-use of older compositions. Overwhelmingly it was Weimar cantatas which, adapted to the conditions in Leipzig, he performed anew here. But the secular cantatas from his Köthen period were also integrated into the first yearly cycle in sacred parody versions: so on the second and third days of Easter, and the second and third days of Whitsun, corresponding reworkings were performed with BWV 66, BWV 134, BWV 173 and BWV 184.

However, Bach's first recourse to a Köthen composition was in 1723. The cantata *Höchsterwünschtes Freudenfest* BWV 194 was performed for the first

time at the consecration of the newly-built Zacharias Hildebrandt organ in Störmthal, south of Leipzig, probably on 2 November. Just a few high instrumental parts survive from the original Köthen work. From these we know the sequence of movements of the Köthen model with its six arias and five recitatives, but not their texts. Five of the six arias were incorporated into the Störmthal cantata, including the opening chorus ("aria" here refers to the form of the text), and the sixth aria was omitted. As the writing in the autograph manuscript suggests, the recitatives very probably also came from Köthen. Probably only the two chorale movements were newly composed. Bach then included the cantata in his repertoire for the Sundays of the church year and performed it again at Trinity 1724; further performances – always slightly altered – followed.





As the first reworking of a Köthen work, the cantata for the Störmthal organ dedication shows particularly strikingly a problem common to almost all cantatas with Köthen precursors: the tessitura of the vocal parts is extremely high. The writing for the basses is overwhelmingly at the upper end of their range: straight away the first entry of the basses – a fugue theme – begins with a high  $f^1$ , but the range even goes up to  $g^1$ . And Bach sends the sopranos up to  $c^3$ . For the version for Trinity, Bach reduced the problem a little by writing the bass line differently in the recitatives, but in the opening chorus, the bass aria and in the last bass recitative the extreme tessitura remains; the other arias and recitatives are high, but not so extremely high. Although it is possible to get by in the bass arias with a tenor, that does not help the choir basses very much.

The other cantatas with Köthen roots also have high tessituras, but nowhere near as extreme. This affects the bass particularly often, for example in the final chorus of the cantata BWV 184. But the tenor (BWV 134) and the soprano (BWV 173) are also unusually stretched. The reason for the high tessitura may be found in the low Köthen 'Kammerton', or concert pitch. Bach probably underestimated the resulting problems at the Störmthal performance of BWV 194 (or he had no opportunity to deal with them), and with later reworkings from Köthen cantatas it seems probable to me that when reworking the piece, Bach adapted the vocal ranges directly – wherever possible – as he also did, albeit somewhat half-heartedly, subsequently with BWV 194.

While the later parodies of Köthen models do indeed challenge the singers considerably – however all in all achievable – but BWV 194 exceeds the limits;  $f^1$  (in exposed passages) and  $g^1$  are as difficult for the basses to reach as the  $c^3$  for an average choir soprano. At the pitch of  $a^1 = 440$  Hz (or higher) this is impossible, but also at  $a^1 = 415$  Hz the cantata is in fact too high. How can this be resolved? A transposition downwards does not work because of the instrumental parts: the oboes and violin parts reach the lowest notes of their ranges several times. If we want to transpose, we also have to re-compose, and with the violins this is often also in conspicuous places. In Störmthal Bach

demanded a high tessitura of his singers, but for a performance in Leipzig – if we interpret the evidence correctly – not only were the high notes changed, but the organ part was put a semitone downwards, too; Bach also wrote "tief Cammerthon" (low concert pitch) on the parts, indicating the orchestral parts should be tuned lower.

This may also be the best solution today. As oboes at  $a^1 = 392$  Hz are no longer that unusual, I would recommend performing this cantata as a whole at this low Kammerton (concert pitch), that is I would also encourage the strings to tune down. Even then  $c^3$  and  $g^1$  remain high notes; compared with our "everyday tuning" these would "only" be  $b$  flat<sup>2</sup> and  $f^1$ ; the  $f^1$  often used in the bass becomes an almost bearable  $e$  flat<sup>1</sup>. We only have to transpose the organ part, depending on the pitch by a minor second to a minor third. But it is worth the effort for this far-too-seldom performed cantata. The work can then be combined – true to style – with, for example, some of Bach's instrumental music from Köthen.

Uwe Wolf



Dr. Uwe Wolf has been Chief Editor of Carus-Verlag since 2011, after holding various positions in Bach research for over 20 years. The Complete Edition of the Sacred Vocal Works of J. S. Bach was published by Carus under his direction, with the edition concluded in 2017. He considers it essential to make the results of scholarship usable for practical performance.

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Carl Gustav Carus (1789–1869): spring landscape near Leipzig

# THE MOST NATURAL MUSIC OF ALL ...

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## Singing in the open air

“It is the most natural music of all when four people go out together in the woods or in a rowing boat, and carry the music with them and inside them”, wrote **Felix Mendelssohn Bartholdy** on 1 August 1839 to his friend Klingemann. The previous year Mendelssohn had published his first collection of *Sechs Lieder für Sopran, Alt, Tenor und Bass* op. 41 and added a postscript to these which made clear his intentions with regard to the choral songs: “Im Freien zu singen” („To sing in the open air”). With this he literally meant “under an open sky” in contrast to the concert hall; he was thinking of cultured social gatherings such as he had experienced in his parents’ park-like garden in Berlin or at a woodland fete near Frankfurt, where singers and listeners had enjoyed his songs, along with fruit, juice, and wine. The songs were intended to be in harmony with nature in their content and their style. Most of his songs for mixed choir are based on nature poetry; Mendelssohn particularly loved spring with all its connotations of renewal, awakening, song, and love. His second collection of choral songs op. 48 (1840) contains two magnificent spring songs – *Frühlingsahnung* and *Frühlingsfeier* after poems by Ludwig Uhland. The forest

stands programmatically at the beginning of the first song collection, here as a place of longing for the city dweller who envies the birds free in the forest; this is very similar to the famous *Abschied vom Walde/O Täler weit, o Höhen*, which has become a folk song. Mendelssohn’s choral songs are suffused with the ideal of the “most natural music”, to be equated with the aesthetic of “noble simplicity”. Hence the strophic song form, triadic melodies and avoidance of counterpoint play a major role; but at the same time the songs are full of fine artistic interior structures.

