

CHORAL MUSIC TODAY

CARUS

Magazine

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CHILDREN**

10 years LIEDERPROJEKT

BEETHOVEN 2020

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Beethoven

vocal



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Kyrie based on the Adagio of the so-called "Moonlight Sonata" arranged for choir and orchestra
arr. Gottlob Benedict Bierey
ed. Sabine Bock
Carus 28.009
arranged for choir and organ
Carus 28.009/45
arranged for choir and piano
Carus 28.009/03



Dear choral and music enthusiasts,

Is it legitimate to sing the "Moonlight Sonata" as a *Kyrie*? This could at first seem a rather strange combination, but is by no means the only arrangement in the newly published *Choral Collection Beethoven*, which also includes both familiar and unknown original compositions by Beethoven. Sven Hiemke has also asked whether this is a valid process and has provided answers through his insight into arrangement practice during Beethoven's lifetime and in the present day. You are also welcome to watch our YouTube video of the "Moonlight Kyrie" and form your own opinion.

The Beethoven year 2020 is not the only anniversary covered in this issue: the LIEDERPROJEKT – a charity project encouraging singing with children – was initiated by Carus-Verlag exactly ten years ago. Its initiator Cornelius Hauptmann looks back with amazement at the genesis and development of this successful project which has spawned so many wonderful song books, choral collections and CDs.

The renowned Mendelssohn expert R. Larry Todd illuminates the history of origin of the composer's *First Walpurgisnacht* which he has newly edited for Carus. What is more, a new edition of Bach's secular cantatas has prompted Andreas Glöckner to investigate Bach as an individual, a composer not only capable of creating magnificent sacred works, but also "music for everyday" and even "coffee house music" in the best sense of the term. Was he perhaps a really sociable and humorous character?

Just as in the case of Bach, very little is known about the private life of Heinrich Schütz. We are however well-acquainted with his music which generates awe-



filled respect and stirs us to our innermost soul. The compositional works of Heinrich Schütz are now available for the first time in a complete recording which provides a few hints about Schütz as an individual. Hans-Christoph Rademann has devoted ten years to the production of this recording with the Dresden Kammerchor. We asked Hans-Christoph Rademann how the project came into existence and how it feels to have accomplished this enormous task.

Finally, there is also a broad palette of new publications to discover in this issue ranging from Mexican music from the Baroque period to settings of Lithuanian folk songs. We hope you have fun browsing!



Dr. Uwe Wolf
Chief editor



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from 60 copies 20% discount

SHORT NOTES

BEST EDITION FOR CARUS

We are extremely pleased to receive the renowned music edition prize BEST EDITION awarded by the German Music Publishers' Association for two editions in 2019. The jury highlighted the consistently high quality of compositions and arrangements – including newly discovered works and first publications – in the choral collection *French Choral Music* (Carus 2.311) edited by Denis Rouger. The second award went to the German-language children's musical *Die drei ??? Kids: Musikdiebe* by Peter Schindler and Boris Pfeiffer in which the young detectives (known as the Three Investigators) are confronted by the topic of intellectual property protection.



Ester Petri (Carus), Ben Selby (Oxford University Press – ELT), prizewinner John Rutter and Dr. Johannes Graulich (Carus)

THE EUROPEAN CHURCH MUSIC PRIZE 2019 GOES TO JOHN RUTTER

Within the framework of the Festival for European Church Music in Schwäbisch Gmünd (Germany), the British composer John Rutter was awarded the European Church Music prize 2019. According to the jury, Rutter possesses a great gift for inventive melodies and the incorporation of multi-layered harmony and rhythms, thereby creating church music with suggestive power. Since the beginning of the sales collaboration between the British publisher Oxford University Press and Carus, many of Rutter's works have been made available at Carus.

ANNIVERSARIES 2020

Ludwig van Beethoven	1770–1827
250th anniversary	
Max Bruch	1838–1920
100th anniversary of death	
Antonio Caldara	1670–1736
350th anniversary	
Gottlieb Muffat	1690–1770
250th anniversary of death	
Louis Vierne	1870–1937
150th anniversary	

CLARA SCHUMANN FOR CHOIR

The 200th anniversary of Clara Schumann's birth on 13 September 2019 inspired Clytus Gottwald to create three transcriptions of her piano lieder for six-voice a cappella choir (see p. 23). Gottwald dedicated these works to the Landesjugendchor Thüringen who gave the first performance of the transcriptions at the concluding concert of this year's Liszt Biennale in Thuringia.



BACH CONFERENCE IN JERUSALEM

A conference entitled "The Music of Johann Sebastian Bach: New Aspects, New Edition" was held at the Jerusalem Academy of Music and Dance in February to mark the recently completed edition project *Bach vocal* by the Carus-Verlag and the Bach-Archiv Leipzig, with guest speakers including Jos van Veldhoven from the Dutch Bach Society, Dr. Christine Blanken from the Bach Archive and Dr. Johannes Graulich from Carus. This was a fascinating event with fruitful discussions in a stunning location!

CONGRATULATIONS TO FRIEDER BERNIUS

In March 2019, the Diapason d'Or was awarded to the Kammerchor Stuttgart under the direction of Frieder Bernius for the recording of the *Missa Sancti Josephi* by Zelenka (Carus 83.279). Bernius's recording of the *Missa solemnis* (Carus 83.501) also inspired the jury of Gramophone to honor the CD with the Editor's Choice Award in August 2019.



© Gudrun Bublitz



GRAMOPHONE
Editor's choice

MAGNIFICENT SCHÜTZ FINALE

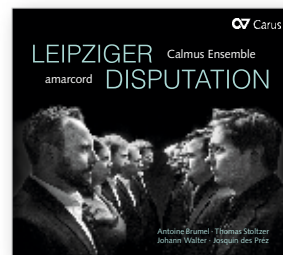
This year, the Dresdner Kammerchor directed by Hans-Christoph Rademann performed the *Psalmen Davids* (1619) at the Musikfest ION in Nuremberg. This performance marks the magnificent conclusion of the recently completed Schütz Complete Recording. After the concert, the musicians, Carus employees and numerous long-term supporters and patrons celebrated the successful conclusion of this project (also see interview p. 6).