## Ballads and romances

Mendelssohn’s friend **Robert Schumann**, undisputably one of the greatest masters of the solo song, also wrote numerous songs for choir which are surprisingly far too little known. Whereas lyric poetry played a major role in solo song, with choral songs Schumann concentrated more on narrative poetry. “With true passion I have begun to write a collection of ballads for choir; something which I believe does not yet exist”, he wrote in March 1848 to his publisher. Schumann laid claim to having created something new, probably specifically for the genre

of songs for mixed choir. Narrative songs were already widespread for male voice choir, and of course in the solo songs of e.g. Carl Loewe. As early as the first of four collections of *Romanzen und Balladen* (op. 67) of 1849, Schumann demonstrated his varied approach to ballads: harmonically somber in the *König von Thule*, ironically-jokey and written in dialog in *Schön-Rohtraut*, and dramatic in *Ungewitter*. The showpieces are *Romanze vom spanischen Gänseublen* op. 145, no. 5 and *Bänkelsänger Willi* op. 146, no. 2. Here, Schumann used the term ‘romance’ instead of ‘ballad’ – the usual name for a verse genre from Romance languages based on old sagas or historical events, although he also included Scottish lyric poetry by Robert Burns. But despite the emphasis on rather folk-like narrative poetry in his choral writing, Schumann also drew on other kinds of poetry, e.g. in his *Vier doppelchörige Gesänge* op. 141 (1849) with the opening piece *An die Sterne* and Goethe’s *Talisman* as the conclusion. With this harmonically audacious work, which does not use double-choir texture in a historicising manner and has nothing of the song-like, Schumann once again embarked on “completely undeveloped terrain”, as he wrote to his publisher.

## Music-making in the home

With the rapid rise of mixed-voice choral societies in the bourgeois era, choral song rapidly established itself as a genre and was enthusiastically cultivated by numerous composers. Although Mendelssohn had avoided using the piano as accompaniment in his choral songs, as for him it “tasted too much of the drawing room and the music cabinet”, an increasing number of secular songs with piano accompaniment were composed. Here, the composers did not always have the large concert hall in mind, but more especially musical evenings and entertainment in bourgeois households. From the 1860s onwards many quartets with piano were written; in this context **Johannes Brahms's** vocal quartets with piano accompaniment (opp. 31, 92, 103, and 112) and especially his op. 64 (🎵 *Der Abend* from op. 64) were influential. The choral performance of such solo quartets was also customary with the *Liebeslieder Waltzes* op. 52 and the *New Liebeslieder Waltzes* op. 65 even during Brahms's time, and was tolerated, albeit under protest, by the composer. The Brahms admirers **Heinrich von Herzogenberg** and **Josef Gabriel Rheinberger** also wrote magnificent quartets, and we can gain an impression of these from such works as Herzogenberg's 4 *Nottornos* op. 22 (🎵 no. 2: *Die Nacht ist wie ein stilles Meer*) or Rheinberger's 🎵 *Die Wasserfee* op. 21 of 1869.

## Folk song or “in folk style”

For the development of the choral song in the wake of Mendelssohn and Schumann the aesthetic consideration of folk song was significant; this was associated with the folk song collections of the 19th century in which primacy was always given to the authenticity of the texts and melodies collected and to their artistic treatment. Feelings ran high because Anton Wilhelm von Zuccalmaglio, in both his volumes *Deutsche Volkslieder mit ihren Original-Weisen* (1838/40), and the Tübingen composer Friedrich Silcher not only collected songs, but occasionally also recreated works in folk style. **Johannes Brahms** remained quite relaxed about this: “I can quite easily distance myself from this argument – authentic or inauthentic”, he wrote in 1894 to his friend Deiters, referring to his own folk song arrangements. For Brahms it was above all the quality of the text and the melody which counted, and he devoted himself from 1854 until shortly before his death to the arrangement of

folk songs, including famous pieces such as 🎵 *Da unten im Tale* or the modally-influenced old song about 🎵 *Schnitter Tod*. However, Brahms published all his arrangements without opus numbers. Brahms's admirer Heinrich von Herzogenberg was inspired to make numerous arrangements of sacred and secular folk songs by *Böhme's Altdeutsches Liederbuch* (1877), in which he experimented with different approaches, even counterpoint. A beautiful example is 🎵 *All mein Gedanken die ich hab*.

Conversely **Josef Gabriel Rheinberger**, who had actually elevated the “natural” to a compositional principle and most definitely composed “in the folk style”, declined to arrange well-known folk songs. In his eyes folk songs were the realm of untrained singers; when they were sung by a “singer versed in art ... everything was without charm, all effect lost; it then sounded as if they were profaned – like a bloom without dew” (he wrote on 26 September 1900 to Henriette Hecker). Rheinberger's preference was for nature poetry: “It lies above the silence of the forests, in the song of the birds, in the raging of the storm, in the depth of pain, in the idea of the greatest happiness and turns, consciously or unconsciously, time and time again to the eternal source of everything, to God”, he wrote in 1900. So above all it is nature poems which are found in his work, such as 🎵 *Dennoch singt die Nachtigall* (op. 170, no. 5 of 1892) or 🎵 *Die Quelle* from op. 170. With these nature poems and his spring songs and nocturnes he – late in the century – connects with Mendelssohn, Schumann, and Brahms.



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



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# IN THE SPIRIT OF THE MASTERS

## Bruckner's *Requiem* and Bossi's *Missa pro defunctis* – two 19th century Requiem settings

**One had Mozart in mind, and the other Palestrina as a model. But even with their deep-rootedness in tradition, the Requiem settings by Bruckner and Bossi are thoroughly original representative works of their genre which are definitely worth discovering.**

"Requiem aeternam dona eis, domine" (Eternal rest, grant unto them, O Lord). Who does not inwardly hear Mozart's setting of this work when reading the opening words of the Requiem Mass? Mozart's unfinished *Requiem* is without doubt the best-known work in the genre – a genre which encompasses more than half a millennium of polyphony and counterpoint, from the first surviving *Missa pro defunctis* by Ockeghem to the present day. Straight away in the Introit, from which the name "Requiem" derives, the purpose of the Requiem Mass is clearly expressed: the plea for repose for the soul of the deceased. In this function the Requiem has been a component of church funeral and memorial services for centuries, that is, it served purely liturgical purposes. Only in the 19th century was it increasingly separated from the context of worship. Challenging works were composed which were intended for prestigious church occasions or even for the concert hall, such as the great Requiems by Berlioz, Verdi, and Dvořák. The Protestant composer Brahms went a step further and dispensed with the Latin mass text entirely in his *Deutsches Requiem* in favor of freely-chosen biblical texts which reflect dying and comfort the bereaved. Since then there have been numerous works which bear the title "Requiem", but stand apart from the "*Missa pro defunctis*" in text and function.

By contrast, the Requiem settings by the Catholic composers Anton Bruckner and Marco Enrico Bossi, both closely associated with the church, remain true to the liturgical framework, as do works by Rheinberger and Fauré. They were originally written for memorial services and are therefore limited not only in extent, but also in their choice of musical means. With the consequence that even amateur or semi-professional performances can be extremely successful.