Anna Bockisch (Carus, CD-Label), Dr. Helmut Lauterwasser (editor), Dr. Uwe Wolf (Carus, chief editor), Dr. Johannes Graulich (Carus, CEO), Johannes Kärcher (sponsor), Dr. Christina Siegfried (Mitteldeutsche Barockmusik e. V.), Prof. Hans-Christoph Rademann (Artistic Director), Dr. Oliver Geisler (ION Musikfest)

CD AWARD OPUS KLASSIK

The Leipzig vocal ensembles amarcord and Calmus will be awarded the OPUS KLASSIK in the category "Choir work recording of the year" on 13 October 2019. The artists convinced the jury with their recording *Leipziger Disputation* (Carus 83.497) – the first joint CD production of the two top ensembles, released by Carus. The centerpiece is the splendid sonority of the twelve-part Mass by Antoine Brumel, which is said to have been performed on the occasion of the famous disputation between Martin Luther and theologian Johannes Eck 1519 in St. Thomas's Church. OPUS KLASSIK is one of the most important prizes for classical music in Germany.



SEEING WITH OUR EARS

Hans-Christoph Rademann on his complete recording of the works of Heinrich Schütz

Heinrich Schütz is regarded as the first German musician of European stature.

Carus has now recorded his complete works on CD in 20 parts on 28 discs. The final part of the complete recording was issued this year. The guiding spirit of this project is Hans-Christoph Rademann, founder and conductor of the Dresden Chamber Choir, joined by vocal soloists and instrumentalists.



Photo: Martin Foerster

What was the concept behind this complete recording which is far more than a mere archival documentation?

I grew up in the tradition of the Dresden Kreuzchor with Martin Flämig as my choirmaster and his concept of Heinrich Schütz is totally after my own heart: he was convinced that the music was inseparable from the text. Schütz added a quasi ineffable dimension to the text, going far beyond what words alone can express. The complete recording demonstrates the multifaceted accomplishment of the composer's musical concept.

What does it feel like holding the 20th part in your hands?

I am delighted. I have already begun to think about my next project, but it still remains a pleasant feeling to have concluded the cycle with such great success. It gives me a sense of fulfilment and makes me pleased that I have internalized these works on CD which are now

ever-present within me. I also hope that this project will cause more people to become interested in Schütz.

Do you still remember what thoughts were passing through your mind at the beginning of the project?

I had great respect for the whole undertaking. Nevertheless, I began with the most difficult work of all: opus 1, the Italian Madrigals. It was my aim to prove that these works can also be performed with smaller forces and encourage as many choirmasters as possible to attempt a few pieces from this opus. I am considering a future project in which I prove that these works can also be sung by soloists which will appear sometime as a supplement.

Was there anything new you discovered when working on compositions by Schütz?

Firstly, I found that the aspect of the musical reading came very much to

the fore. Schütz always acts as an illuminator of words – like an individual holding a lamp over the text. He perseveres extensively with the text in passages he considers to be personally significant and composes frequent reiterations. Anyone working with Schütz and his music will learn how to see with their ears.

How does Schütz achieve this?

Well, an image is a visual sensual experience, but when the composer emphasizes particular words, he creates a musical image. An example is the splinter which one sees in one's neighbor's eye: this is a maximum of an eighth-note and two sixteenth-notes whereas the beam which one does not notice in one's own eye sounds as an extended ascending line over an octave which is subsequently held over three bars. Does the huge beam then conceal the small splinter, meaning that listeners can literally hear a blind spot? The splinter is genuinely no longer "visible." Another example is the motet *Ich bin ein rechter Weinstock* (I am the only true vine), in which Schütz actually conjures up a vineyard plateau in the score. This passage can even be perceived optically: if you turn the score by 90 degrees while hearing the composed garlands, you can also see a visual representation of bunches of hanging grapes! I am frequently barely able to withstand all the multiple impressions presented in this music. Anyone listening to Schütz will comprehend the essence of music, its meaning and its statements.

There is a danger of a certain degree of mass production within a complete recording. How did you manage to navigate this problem?

We produced each recording meticulously and left extended gaps between individual phases which also

gave us the opportunity to present the relevant programs in concerts. My Schütz team remained stable over the entire period with the same soloists, choral singers and musicians and we almost always made the recordings in the same church. In contrast, the individual works displayed immense variety: in the passions, you cannot be worried about extended passages while in the *Psalmen Davids*, you mostly hear simple structures because the sound agglomerations with up to four choral groups are so large in scale. In the *Auferstehungs-Historie* (Story of the Resurrection), you hear tendencies towards an oratorio form. The versatility of the composer is sufficient alone to prevent everything from sounding somehow all the same.

Is there one special work that moves you particularly?

Yes, of course there are several. I find the piece *Auf dem Gebirge hat man ein Geschrei gehöret* (High on the mountain) from the *Geistliche Chormusik* particularly moving. When children are at the focus of a composition, you immediately sense profound emotion in Schütz's works and see the individual actually standing before you: here the composer reveals himself as a philanthropist who is particularly fond of children. In *Mit dem Amphion zwar*, he focuses on his grief at the death of his wife in a setting scored only for tenor and continuo. The piece lasts 15 minutes and is packed full of content: all the experiences in the partnership, the loss and also the hope that the couple will be reunited someday. In this work, you come extremely close to Schütz the individual.

(Interview: Jan-Geert Wolff)



Heinrich Schütz Complete recording

historically informed
interpreted for today

Dresdner Kammerchor
Hans-Christoph Rademann



NEW
Psalms & Music for Peace
Complete Recording, Vol. 20
■ Carus 83.278, 19.90 €

Complete Edition

The complete works of Heinrich Schütz will be published in the **Stuttgart Schütz Edition**, which was taken over by Carus-Verlag in 1992. It is a complete edition founded on a critical examination of the sources. The Stuttgart Schütz Edition is being published in cooperation with the renowned Heinrich-Schütz-Archiv of the Hochschule für Musik Dresden. All works will also be published in separate editions.



Siehe, wie fein und lieblich ist's
(Behold, how good and pleasant)
SWV 48 (German)
SSATB, Ctto muto (VI), VI (Fl trav),
Fg (Vne), Bc
7 min / ed. Uwe Wolf
Carus 20.048, full score 12.95 €

Freue dich des Weibes deiner Jugend
(Rejoice with the wife of thy youth)
SWV 453 (German)
SATB, Ctto (Tr), 3 Trb, Bc
4 min / ed. Uwe Wolf
Carus 20.453, full score 14.95 €

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

The LIEDERPROJEKT – a charity project for singing with children – is celebrating its tenth anniversary in 2019. Ten years in which much has been achieved to establish singing in society: a total of 11 songbooks were published, 23 CD editions, 14 choral collections and countless radio podcasts. Moreover the LIEDERPROJEKT is financially supporting projects devoted to singing with children.

Photo: Sven Cichowicz



Cornelius Hauptmann, the initiator of the LIEDERPROJEKT, looks back on an unexpected success story

How it all began

In the summer of 2007, a friend of mine who was a senior music teacher at a high school in Stuttgart told me dejectedly that when he asked his class of 12-year-olds which of them knew the German song *Der Mond ist aufgegangen*, they all either shrugged their shoulders or shook their heads in mystification. I couldn't believe this reaction, but encountered similar circumstances when I talked to other music teachers. I was simply speechless. Friends and colleagues shared my opinion that something would have to be done about this situation and so after three months of further research, I decided on a plan of action.

The idea

In discussions with friends and relatives, the idea developed of producing a recording featuring 52 evening songs and lullabies – one for each week of the year. The special approach was that each piece should be sung by someone who was particularly fond of the individual songs which would be performed in a classical style, e.g., with piano or instrumental accompaniment. There should be a balance between male, female and child vocalists and perhaps even the inclusion of families, ensembles and choirs. The selection would contain the most popular evening songs and lullabies in the German language which have been sung in families throughout the centuries, interspersed with a number of unknown songs.



Wiegenlieder (Lullabies), Carus 2.400
Songbook with singalong CD 28.00 €

Initial steps

I received initial support from a prominent source: Professor Dr. Gerald Hüther, neurobiologist and brain researcher, was especially helpful. Armed with his statement and the encouragement of other academics, I approached my circle of colleagues. I already had a list of around 100 songs which I presented to selected singers. The first candidate to be asked was Christoph Prégardien who immediately agreed to participate and expressed the wish to perform *Der Mond ist aufgegangen*. A few days later, I told Birgid Steinberger about my idea and she spontaneously suggested *Kindlein mein* which she had just recorded with her own guitar accompaniment. This was already an encouraging start. And then a miracle took place during the next few months of 2008: all those requested to participate gave their consent and nobody asked about a fee. At this time, I still had no idea where and how a production of these dimensions could



Christoph Prégardien

Photo: Hans Morren

All music and CDs relating to the LIEDERPROJEKT can be found at www.carus-verlag.com/en/focus/liederprojekt

NEW



Anniversary edition
The most beautiful songs
ed. Christine Busch, Frank Walka
Illustration: Frank Walka
Songbook with singalong CD (mp3)
Carus 2.411, 39.00 €

NEW



2 CDs:
The most beautiful songs
with Jonas Kaufmann,
Christian Gerhaher,
Philippe Jaroussky,
Dorothee Miels,
Annette Dasch
and others
Carus 83.039, 19.90 €

actually be realized. I already had almost 30 musicians on my list when my tenor colleague Andreas Weller and his pianist Götz Payer advised me to approach Carus-Verlag.

Dr. Johannes Graulich, managing director of the publishing house, displayed great enthusiasm for the concept while expressing doubts concerning the organizational and financial challenges, but three days later, I received the awaited call: the Carus-Verlag would take on the production. Further participant firms became involved: regional broadcaster SWR



Angelika Kirchschrager

– in cooperation with the other ARD radio broadcasters – as the major partner for the numerous individual productions, the book publisher Reclam which would market the accompanying songbook and the German newspaper ZEIT Online as a media partner. After a year of preparatory work, all doors appeared to open and it became progressively easier to enlist additional colleagues and prominent singers such as Angelika Kirchschrager, Jonas Kaufmann, Kurt Moll, Peter Schreier and Christian Gerhaher among others: everyone suddenly wanted to take part.

Recordings

The recordings were made at the end of 2008 and the beginning of 2009 in the studios of SWR and other radio broadcasters. Carus-Verlag decided to issue a songbook with wonderful illustrations

by Frank Walka containing the music and the texts, accompanied by a CD for singing along which was musically realized by the violinist Christine Busch. What is more, a patron was found for the lullabies, the starting point of the LIEDERPROJEKT: Dr. Angela Merkel. The partners involved additionally agreed that two Euros from the sale of each CD and book sold would be donated to projects to encourage singing by and with children. The editorial staff at SWR also devoted themselves intensively to these songs, above all Dagmar Munck who collected interviews and statements about the songs which were broadcast weekly during the ARD night concerts. An additional foundation stone was laid in the form of a digital song archive liederprojekt.org which made available the content of the songbooks, CDs and podcasts free of charge.

Reactions

Two CDs featuring 52 evening songs and lullabies accompanied by a songbook and a piano volume were released in the autumn of 2009. The press response was overwhelming. We received many very personal letters full of enthusiasm and moving stories of children singing with their grandparents. We were sent an amazing note from Iceland reporting that the children in the largest nursery school in Reykjavik refused to take their midday nap if they weren't first played a song from our CDs. A remarkable story came from Peru where German lullabies were being sung to homeless children on the street. An additional success story: the "baby-friendly" initiative run by WHO and UNICEF have been distributing a

special edition of the lullabies on a large scale in the maternity wards of the participating hospitals for some years now.

Additional projects

The success of the lullabies – awarded a number of different prizes – prompted the editors to pursue additional projects: folk songs, children's songs, Christmas carols and love songs in both German and international versions, each accompanied by a CD production, illustrated songbooks with CDs to sing along to and collections with piano accompaniments and choral versions. The number of participants has now increased to several hundred and the attained sum of donations from this charity project in support of singing with children has reached almost half a million Euros. This has benefitted organizations such as "Herzenssache," "Stiftung Singen mit Kindern" and "GanzOhr," all of which pursue the same objective as the LIEDERPROJEKT: the encouragement of singing with children! This is a magnificent development which fills me with amazement and gratitude.