"It is not bad!" Anton Bruckner's judgement, expressed in the last years of his life about the *Requiem* he wrote at the age of 24, seems terse and somewhat distant. But the very fact that at this later point in his life, Bruckner once again made some

small revisions to the work, makes it clear that he still identified with his first large-scale composition. The *Requiem* in D minor, a good half hour in length, was composed in 1848/49 in memory of Franz Sailer who had died suddenly. Sailer was notary of the St. Florian Monastery, and Bruckner worked for him at the time as a trainee teacher and organist. In Sailer, Bruckner lost a father-like friend and a benevolent patron. His *Requiem* was first performed in September 1849 in St. Florian on the first anniversary of Sailer's death.

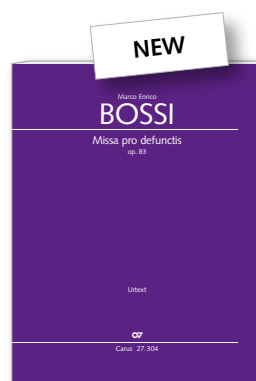
Not much of Bruckner's later personal style can yet be recognized in the 24-year-old's work. It is distinguished much more by a simple and transparent musical language, which is close to Viennese classicism and is influenced by the Requiems of Mozart and Michael Haydn. The melodic reminiscence of the "Requiem aeternam" at the beginning, as well as the choice of key, specifically recalls Mozart. The suggestion of the early Bruckner biographer Max Auer that with this quotation, Bruckner had asked for "Mozart's blessing in a manner of speaking" for his first major work, is not without its attraction.

The *Requiem* is richly colored, and written with a wide range of styles and scorings. The chorus is mainly in block-style homophonic writing, occasionally also in effective unison, but in the grand "Quam olim" double fugue Bruckner also demonstrates his contrapuntal skill. The "Hostias" movement, scored for four-part male-voice chorus accompanied only by trombones, has a quite special character. Short unaccompanied sections ensure a varied sonority. The solo parts, accompanied only by strings and organ, are distinguished by particularly graceful melodic phrases.

In 1887 Bernhard Deubler, the choirmaster at the St. Florian Monastery, expressed himself less reservedly than Bruckner did about the early work of a composer who had since gone on to become a famous symphonist: "The work has wonderful beauties and demonstrates the existence of the powerful genius even in those years."



**Anton Bruckner**  
(1824–1896)  
**Requiem D minor**  
WAB 39  
Soli SATB, Coro SATB,  
3 Trb, Cor, 2 VI, Va, Vc,  
Cb, Org / 38 min  
ed. Anselm Eber  
■ Carus 27.320,  
full score 42.90 €,  
vocal score 17.50 €  
choral score \*10.95 €  
complete orchestral  
material 114.50 €



**Marco Enrico Bossi**  
(1861–1925)  
**Missa pro defunctis**  
op. 83  
Coro SATB, (Harmo-  
nium, Org) / 38 min  
ed. Guido Johannes  
Joerg  
■ Carus 27.304,  
full score 32.00 €,  
choral score \*10.95 €  
organ 17.95 €

(February 2019)



The *Requiem* by Marco Enrico Bossi is also a very early work. Bossi wrote the *Missa pro defunctis* at the age of about 30, when he was teacher of organ and harmony at the Conservatory in Naples (born in Salò on Lake Garda, Bossi later worked in Venice, Bologna and Rome). Verdi's praise for his young colleague dated from this time: "In Naples they have a great musician, Bossi, the best organist in Italy and perhaps even outside Italy". Marco Enrico Bossi did indeed make history as one of the best organists in Italy. So it is not surprising that a major portion of his extensive compositional output, which Verdi likewise acknowledged as masterly, is devoted to the organ. But the composer, who began his musical career in the 1880s as director of music at Como Cathedral, also composed many beautiful and charming choral works.

The *Requiem*, a good half an hour in length, won a composition competition, and received its premiere on 19 January 1893 at the Pantheon in Rome. This is the place which became the burial place of the first Italian kings after the unification of Italy. The four-part *Missa pro defunctis*, which even contained a few sections by Giovanni Tebaldini in this early version, was performed in a memorial service for King Vittorio Emanuele II. Bossi later replaced Tebaldini's sections with his own, and also added an *ad libitum* accompaniment for organ or harmonium; this occasionally contributes to the fullness of sound, but in so doing is restricted to supporting the choral voices and can make a performance considerably easier. Bossi's complete version of the *Missa* was in turn performed at the Pantheon in 1906, this time to commemorate King Umberto I who had been murdered a few years earlier.

In the *Missa pro defunctis* we can hear that Bossi was close to the Cecilian movement; this was the 19th century movement for the restoration of sacred music which aimed to give dignity and seriousness back to church music in Italy, which had been infiltrated by operatic forms of expression. Characteristic of this restoration movement is the recourse to contrapuntal vocal polyphony of the Renaissance. The many imitative vocal entries recall Palestrina and his contemporaries, as does the constant alternation between polyphonic and homophonic sections. The *Missa* is not merely a stylistic copy, but in its blended sound, finds space for harmonic boldness and a modest modernity, while never jeopardising its pleasing sound and singability.

The similarities between the Requiem settings by Anton Bruckner and Marco Enrico Bossi do not extend beyond their liturgical purpose. Composed at a distance of almost half a century, and created under completely different conditions, these Requiem settings invoke quite different traditions – Viennese classicism on the one hand, and the vocal polyphony of the Renaissance on the other – and thereby represent two different facets of the widely varied 19th century Requiem repertoire.

Ute Brüdermann



**Dr. Ute Brüdermann** studied musicology, German language and literature, and computer science in Hamburg and Bologna. After research visits to Venice and Bologna she received her doctorate in 2004 with a dissertation on Luciano Berio's music theatre works. She is a freelance author.



Venues of the premieres: Linz, St. Florian Monastery (above), and Rome, the Pantheon (below, at the time of the premiere)

## REQUIEM SETTINGS at Carus (selection)

**Johann Michael Haydn**  
**Requiem** in C minor  
MH 155  
■ Carus 50.321

**Luigi Cherubini**  
**Requiem** in C minor  
**carus plus**  
■ Carus 40.086

**Joseph Gabriel Rheinberger**  
**Requiem** in E flat major  
■ Carus 50.084

**Wolfgang Amadeus Mozart**  
**Requiem** KV 626  
version by Süßmayr  
**carus plus**  
■ Carus 51.626  
version by Robert Levin (1993)  
■ Carus 51.626/50  
version by Richard Maunder (1986)  
■ Carus 40.630

**Gabriel Fauré**  
**Requiem** op. 48  
**carus plus**  
version for small orchestra (1889)  
■ Carus 27.311  
version for symphony orchestra (1900)  
■ Carus 27.312

**Charles Gounod**  
**Requiem**  
■ Carus 27.315

**Johannes Brahms**  
**Ein deutsches Requiem**  
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arrangement for chamber ensemble  
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version for small ensemble  
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Detail of the Casing of the organ of Saint-Sulpice, Paris Photo: Bastien Milanese