Cornelius Hauptmann



© Photo Paulick

Cornelius Hauptmann is active in Germany and abroad as a concert and opera singer. Numerous CDs document his artistic diversity. He has a special passion for German songs. He succeeded in enlisting singers including Christoph Prégardien and Angelika Kirchschrager for the LIEDERPROJEKT.

CANADIAN BRASS MEETS GERMAN BOY'S CHOIR

Jörg Breiding on a concert program featuring folk songs
with the Knabenchor Hannover & Canadian Brass

How is Canadian Brass and the Knabenchor Hannover participating in the LIEDERPROJEKT by Carus?

The program featuring folk songs is ideally suited for the tenth anniversary of this fantastic project. Alongside a CD, the new arrangements by Andreas N. Tarkmann are also available from Carus compiled in a songbook. We hope that many other choirs will sing and perform these wonderful song arrangements.

In which context are the folk songs presented?

Andreas N. Tarkmann has succeeded in striking the appropriate folk music tone without losing sight of the artistic content in his arrangements. There are very few simple verse songs: for the most part, he has created original accompaniments for well-known melodies which intensify both text and music and provide a musical commentary. He varies the musical forces with a cappella passages, solos by boy singers and male voices and the choir is sometimes accompanied by instruments. What is more, the songs have

been collected under specific headings such as evening songs, songs about animals and sea shanties.

You are, however, working with boys at an age when folk songs are perhaps not one of their special interests.

It is always possible to inspire people of all age groups with excellent music: the actual age of the singers is really not so important. The quality of musical characteristics is, however, not limited to a sophisticated style or highly varied arrangement: an attractive and well-composed melody can also be a sign of quality, for example pieces such as *Der Mond ist aufgegangen*, *Kein schöner Land in dieser Zeit* and *Ade nun zur guten Nacht* – to name only a few.

Melodies are one thing, but what about the content?

Our singers are in or about to enter a phase of life in which falling in love will become an essential subject, not to mention disappointment in love and lovesickness. These emotions are depicted in songs such as *Kein Feuer, keine Kohle* and *Es waren zwei Königskinder*. You could also say that the content of these settings is largely relevant to the living environment of our boys, even if it is expressed in a language to which you first have to become attuned. This process permits the young singers to gain emo-



Photo: Daniel Bördeke

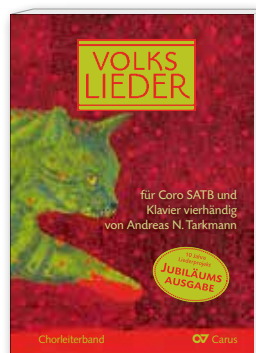
Jörg Breiding performed folk songs with the Knabenchor Hannover and NDR Philharmonic Brass at the chor.com in Hannover to mark the anniversary of the LIEDERPROJEKT. He recorded the folk songs together with Canadian Brass.

tional access to the pieces which is essential for a convincing performance.

What can folk songs as a whole tell us today?

The texts and melodies originate from our western culture and their subject matter can touch us emotionally if we become receptive to it. It can, for example, be a wonderful experience when parents sing lullabies to their children to lull them to sleep. The time on long journeys with the whole family also passes more quickly if everyone is not focused on his or her mobile phone, but instead sings favorite songs together. In a bygone age, this was a perfectly natural activity which now has generally died out. This is precisely the reason why we are returning to folk songs and nurturing the repertoire in order to recall how much it can benefit us – above all, the simple circumstance of singing together. This program is intended as a contribution to the initially mentioned rediscovery of the great treasures of our culture – and you will see: it is definitely worth it.

(Interview: Jan-Geert Wolff)



NEW

Volkslieder (Folk songs)

Arrangements for choir SATB and piano duet, also versions with brass quintet available (German)

Carus 2.215, choral collection 34.95 €



CD

Canadian Brass,
Knabenchor Hannover,
Jörg Breiding
Carus 83.037, 19.90 €

A MUSICAL TREASURE TROVE

The new choral collection "Lieder" (Songs)

NEW

New in the anniversary year: A compact multi-themed choral collection for unaccompanied mixed chorus – and in the best sense, a "best of" current song arrangements! With 35 contemporary song arrangements of popular German and other folk songs, the choral collection offers the right song for many occasions: for concerts, weddings, and other celebrations, for Christmastime, or even for ending a choir rehearsal with a nocturne. A wonderful collection of folk songs, love songs, nocturnes, and Christmas carols.

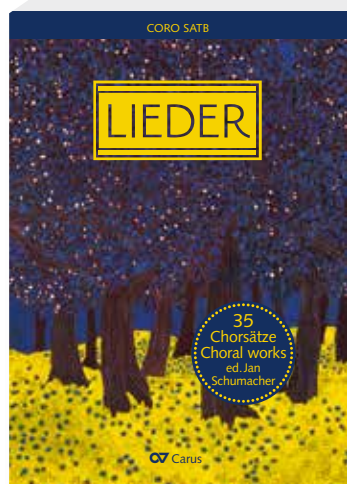
All the song arrangements were composed within the last fifteen years and were mainly commissioned for Carus choral collections published as part of the LIEDERPROJEKT – the charity project for singing with children. Around 30 highly experienced arrangers are brought together in the volume, including Matthias E. Becker, Ludwig Böhme, Wolfram Buchenberg, Thomas Gabriel, Gunther Martin Göttische, John Høybye, Veit Hübner, Burkhard Kinzler, Giacomo Mezzalana, Vytautas Miškinis, Vic Nees, Peter Schindler, Robert Sund, Christoph Schönherr, Józef Świder and Alan Wilson. Their arrangements reflect the variety of styles – from contemporary arrangements in classic harmonisations to pieces from jazz, pop, folk, and dance music – with which today's composers can breathe new life into traditional melodies and texts.

The song repertoire is also distinguished by its wide variety: "classics" of the German folk song and Christmas carol repertoire (*Kein schöner Land*, *Leise rieselt der Schnee*, etc.) are included in the choral collection as well as songs of other countries (*La vie en rose*, *Twinkle, twinkle, little star*, etc.). All the arrangements are of easy to medium difficulty, making this new music, with its wide range of styles, accessible to as many choirs as possible.