# SEDUCTIVE TIMBRES

## The Organ Symphonies of Charles-Marie Widor

It is possible that Charles-Marie Widor inherited an inventive spirit: at any event, his mother's family tree boasted several personalities renowned for innovative achievements, such as the brothers Montgolfier, the inventors of the hot air balloon. Widor's musical career was certainly determined by his father, organiste

titulaire of the Saint-François-de-Sales church as well as being active as a pianist, composer and music teacher, and a highly esteemed musician. It was from him that Widor received his first organ lessons. Already in 1855, when he was an 11-year-old pupil at the Collège des Jésuites in Lyon, he became organist of the chapel

at the Collège and regularly deputized for his father at Saint-François-de-Sales. The organ builder Aristide Cavaillé-Coll – a friend of the family – played an important role in furthering Widor's career. In 1863, thanks to Cavaillé-Coll's intervention, Widor spent some time in Brussels, where, among others, he studied the organ with

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



### Great organ works

The series A makes a representative selection of the great symphonic organ works of Widor available for the first time in modern Urtext editions. The primary source in each case is the last edition published during Widor's lifetime, together with any corrections made by the composer after publication. Earlier editions have also been consulted for the clarification of any variant readings. Tips by the editor Georg Koch on the performance of particular passages also provide valuable stimuli for interpretations.

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At the end of the 1860s, Widor moved to Paris where, in January 1870 at the age of only 25, he was appointed organist of the large Cavaillé-Coll organ of the Saint-Sulpice parish church as successor to Louis James Alfred Lefébure-Wély who had died a short while previously. Once again, Cavaillé-Coll had exerted his influence and had (together with Charles Gounod and Camille Saint-Saëns) interceded with the church council for Widor's appointment. Originally the appointment was limited to a year, but – in spite of the fact that this provisional arrangement was never rescinded – Widor remained organist at Saint-Sulpice for almost 64 years.

Cavaillé-Coll's profound influence on Widor's musical development was not restricted to these interventions. It was above all the organs which Cavaillé-Coll built in Paris – milestones in the development of the French symphonic organ – whose significance for Widor's compositional work cannot be overestimated. At that time, the organ of Saint-Sulpice, built in 1862, was one of the largest organs in the world. Widor himself reported the inspiring effect of its sound: "If I had not experienced the seduction of these timbres or the mystical attraction of this surge of sound, I would never have written organ music." Widor self-confidently named his large scale organ works "Symphonies". With regard to the distinctive interaction between symphonic organ, organ performance and organ composition these works were successors to César Franck's *Grande Pièce Symphonique*: published in 1868, this was the first French organ composition to draw on the symphonic character, both in its dimensions and with respect to the organ's orchestral sonorities.

An initial series of four organ symphonies was published by J. Maho in 1872 as op. 13. Widor's pupil Louis Vierne commented over 30 years later: "It is the greatest monument ever erected to the glory of the organ since J. S. Bach." In 1879, Maho's successor Hamelle published the Symphonies V and VI with the opus number 42 as the first part of a series which, once again, contained four works. These symphonies, furnished with initial revisions and augmented by *Symphonies VII* and *VIII*, were reissued in 1887. Moreover, Widor initiated a reprint of *Symphonies I–IV* as part of the 1887 edition, albeit in some parts in extensively revised form. Widor concluded his symphonic organ oeuvre with the *Symphonie*

*Gothique* op. 70, published by Schott in Mainz in 1895 and the *Symphonie Romane* op. 73, published by Hamelle in 1900.

Widor's symphonies are not so much symphonies in the proper sense as rather large-scale suites. In spite of their multi-movement structures, they hardly orient themselves after the symphonic form as the concept of a coherent whole. This is demonstrated among others by the complete absence of sonata form in the first four symphonies. In the *Symphonies* op. 42, however, an approach to symphonic form and style in the above sense can be observed. Thus the individual movements here display a more extended structure which is associated with higher demands on the performer. Only from the *Symphonie VII* onwards do intermovemental, cyclic connections become apparent. Widor makes use of motives from the Gregorian Christmas introit *Puer natus est* in two movements of the *Symphonie Gothique*, and the cyclic connection of all the movements of the *Symphonie Romane* is based on the Gregorian *Haec dies*, which is the Easter Sunday Gradual. First and foremost, the symphonic character is based upon its close connection to the symphonic organ with its extended sonorous possibilities. It was Widor's intention to establish a body of sound equal to that of the Romantic orchestra and, with this in mind, to shape the sonorities of his organ symphonies. Hence, Widor's organ works are closely tied to the sound of the French symphonic-Romantic organ as developed by Cavaillé-Coll. As he stated in the foreword to his organ symphonies: "The modern organ is thus symphonic in essence. The new instrument demands a new language, an ideal differing from scholastic polyphony."

In 1890 Widor was appointed organ teacher at the Paris Conservatoire as successor to César Franck, who had died on 8 November. Following the example of his teacher Lemmens, Widor fundamentally restructured organ teaching, focusing on the interpretation of Bach's works. Widor is considered the founder of the "French organ school"; among many important organ personalities, his students included Louis Vierne, Charles Tournemire, Marcel Dupré and Albert Schweitzer – whom Widor encouraged to write his Bach biography. On 1 October 1896, Widor took over the composition class from Théodore Dubois who had been appointed director. In contrast to his previous activity as organ teacher, Widor was not able to leave a similar lasting impression as a composition teacher.

Nowadays, Widor is mostly recognized as a composer of organ music, often known only for the *Toccata* of his fifth *Symphonie*. His complete oeuvre, however, includes almost all musical genres: piano music, chamber music, symphonies, operas, ballets, church music – including the *Mass* op. 36 for two choirs and two organs –, songs and solo concertos. Even though Widor's musical language changed over the course of his 60 years of composing, it always remained rooted in the tradition of the 19th century. Thus, after 1900, his music was no longer considered modern. In spite of this, Widor was one of the most highly decorated musical personalities in France. He was Grand Officier of the "Légion d'Honneur" and a member of the Institut de France in the Académie des Beaux-Arts; from 1914 he was its secrétaire perpétuel. He also received numerous foreign awards: among others, he was a member of the academies of art of Berlin, Brussels and Stockholm. But even more than these awards, it is the success of his organ works which emphasizes his significance as a composer. His *Toccata* has established itself in churches all over the world – it is time to discover the other works of this great composer which stand in the shadow of this virtuoso piece.

Georg Koch

translation: David Kosviner



**Georg Koch** is director of Music at the parish of The Sacred Heart in Singen and responsible for the Church music in the District of the lake of Constance. He also works as an organ adviser and lecturer. He has edited the organ works of Charles-Marie Widor for Carus.