The many specially commissioned song arrangements underline Carus-Verlag's promotion of new choral music, as impressive an endeavor as the nurturing of the traditional song repertoire.

Jan Schumacher (editor)

More information: www.carus-verlag.com/en/focus/liederprojekt



Lieder (Songs)

Choral collection for mixed choir
ed. Jan Schumacher
80 pages, DIN A4
Carus 2.210, 15.90 €
from 20 copies 12.30 €
from 40 copies 11.40 €
from 60 copies 9.90 €

Audio samples of most of the choral arrangements are available online at www.carus-verlag.com/2210 to get to know the works. Complete recordings are available as a separate digital album under the title "LIEDER – folksongs for choir" on all the popular music platforms.

English translations of the texts (non singable) are available for download at: www.carus-verlag.com/lieder-choral-collection

In short, a beautiful-sounding musical treasure trove of outstanding song settings for all sorts of occasions – at an attractive bargain price!

LIEDER
PROJEKT
10 JAHRE



Choral collections from the LIEDERPROJEKT

Lullabies & Evening songs (SATB)
Carus 2.211

Christmas Carols
Carus 2.140 (SATB)
Carus 2.130 (SAM)
Carus 2.135 (SSA)

Christmas Carols of the World (SATB)
Carus 2.142

Loreley. Choral collection German Folk Songs
Carus 2.201 (SATB)
Carus 2.203 (SAM)
Carus 2.202 (SSA)

Love Songs (SATB)
Carus 2.212

Folk Songs (SATB)
Carus 2.214

SACRILEGE OR STROKE OF GENIUS?

Beethoven's instrumental works with text settings

Beethoven's instrumental works with text settings: an abomination in the eyes of purists! Although these adaptations cause some ostensible experts to turn up their noses, the process actually has a long tradition. The first choral arrangements of Beethoven's music were undertaken by close contemporaries. Ignaz von Seyfried, a friend of Beethoven and Kapellmeister and in-house composer at the Theater an der Wien for example, made an arrangement of *Drei Equale* for four trombones for male-voice choir, adding texts from the Psalter and by Franz Grillparzer; two of these arrangements were performed among others at Beethoven's funeral. Seyfried's colleague Gottlob Benedict Bierey from Wrocław arranged the first movement of Beethoven's "Moonlight Sonata" as a *Kyrie* and the second movement of his Piano sonata No. 5 as an *Agnus Dei* (both for mixed choir). It seems as though the selection of spiritual and/or liturgical texts was self-evidently ideal in combination with Beethoven's music, but other lyrical texts were also utilized to blend in harmoniously with the composer's cantabile slow movements. An example is provided by the *Adagio* from the *Violin sonata No. 7* in the arrangement by Hans Georg Nägeli with the text of *Tränenrost*. Peter Cornelius also combined the third movement of Beethoven's String Quartet op. 132, displaying similarities to a chorale which the composer himself had marked with the heading "Heiliger Dankgesang eines Genesenen an die Gottheit" (Holy Song of Thanksgiving to the Divinity by a Convalescent), with the poem *Freund Hein*.

Is this a sign of arrogance? It is all too easily forgotten in this type of evaluation that terms including "original composition" and "musical authenticity" were not coined until the 20th century. In past eras, the attitude towards arrangements was quite different. Adaptation for a dif-

ferent performance framework, simplification for greater access, clarification and the heightening of expressiveness were only some of the motivations prompting diverse types of arrangements. Even Beethoven himself undertook arrangements of his own compositions and works by other composers. Arrangements were occasionally created for educational purposes: Friedrich Silcher, music director in Tübingen, provided one theme of the *Appassionata* with a text by Friedrich von Matthisson, a poet much valued by Beethoven, in order to acquaint music lovers who lacked the opportunity of hearing the works in their original version, with his themes. In 1830, he published the *Hymne an die Nacht* together with eleven addi-

In some of the arrangements, it seems as though the connection between text and music had always existed.

tional arrangements under the collective title *Melodien aus Beethovens Sonaten und Sinfonien zu Liedern für eine Singstimme eingerichtet* (Melodies from Beethoven's Sonatas and Symphonies in song settings for solo voice). Around thirty years later, Silcher's arrangement was adapted by Ignaz Heim for four-voice male choir and has now been published in Jan Schumacher's *Choral Collection-Beethoven*. The *Persischer Nachtgesang* contained in the same volume had been Silcher's contribution for the *Beethoven Album. Ein Gedenkbuch dankbarer Liebe und Verehrung für den großen Todten* (A commemorative volume in grateful love and honor for the great deceased) with the participation of 150 individuals from across Europe. Silcher's arrangement combines the *Gesang der Peri* from *Bilder des Orients* by Heinrich Wilhelm Stieglitz with the slow movement from Beet-

hoven's Seventh Symphony. The striding rhythm is here transformed into a sort of rocking incantation.

Not all arrangements of Beethoven's works would be successful a priori, but the adaptation of his solo songs and even instrumental works for choral forces for the most part highlight the cantabile qualities inherent in these compositions. In some of the arrangements, it seems as though the connection between text and music had always existed: as if Beethoven had for example been originally inspired to compose the wonderfully expressive *Cavatina* in his *String Quartet op. 130* by the text of Psalm 121 ("I lift up mine eyes") which Heribert Breuer only superimposed on this music in the 21st century: as if the composer's confession revealed by his companion Karl Holz that he had "composed [the music] in tears of melancholy" had been prompted by the emotional content of the psalm text.

These arrangements do in fact reveal aspects of the compositions which have previously been concealed. This also applies to many appropriations which have inspired modern arrangers to create versions for choir, ranging from movements of Beethoven's piano music, string quartets and even symphonies. These arrangements offer musicians new (old) ways of approaching his music through song, provide unbiased listeners with an original form of entertainment and represent a lively and creative enrichment to the repertoire.



© Joachim Winkler

Prof. Dr. Sven Hiemke is professor of musicology at the Hochschule für Musik in Hamburg. His publications focus on sacred music from the 18th to the 21st century. He has edited Beethoven's *Meeres Stille und Glückliche Fahrt* for Carus.