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## An attack and its consequences

It was a shock for Mendelssohn to receive news in July 1844 that there had been an attack on the King of Prussia, Frederick William IV, for whom he worked. A former mayor wanted to take revenge with a pistol for his apparently unfair treatment, and only by a great stroke of luck did the King and his wife escape unharmed. The attacker was caught. Even though his position as General Music Director had become burdensome to Mendelssohn, so that he resigned his position in autumn of that year, he nevertheless had a close relationship with the King. So it should be seen as an expression of genuine relief about the happy outcome of the attack that he set about writing a psalm setting with a blessing, and sent it to the King with a dedicatory inscription. He wrote the composition for double choir and set the words

of the psalm in responsorial fashion a cappella, which he knew the King appreciated. Later he included the composition, slightly altered and with orchestral accompaniment, in his oratorio *Elijah*. The piece became one of his most successful works, not only as part of the oratorio, but also as a separate choral piece. A facsimile edition of the autograph manuscript is published by Carus-Verlag (Carus 24.407).

Do you know which composition it is? – Write to us at [carus-magazin@carus-verlag.com](mailto:carus-magazin@carus-verlag.com) by 1 March 2019. There are five copies of our CD of Mendelssohn's *Sacred Choral Music* for correct entries.\*

Sacred choral music represents a cornerstone of Felix Mendelssohn's work and reflects his musical development and versatility. The complete recording by the Kammerchor Stuttgart under the direction of Frieder Bernius – the result of a project stretching over more than two decades – has been highly praised by the press and has received numerous awards. To mark the 50th anniversary of the choir, this double CD presents the highlights of the complete recording: the most beautiful psalms, church hymns, chorales, mass movements, excerpts from the oratorios and the *Lobgesang*.



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Psalm 42 "Like as the hart"  
■ Carus 40.072

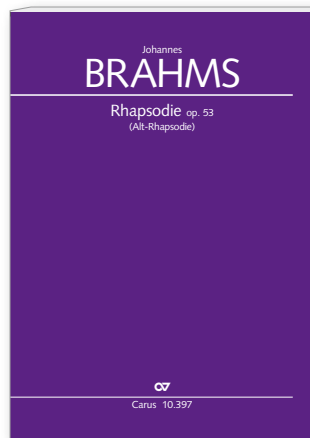


## Carl Loewe (1796–1869)

**Das Sühnopfer des neuen Bundes** (dt)  
Soli SATTBB, Coro SSAATTBB, 2 VI, Va,  
Vc, Cb, Timp / 105 min  
ed. Reinhold Kubik, Claudia Seidl

Carl Loewe is known nowadays almost exclusively as a composer of ballads, but he was close to the spirit of his time and also composed a number of oratorios for the amateur choirs which became so numerous in the Biedermeier period. *Das Sühnopfer des neuen Bundes* reveals a wealth of expressivity using only a modest scoring. The solo parts can easily be performed by good amateurs, the well-known chorales give audiences the opportunity to join in the singing, and the scoring, mainly for small string group, underlines the emotions expressed by the soloists. In this oratorio we can hear Loewe's admiration for the Bach Passions, yet his characteristic musical language, typical of the time, shows that something new could develop from it. New revised edition.

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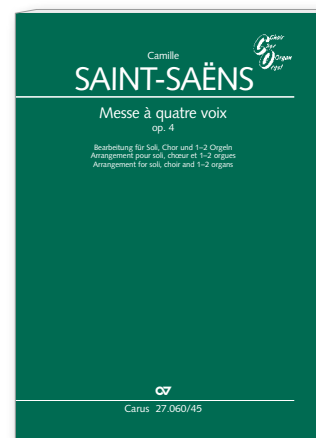


## Johannes Brahms (1833–1897)

**Alto Rhapsody** op. 53 (dt)  
Solo A, Coro TTBB, 2 Fl, 2 Ob, 2 Clt,  
2 Fg, 2 Cor, 2 VI, Va, Vc, Cb / 14 min  
ed. Rainer Boss

Johannes Brahms's *Alto Rhapsody* is published here in a new Urtext edition for present-day performance practice. It is based on the 2nd impression of the first printed edition, as this is regarded as the authentic musical text following the last revisions made by the composer. The musical setting of Goethe's poem *Harzreise im Winter* opens with a somber beginning, then by turning to divine powers, it arrives at a hopeful new level. The work – which was composed in connection with the marriage of Julie, the daughter of Brahms's revered Clara Schumann, in 1869 – impresses above all with its personal touch as well as its pioneering progressive harmonies and enormous compositional power, which still entice listeners into the concert hall.

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## Camille Saint-Saëns (1835–1921)

**Messe à quatre voix** op. 4 (lat)  
Soli SATB, Coro SATB, Org, Org ripieno  
45 min  
ed. Léon Roques

Among the sacred works by Saint-Saëns there are just two settings of the mass: the *Messe de Requiem* op. 54 from his middle period (1878), and the *Mass* op. 4 dating from 1856. This was first performed on 21 April 1857.

As an alternative to the original version with large orchestra and Grand Orgue, Carus-Verlag is now publishing the version for organ made by Saint-Saëns's contemporary Léon Roques. It contains the original part for grand orgue as well as an organ arrangement of the orchestral writing in score notation, but also provides for the possibility of a performance with just one instrument. The vocal parts (for soloists and choir) are identical with the edition of the original version, so that the vocal score and choral score of that version can be used.

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**Maurice Ravel (1875–1937)**

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Clytus Gottwald's sophisticated arrangements for chorus a cappella have very successfully established themselves in the choral repertoire all over the world. In his choral transcriptions, Gottwald applies the vocal compositional techniques of contemporary music, which he studied as the long-standing director of the Schola Cantorum, to traditional compositions, using the highly differentiated sound to reveal the structures of these works.

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Coro SATBarB / 4 min

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**Ave Maria in D flat major (lat)**

Coro SATB / ed. Stefan Schuck

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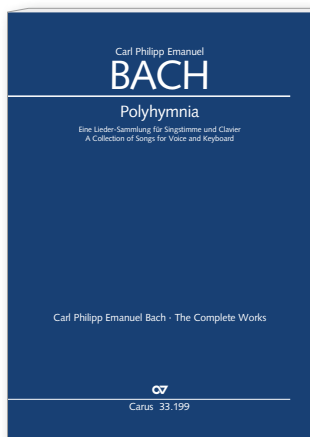
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the works by Ch. G. Belcke, A. Terschak, H. R. Bishop, and S. Laville the flute imitates bird song. The compositions by J. H. Altès and A. M. Panseron are also based on contemporary texts about nature and love.

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Photo: Wolf Peter Steinheisser

## From tango to TV, Latin to liturgica Bobbi Fischer's musical universe

**U**niversal is an ambitious adjective, but one which perhaps best describes the musician Karl Albrecht Fischer, alias "Bobbi Fischer". Beginning with classical music, his musical horizons encompass chansons, Latin music and jazz, and extend to world music. There is hardly a musical style he has not tried out, played, or composed in. As a creative musician he draws on many years' varied experience, whether as an orchestral violinist or as pianist in jazz, Argentine tango, or many other genres of popular music.