BEETHOVEN, THE SONG COMPOSER

Suggestion for a concert program

In his compositions Beethoven paved the way for the genre of Romantic art song giving us, for example, an extremely expressive piece of music in *Ich liebe dich*. So it makes sense to design a concert program which concentrates entirely on this less well-known, chamber music side of the composer. This includes his *Erlkönig* fragment arranged by Jaakko Mäntijärvi, the folk song arrangement *Auld Lang Syne*, and *Marmotte*, with its melody by Beethoven which has now become a folk song. Even simple homophonic settings, such as *Freund Hein* or *Sehnsucht*, can best reveal their respective moods in a program of this kind, and can easily be combined with comparable Romantic compositions.

Arrangements of art songs for choir by other composers, such as those published regularly by Clytus Gottwald, can be excellently combined in this concert program with works by Beethoven. Often, a juxtaposition of two songs with the same text can be really attractive, particularly with works by contemporary composers. The well-known melodies such as *Down by the Salley gardens* or *Bruder Jakob* which Gunnar Eriksson has arranged in his *Freude-Quodlibet* can form the basis for a folk song section in a concert program; this might also include, for example, a selection from Felix Mendelssohn Bartholdy's *Lieder im Freien zu singen* or Renaissance madrigals.

The thematically varied works by Beethoven at his most lyrical therefore offer a broad range of possibilities for combining with works of all periods, and the convincing choral arrangements can easily be integrated into any a cappella program.

You can find another program suggestion for a concert with sacred and secular choral pieces by Beethoven on our website:

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



© Minna Kettunen

Tristan Meister is founder and musical director of the ensemble Vocapella Limburg. With his choirs, Tristan Meister is regularly invited to festivals at home and abroad. He holds workshops and courses for choir singers and conductors.

Beethoven / Schindler
Marmotte (no. 26)*

Beethoven / Mäntijärvi
Erlkönig (no. 12)

Beethoven / Cornelius
Freund Hein (no. 16)

Beethoven / Müller
Sehnsucht (no. 36)

Beethoven / Mezzalira
O care selve (no. 29)

Beethoven / Høybye
Ich liebe dich (no. 23)

Beethoven / Gottwald
Neue Liebe, neues Leben (no. 28)

Beethoven
Auld Lang Syne (no. 3)

Beethoven / Eriksson
Freude-Quodlibet (no. 15)

Duration: 30 minutes

*All works are available in the *Choral Collection Beethoven* (Carus 4.025).

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Title page from the first edition (1844)



It is not a biblical story but pagan rituals which form the core of Mendelssohn's composition based on a ballad by Goethe: the pagans stage a colourful spectacle to frighten off Christians, enabling the former to celebrate their annual Walpurgis Night ritual undisturbed. Goethe's grotesque yet humorous portrayal of the conflict provided Mendelssohn with a vivid musical raiment.

WHIRLING MOMENTUM

Mendelssohn's colorful setting of Goethe's ballad *Die erste Walpurgisnacht (The First Walpurgis Night)*

Among the most consequential literary-musical relationships of the nineteenth century was Goethe's decade-long friendship with Felix Mendelssohn Bartholdy. The prodigy was only twelve when in 1821 he accompanied his teacher, Carl Friedrich Zelter, to Weimar to meet the senescent doyen of German arts and letters. After Mendelssohn performed several of his own compositions and sight-read autographs of Mozart and Beethoven from his host's library, Goethe shared this astonishing but reasoned evaluation: the young guest was nothing less than a "second Mozart."

Before composing *Die erste Walpurgisnacht* Mendelssohn had already set a few of Goethe's poems as Lieder or part-songs, but had also dedicated the imposing Piano Quartet No. 3 in B minor Op. 3 (1825) to the poet, and, according to the composer's elder sister, Fanny, found inspiration for the whimsical Scherzo of the Octet Op. 20 in the "Walpurgisnachts-traum" scene from *Faust*, Part I. But by 1825 Mendelssohn had not yet envisioned what became by far his most substantial engagement with the poet's verses, the cantata *Die erste Walpurgisnacht* Op. 60, for orchestra, chorus, and soloists, based, to be sure, not on the dream sequence in

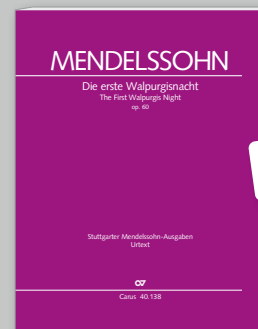
Faust but rather on a separate ballad in twelve stanzas about the Walpurgisnacht legend that Goethe had written as early as 1799. Goethe's ballad treats the efforts of pagans gathering on the Blocksberg to outwit early Christian proselytizers and to preserve the ancient rites.

Goethe's ballad concerns early medieval pagan rites in the Harz Mountains on May Eve. In Goethe's reading, the revelries originated as a defense against Christian zealotry. Attempting to scare off "dumpfe Pfaffenchristen" (dimwitted Christian priests), the Druids masqueraded as satanic figures to rout their oppressors by

Felix Mendelssohn Bartholdy

Mendelssohn vocal

STUTTGART MENDELSSOHN EDITIONS URTEXT



Felix Mendelssohn Bartholdy
(1809–1847)

Die erste Walpurgisnacht **(The First Walpurgis Night)**

MWV D 3 op. 60

Singing text in German and English
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2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr,
3 Trb, Timp, Gran Tamburo e Piatti,
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conjuring up the Christians' own "fabricated" devil. Goethe's poem symbolized a recurring historical process – how something "old, established, tested, and reassuring" is repeatedly disarranged and displaced by innovation. Mendelssohn excerpted this comment by Goethe on the verso of the title page of the ballad.

Goethe had first dispatched the ballad to Zelter, his musical confidant in Berlin. Though Zelter expressed enthusiasm over the ballad, he was unable to make headway in setting it, and left the task to his student to complete.

Die erste Walpurgisnacht became one of Mendelssohn's most successful choral works.