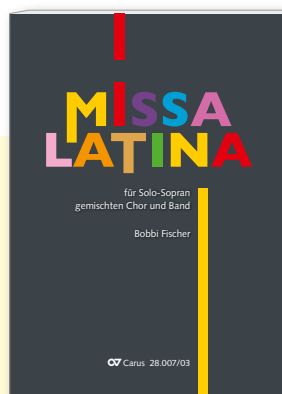
He took violin lessons as a child, but was self-taught on the piano, only taking formal lessons at the age of 17 with a view to studying music. He studied school music, jazz and popular music, and film music at the Musikhochschule Stuttgart

and the Filmhochschule Ludwigsburg. As a pianist, arranger, and composer, he has gone on to enjoy a busy career with several different ensembles. For over 25 years he toured with the music-comedy group "Tango Five". He now performs with his trio "Berta Epple" which includes jazz musicians Gregor and Veit Hübner on violin and double bass. He plays tango with Raúl Jarena, and as a jazz pianist he accompanies artists including Joo Kraus, Torsten Krill, Fola Dada, and Ines Martinez.

Fischer has composed numerous choral arrangements for Carus-Verlag, often clever and humorous, in their vitality exciting for performers and audiences. What especially fascinates him is the combination of music with elements such as language, image, movement, and dance. His

music is therefore particularly well-suited to the theater, dance theater, or on television. Fischer has composed the film music for various productions by the director Titus Selge, and for several episodes in the crime thriller series *Polizeiruf 110* and *Tatort*. But his music is equally at home in the church. He has composed a *Missa Latina* and most recently a *Magnificat* for the C.H.O.I.R. project at the Ochsenhausen Landesmusikakademie. Both compositions create a link between Europe and South America by drawing on the wealth of Latin American musical styles and Afro-Cuban rhythms. These performances have been extremely well-received by audiences. With his works, Fischer knows how to open up ever-new surprising worlds of expression – a simply amazing colorful, sparkling universe.

Christina Rothkamm



■ CD Carus 83.483

### **Missa Latina (lat)**

Solo S, Coro SATB (with divisi), VI, Bandoneon (or Accordion), Pfte, Cb, Drums, Perc / 35 min

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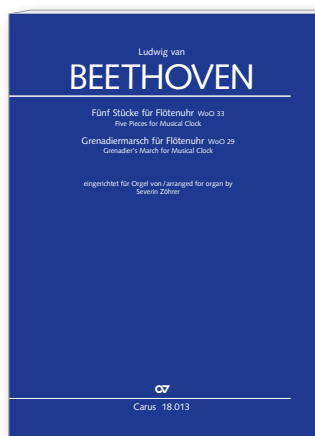


### **Magnificat (lat)**

Solo S, Coro SATB (with divisi), Alt-Sax / Fl (1 player), 2 VI, Pfte, Cb, Perc (3 players: Drum Set, Congas, Claves, Guiro, Shaker) / 33 min

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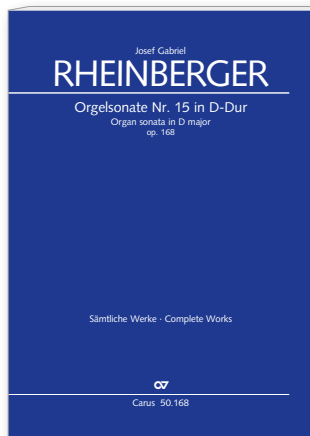
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Org  
ed. Severin Zöhrer

Like almost all the great composers of Viennese classicism, Beethoven too wrote for the mechanical organ, an instrument which was very popular with the public in its day, controlled by a cylinder and equipped with organ pipes. His compositions for this instrument are included complete in this edition, carefully arranged for performance on a conventional organ. These extremely charming works are now available, suitable not only for concert use, but with their length of about two to six minutes, they are also suitable for church worship.

The *Grenadiermarsch* is available for the first time in an arrangement for organ.

■ Carus 18.013, full score 18.50 €



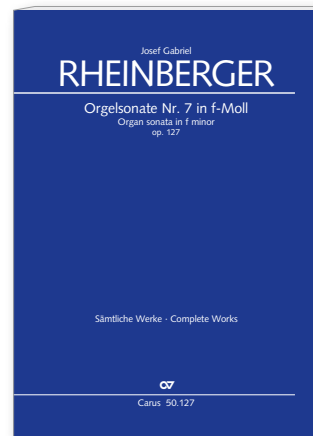
### Josef Gabriel Rheinberger (1839–1901)

#### Organ Sonata No. 15 in D major

Org / 22 min  
ed. Martin Weyer

The *Organ Sonata* composed in 1891 is distinguished by its richly varied form. The 1st movement is entitled "Phantasie" and comprises an *Andante amabile*, followed by an *Agitato* in free sonata form. In the 2nd movement chorale-style passages alternate with fugal sections, and the 3rd movement begins with a free rhapsodic Introduction, followed by a fugue, archaically entitled "Ricercar".

■ Carus 50.168, full score 16.00 €



### Josef Gabriel Rheinberger (1839–1901)

#### Organ Sonata No. 7 in F minor

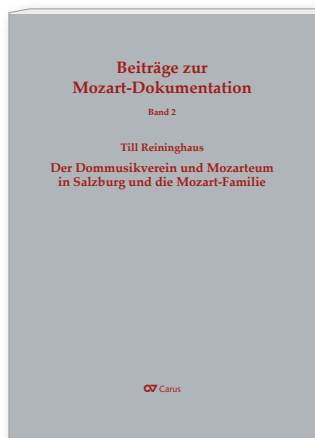
Org / 26 min  
ed. Martin Weyer

The three-movement *Organ Sonata* no. 7 in F minor op. 127 dates from 1881. A *Praeludium* with five striking themes is followed by an *Andante*, which Rheinberger himself arranged a few years later as a *Rhapsody* for violin or oboe and organ. The *Finale* contains a fugue with two themes.

■ Carus 50.127 full score 15.00 €

Separate editions from the Rheinberger Complete Edition

## NEW BOOK



Till Reininghaus

#### Der Dommusikverein und Mozarteum in Salzburg und die Mozart-Familie (dt)

This study fills significant gaps in our knowledge of the promotion and study of Mozart in Salzburg in the first half of the 19th century. In producing it, numerous sources have been evaluated in detail for the first time. At its heart stands the history of the Dommusikverein und Mozarteum, the institution for fostering Mozart's work in the composer's birthplace, which over the course of the following years established an authoritative status both in Salzburg and further afield. In the research particular empha-

sis was placed on the relationship between the Verein (Society) and members of the Mozart family, in particular the role of the two Mozart sons in fostering appreciation of Mozart and the development of the Society's unique collection of Mozartiana. In the process new findings have been presented, including information about questionable provenances of original Mozartiana. With its wide-ranging approach, the study fulfils the demands of a valuable reference work for both specialist scholars and for admirers of Mozart.

■ Carus 24.152, hardcover, 784 p., 154.00 €



## EDIZIONE NAZIONALE DELLE OPERE DI GIACOMO PUCCINI

The works of Giacomo Puccini will be presented in a scholarly critical edition. Upon petition to the Italian Ministry of Culture by the "Centro Studi Giacomo Puccini" – the institute responsible for this edition – the project has been recognized as an "Edizione Nazionale." It receives a significant amount of its support from the Ministry.

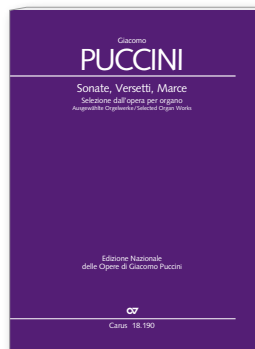


**Works for organ:**  
**Sonate, Versetti Marce**  
ed. Virgilio Bernardoni  
■ Carus 56.003, 149.90 €

The organ is the instrument on which the young Giacomo Puccini began his career as a musician. Through the rediscovery of a considerable number of hand-written pieces from the Fondazione Simonetta Puccini per Giacomo Puccini, several primary sources are now available. These give an insight into the beginnings of his musical activities which have only been known about from anecdotes from his first biographers until now.

Puccini's now published organ works, altogether 57 pieces, were composed between 1870 and around 1880. They comprise a large number of different genres, including many works that were commonly used for liturgical organ playing at the time: sonatas for the main sections of the mass as well as versettes which replaced Gregorian chant. There are also marches and waltzes which were performed after the mass, as well as a Christmas pastorale. While the young man was learning the organist's craft and dealing with the stylistic elements of contemporary organ music, the young composer in him was able to test formal, harmonic and technical voice leading solutions which form the stylistic foundation of his later compositions in complete autonomy. These compositions contributed with their originality to the renewal of Italian organist practice, which at the time began to abandon its operatic mannerisms in order to approach a style more appropriate to the liturgy.

selection  
from Carus 56.003:



**Sonate, Versetti, Marce**  
Selezione dall'opera per organo  
Selected organ works  
12 pieces  
ed. Virgilio Bernardoni  
■ Carus 18.190, 28.00 €

performance material  
from Carus 56.002:



Musical works  
I Operas  
II Instrumental music  
III Vocal music  
IV Transcriptions, musical fragments, sketches, and works of dubious origin

already available:

**Messa a 4 voci**  
(„Messa di Gloria“)  
ed. Dieter Schickling  
■ Carus 56.001, 225.00 €  
performance material available

**Works for orchestra**  
ed. Michele Girardi, Virgilio Bernardoni, Dieter Schickling  
■ Carus 56.002, 188.00 €

in preparation (2019):

**Works for piano**  
ed. Virgilio Bernardoni  
■ Carus 56.004

Subscription and partial subscription  
for individual sections: 20% discount  
on the valid retail price

also available from Carus:  
**Epistolario I**, letters 1877–1896  
ed. Gabriella Biagi Ravenni,  
Dieter Schickling  
(Leo Olschki Editore)  
■ Carus 56.101, 70.00 €

**Scherzo SC 34 / Trio SC 52**  
ed. Virgilio Bernardoni

Until 2014, the *Scherzo* in A minor was known only in a version for strings (SC 34). This edition corresponds to the first critical edition of the *Scherzo* in its orchestral version and is the first edition of the *Trio* in an orchestration completed by Virgilio Bernardoni.

■ Carus 16.207, full score 24.85 €  
orchestral parts rental only

## NEW CDS

The Heinrich Schütz complete recording will be concluded in 2019

Under the direction of Hans-Christoph Rademann, and in cooperation with Carus-Verlag Stuttgart, the Dresdner Kammerchor is producing the first complete recording of the works of Heinrich Schütz. This year the complete recording will be concluded with volume 19 and 20.

The recording of the *St. John Passion* SWV 481 (Carus 83.270) has been awarded the most important independent German Critics Award "Jahrespreis der deutschen Schallplattenkritik 2016." The jury expressly singled out the first Heinrich Schütz Complete Recording as an "edition which sets standards"!



### Madrigals & Wedding Music

Complete recording, Vol. 19

(January 2019)

■ Carus 83.277

### Psalms & Music for Peace

Complete recording, Vol. 20

(June 2019)

■ Carus 83.278

### Complete recording. Box III

(Autumn 2019)

■ Carus 83.043 (9 CDs)



## Stuttgart Schütz Edition

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

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

### New in separate editions in February 2019:

#### Siehe, wie fein und lieblich ist's

SWV 48 (dt)

SSATB, Ctto muto (VI),

VI (Fl trav), Fg (Vne), Bc

ed. Uwe Wolf

■ Carus 20.048

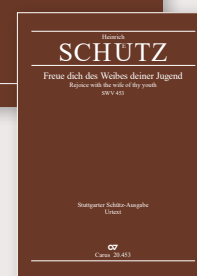
#### Freue dich des Weibes deiner

Jugend SWV 453 (dt)

SATB, Tr (Ctto), Ctto, 3 Trb, Bc

ed. Uwe Wolf

■ Carus 20.453



### Kennst du das Land ...

chamber choir figure humaine, Denis Rouger  
Arrangements of German and French songs and  
melodies (e.g. by Wolf, Cornelius, Fauré and  
Duparc) for five-part choir and piano

■ Carus 83.495

### Rejoice

Kay Johannsen: Vocal Music

soloists ensemble stimmkunst, Kay Johannsen

■ Carus 83.496

## SPRING PROGRAM 2019 (SELECTION)

You can look forward to many highlights in our spring program: major Baroque works, exciting new works and a large selection of instrumental music.  
We are pleased to keep you up-to-date with our newsletter:

[www.carus-verlag.com/en/focus/newsletter](http://www.carus-verlag.com/en/focus/newsletter)

### Heinrich Ignaz Franz Biber (1644–1704)

#### Stabat Mater (lat)

SATB, Bc / 9 min

ed. Daniel E. Abraham

■ Carus 27.292 (February 2019)

### Antonio Vivaldi (1678–1741)

#### In exitu Israel RV 604 (lat)

Coro SATB, 2 VI, Va, Bc / 4 min

Daniel Ivo de Oliveira

■ Carus 40.018 (March 2019)

### Johann Sebastian Bach (1685–1750)

#### Mer hahn en neue Oberkeet.

#### Cantate burlesque BWV 212 (dt)

Soli SB, Fl, Cor, 2 VI, Va, Bc / 30 min

ed. Solvej Donadel

■ Carus 31.212 (April 2019)

### George Frideric Handel (1685–1759)

#### Utrecht Te Deum HWV 278 (en)

carusplus

Soli SSAATB, Coro SATB, SATB, Fl,  
2 Ob, Fg, 2 Tr, 2 VI, Va, Bc / 24 min

ed. Felix Loy

■ Carus 55.278 (April 2019)