Mendelssohn started the composition on his journey to Italy in 1830. A stream of letters confirms that much of the composition indeed came together in the Eternal City, where Mendelssohn was somehow able to imagine and invent the colorful musical imagery for the Druids and their conflict on the fog-enveloped Brocken with the proselytizing, early Christian missionaries. On his way back from Rome he took the opportunity in Milan to play large swaths of the cantata to an unlikely auditor he met there, Carl Thomas Mozart, the eldest son of Mozart, who had the distinction of being "the only man who so far knows it, . . . and who was so pleased with it, that the familiar things also gave me new pleasure; he absolutely wanted me to publish it forthwith."

Mendelssohn accomplished the work in early 1832, not long before the deaths of Goethe and Zelter. But, as was the case with many of Mendelssohn's major works, the 1832 version of *Die erste Walpurgisnacht* was not to be the *Fassung letzter Hand*. Instead of releasing his manuscript after its Berlin premiere in January 1833, Mendelssohn set the work aside for a full decade. Then, returning to the score in 1842, he rewrote it "from A to Z," subjecting the whole to a comprehensive, abecedarian re-

vision, a process he described as a mixture of broad-brushed re-composition and more refined tailor's work ("Schneiderarbeit").

Mendelssohn directed the premiere of the revised version at the Leipzig Gewandhaus early in February 1843, and it subsequently appeared in print from the Leipzig firm of Friedrich Kistner, a little more than one year later.

Die erste Walpurgisnacht became one of Mendelssohn's most successful choral works. Among its admirers was Hector Berlioz, who attended the Leipzig premiere in 1843, and recorded these impressions:

"One must hear Mendelssohn's music to realize what scope the poem offers a skillful composer. He has made admirable use of his opportunities. The score is of impeccable clarity, notwithstanding the complexity of the writing. Voices and instruments are completely integrated, and interwoven with an apparent confusion which is the perfection of art. I would especially single out, as superb examples of two diametrically opposite genres, the mysterious scene of the posting of the sentinels and the final chorus, in which the voice of the priest rises solemnly and serenely at intervals above the din of the decoy demons and sorcerers. One does not know which to praise most in this finale, the orchestral or the choral writing, or the whirling momentum and sweep of the whole."

R. Larry Todd



Prof. Dr. R. Larry Todd is Arts & Sciences Professor of Music at Duke University, Durham. He has edited numerous works by Mendelssohn for Carus including the oratorios *Elijah*, *St Paul* and *Christus*. His biography of Mendelssohn (published in German by Carus) has become a standard work for researchers and fans of Mendelssohn.



© Eddo von Schwichow

The NoonSong is held every week in the church Am Hohenzollernplatz in Berlin. **Stefan Schuck**, the conductor of the Hugo Distler Choir Berlin – and until 2013 professor for choral and orchestral conducting at the Hochschule für Kirchenmusik Rottenburg-Stuttgart – performs two psalm compositions with the ensemble *serventes* in the church every week. He compiled the choral collection *Psalms* from this extensive repertoire. This year, Stefan Schuck was awarded the Cross of Merit on the ribbon of the Order of Merit of the Federal Republic of Germany for Noon-Song.

SONOROUS PRAYERS

Choral settings of biblical Psalms

As suggested by the name “Psalm” (Ancient Greek for playing a stringed instrument; song), the poetical prayers compiled in the biblical psalter are fundamentally conceived within a musical context. These over two-thousand-year-old texts continue to inspire composers in many diverse ways up to the present day. In the new choral volume, you can discover a colorful spectrum of choral compositions from previous centuries up to the present day.

Music history would be much poorer without the existence of the 150 psalms. The wide range of musical settings of these prayers ranging from simple songs to the *Symphony of Psalms* and from Baroque psalm concertos to organ psalms cannot, however, be easily categorized within a uniform branch of music entitled “the psalm genre.” We encounter psalms from many different epochs and in many different locations. Their origins go back to Jewish-Hebrew songs and the single-voice “tonal body” of Gregorian

chants in which the music is entirely dedicated to liturgical declamation.

Martin Luther’s psalm settings – his first attempt with *Aus tiefer Not schrei ich zu dir* (From deep affliction, I cry out to Thee) (Psalm 130) immediately achieved great popularity – are just as much part of psalm music as J. S. Bach’s motet for double chorus *Singet dem Herrn ein neues Lied* (Sing to the Lord a new song) (Psalms 149 and 150, Carus 31.225), Monteverdi’s opulent *Vespers 1610* (Carus 27.801) and

the *Kleine geistliche Konzerte* by Heinrich Schütz (Carus 20.282ff., 20.910). What is more, psalms have acted as a significant source of inspiration not only for compositions, but also for improvisation.

The Psalter originated over an extended period of time among the people of Israel as a book of life, faith and song. Modern biblical research considers it as a theological-political “composition.” The collection not only reflects the brighter aspects of life with praise, thanks and trust – at its

pinnacle the jubilant call of the untranslatable “Hallelujah” – but also emotions of despair and lamentation, for example in Psalm 22 which Jesus prays on the cross: “My God, my God, why hast thou forsaken me?”. The psalm verses are not exclusively peopled by friends, but also foes; there is absolutely no aspect of real life from which the psalms shy away, except that no psalm calls for revenge. Their message is to remind God of his agreement that justice should “flourish” and injustice should never have the last word. The Psalms are also politically-oriented prayers.

“I spent the night alone and finally read the Psalms, one of the few books one can become completely absorbed in however absent-minded, distracted and challenged one is.” In this passage from a letter dated 4 January 1915, the poet Rainer Maria Rilke speaks from the heart on behalf of many others. The history of lyrical poetry would also be far shorter without motifs and quotations from the Psalms. We only have to think of Nelly Sachs and Paul Celan or Arnold Schoenberg and his expressive poems collected under the title *Moderne Psalmen*. His last unfinished work for speaker, mixed choir and orchestra op. 50c is the musical setting of a psalm from this collection. The work breaks off after 68 bars with a verse by Schoenberg which could not be more typical for psalms: “Und trotzdem bete ich” (And yet I pray).