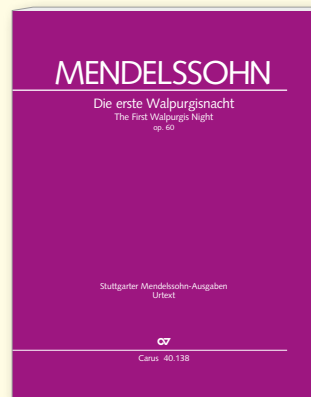
### Felix Mendelssohn Bartholdy

(1809–1847)

#### Die erste Walpurgisnacht (dt/en)

SoloATBarB (ATB), Coro SATB, Picc,  
2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb,  
Timp, Gran Tamburo e Piatti, 2 VI, Va,  
Vc, Cb / 30 min / ed. R. Larry Todd

■ Carus 40.138 (April 2019)



### Amilcare Ponchielli (1834–1886)

#### Messa op. 20 (lat)

(known as „Messa per la notte di natale“)

Soli TBarB, Coro SATT(Bar)B, 2 Fl,  
2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb,  
Timp, 2 VI, Va, Vc, Cb, Org / 70 min

ed. Pietro Zappalà

■ Carus 27.077 (June 2019)

### Gabriel Fauré (1845–1924)

#### Tu es Petrus (lat)

Solo Bar, Coro SATB, 2 VI, Va, Vc,  
Cb, Org / 2 min

■ Carus 70.309 (February 2019)

#### Il est né le divin enfant

#### Gottes Kind ist uns heut' gebor'n (dt/fr)

Coro S, Ob, Arpa, 2 Vc, Cb, Org  
7 min

■ Carus 70.311 (May 2019)

### Choral collection psalms

54 arrangements from six centuries  
(en, fr, dt, lat, est, isl, hebr, Church  
Slavic)

Coro SATB, Pfte (Org)

ed. Stefan Schuck

■ Carus 2.103 (March 2019)

### COMPLETE EDITION

#### Reger Edition of Works, vo. II/7:

#### Vocal works with organ accompaniment

ed. Alexander Becker, Christopher  
Grafschmidt, Stefan König

■ Carus 52.814 (May 2019)

### INSTRUMENTAL MUSIC

### Wilhelm Friedemann Bach (1710–1784)

#### Sonates for Clavier I–IV, Concerto in F

ed. Peter Wollny

■ Carus 32.241–32.245 (April 2019)

### Wolfgang Amadeus Mozart

(1756–1791)

#### Three organ works

Original composition for Flötenuhr,  
arranged for organ by Thierry Hirsch

■ Carus 18.014 (February 2019)



### Ludwig van Beethoven (1770–1827)

#### Adagio. Slow movements for organ

ed. Andreas Gräse

■ Carus 18.078 (June 2019)



carus**plus**

carus music

Carus Choir Coach

Vocal scores XL

# Practice aids for choral singers

With our innovative practice aids, available as CD (Carus Choir Coach) or app (carus music), we offer ideal support for your choral rehearsing: 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.

## carus music, the choir app

Over 90 of the major works from the international standard repertoire for choirs are already available in carus music, the choir app, e.g. J. S. Bach's *Christmas Oratorio*, Beethoven's *Missa solemnis*, Brahms's *Ein deutsches Requiem*, Handel's *Messiah*, Haydn's *Die Schöpfung* or Mendelssohn's *Elijah*.



### comments from carus music users:

"The greatest advantage is that this coach is eminently suitable for people like me who are enthusiastic choral singers but do not play the piano. With the aid of the interactive continuous display, it is so easy to train complex passages over and over again until they are secure. In a nutshell: I have experienced the Carus App as a dependable partner over the past few weeks."

"Great design, great idea, great realization, top-quality printed music and the best recordings (you can always depend on Carus)!"

"Well thought out and well executed! This is an excellent study aid based on an excellent principle."

"It was a great help with Beethoven's *Ninth Symphony (Ode to Joy)* and Bach's *B minor Mass*. The good-quality accompanying recordings provide a solid foundation."

"The App is in itself an ingenious concept. For amateur choirs, it provides a great opportunity to master large-scale works within a reasonable space of time despite only having one rehearsal a week!"

## Carus Choir Coach – Practice CDs

A separate CD containing each choir part is available for all vocal parts. Each choir part is presented in three different versions: Original recording, with Coach (part is accompanied by the piano, with the original recording sounding in the background) and with Coach in Slow Mode (the tempo of the coach slows down to 70% of the original version).



### NEW:

**Joseph Haydn**  
Die Schöpfung  
Carus 51.990/91–94

**Franz Schubert**  
Mass in G major  
Carus 40.675/91–94



## Offer for Passion works

From the 1st until 31 January 2019 you can buy the practice CDs for J. S. Bach's *St. John Passion* and *St. Matthew Passion* in the Carus Choir Coach series and in carus music, the choir app, at a reduced price:

J. S. Bach: *St. John Passion*  
Carus Choir Coach, practice CDs  
each part only 15 instead of 20 euros!  
Carus 31.245/85–88

J. S. Bach: *St. Matthew Passion*  
Carus Choir Coach, practice CDs  
each part only 15 instead of 20 euros!  
Carus 31.244/91–94

In carus music, the choir app, some more works are affected by the special price, e.g. Handel's *Brookes Passion*, Homilius's *St. John Passion* or Mendelssohn's *Das Leiden Christi*.



## 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:

**Carl Philipp Emanuel Bach**  
Magnificat  
Carus 33.215/04

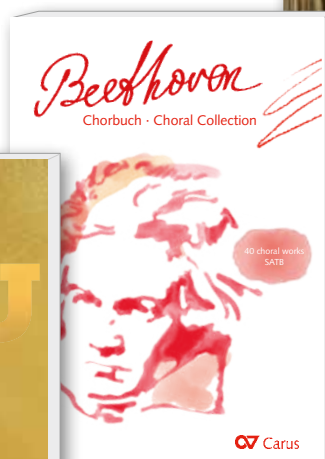
**Johann Sebastian Bach**  
Mass in B minor  
Carus 31.232/04

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)

# CARUS CHORAL COLLECTIONS

*Excellence in choral music*

NEW



## **Folk Songs**

for mixed choir  
Carus 2.214 (p. 12)

## **Hallelujah**

Gospels and Spirituals  
for mixed choir  
Carus 2.104 (p. 6)

## **Beethoven**

around 40 arrangements  
for mixed choir  
Carus 4.025, May 2019 (p. 8)

## **French Choral Music**

for mixed choir  
Carus 2.311

- stylistically varied repertoire with valuable choral arrangements
- sacred and secular, from the Renaissance to today
- varying levels of difficulty
- new works from renowned composers and arrangers
- proven quality in paper, print and binding
- attractive pricing

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