The new Carus Choral collection *Psalms* shows how ‘polylingual’ the musical settings can be. The texts range from the original Hebrew verses in works for Jewish synagogue music (Salomon Sulzer, David Rubin) via ecclesiastical Latin (Giovanni Pierluigi da Palestrina and Claudio Monteverdi, more recently Józef Świder and Alwin Michael Schronen) and psalms utilized in Anglican Evensong (Thomas Tallis, William Boyce) and many other languages. From a musical aspect, we can discover choral declamation as an extension of the single-voice Gregorian model of singing psalms (so-called psalm chants), chorale movements and also many forms of polyphonic singing ranging from simple, contemplative Anglican chants and Russian Orthodox homophony to virtuoso motets with a jazzy feel.

There are also a few surprises in the collection: it is not commonly known that Franz

Schubert composed a setting of Psalm 92 in the Hebrew language for a service in the synagogue in the final year of his life. It is also not rare that psalm compositions as for example documented in Heinrich Schütz’s note in the preface of the *Becker-Psalter* after the death of his wife in 1625, citing composing as the “comforter” of his sorrow. In 1844, the Prussian king had just survived an assassination attempt unscathed and Felix Mendelssohn sent him “greetings and blessings” along with his famous choral piece *Denn er hat seinen Engeln befohlen über dir* (For He has commanded His angels to watch over you) which subsequently found its way into the oratorio *Elijah*. We not only encounter the composer Felix Mendelssohn in the new Carus choral collection, but also his grandfather Moses who was literally “Mendel’s son.” The great Jewish humanist translated the entire Psalter into German and a text in his translation can be found in a choral setting of Psalm 150 by Andreas Romberg, kapellmeister in Gotha, quasi as the “final chord” of the 150 psalms.

If you embark on a journey of discovery in the new Choral collection *Psalms*, let it be accompanied by the fine words of Moses Mendelssohn. He recommends that you forget everything you have ever heard or read about the Psalms. What is far more important is the direct resonance in all emotional, rational and religious ‘keys’: “Select a psalm that harmonizes with your current state of mind.” Martin Luther made a similar formulation: you will find words in the psalms which “rhyme with your concerns” as if they were solely created for you and which you could not have formulated better yourself. Here he was certainly also referring to the sounds of the “note setter” – i.e. composer – which constantly re-awaken the psalms to life.

Meinrad Walter



Prof. Dr. Meinrad Walter is special musical adviser for the archbishop’s diocese in Freiburg and teaches theology and liturgical studies at the Musikhochschule in Freiburg. He has devoted himself to the borderline between music and spirituality in numerous workshops and publications.

PSALMS

Choral collection for mixed choir

Ed. Stefan Schuck



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A SOCIALITE WITH A GREAT SENSE OF HUMOUR?

Gaining insight into the personality of Johann Sebastian Bach

What do we actually know about the personality of Bach over beyond the idealization of the Cantor of St. Thomas and even deification? It is only possible to compile cautious assumptions about his personal manner with the aid of sparse surviving comments by himself or his contemporaries. Some of his secular cantatas depicting the social life of his time hint at humorous and light-hearted character traits.

One of the most difficult tasks in musicological research is gaining an accurate image of Johann Sebastian Bach's personality. It would be presumptuous to attempt a comprehensive approach, as surviving sources barely permit an extensive interpretation of this aspect of the composer. This state of affairs is most likely also intended by Bach himself and was perhaps best expressed by Hindemith who spoke of the "oyster-like taciturnity" of the composer.

Bach's ostensible reticence is not only observed in his private correspondence, but also in the rare allusions to Bach's personality in descriptions provided by his contemporaries and recollections by his sons and pupils. We do not know why Carl Philipp Emanuel and Johann Friedrich Agricola virtually skirted round a comment on his character in their obituary compiled at the end of 1750, preferring the vague general statement that "those who enjoyed his company and his friendship and were witnesses of his integrity towards God, and his nearest and dearest are in the best position to talk about his moral character."

Mentions of his family and private sphere are rare in Bach's few personal letters and then only within a marginal context. It was perhaps a lack of elegance with the quill possibly coupled with the absence of a need to communicate which could have prevented him from describing his personal circumstances in great detail. Even if we have to assume that a large proportion of Bach's correspondence has been lost, it is still somewhat strange that external events and his permanently full engagement diary – particularly after 1723 – did not prompt him to become an active letter-writer. Admittedly, his

heavy workload genuinely left him with little space for personal matters. Unfortunately, the surviving sources mostly reveal circumstances regarding deviations from normal working regulations and other legalities which provoked spontaneous disputes and often extended conflict. Other frequent themes include arguments on matters of competence and financial affairs. The state of normality in the everyday life of the Cantor of St Thomas which was mostly "peaceable, calm and serene" in which he only "became antagonized and sought to express his fervor in the strongest expressions" on exceptional occasions remains completely unmentioned. Admittedly, we cannot judge today whether these remarks made by Carl Ludwig Hilgenfeldt in 1850 really corresponded to actual fact, although the Bach biographer at least had recourse to information indirectly going back to Carl Philipp Emanuel Bach.

Any information on Bach's everyday life, his preferences, dislikes, strengths and weaknesses can only be incidentally gleaned from surviving documents. We merely learn in passing that he not only appreciated fine cuisine, but also tobacco and alcoholic drinks such as beer, "Leipziger Gose" (a special local brew),





“Hefen Brandewein” (a type of brandy), and various types of wine and was anything but an abstainer. It appeared that he once placed an order for 4 casks and 13 flagons of Rhine wine for the impressive sum of 84 thalers and 16 pennies, probably on the occasion of his marriage to Anna Magdalena. His wife also took a great interest in the vegetable garden and was fond of blue carnations and brightly colored songbirds. The companionable married couple was well known for their admirable hospitality, accommodating numerous visitors in their house. Carl Philipp Emanuel Bach recalls his sociable father who seldom wrote letters due to lack of free time, but used every opportunity “to talk volubly to honest folk, as his

The companionable married couple was well known for their admirable hospitality, accommodating numerous visitors in their house.

house was strongly reminiscent of a busy dovecot. Everyone found him very pleasant and exceedingly interesting to talk to. As he never touched on topics connected with his own life, the lack of knowledge on this subject is unavoidable.”

Several letters of recommendation testify to the great efforts Bach expended to advance the careers of his sons and pupils. A letter to a friend who was councilor in Sangerhausen reveals Bach’s paternal solicitude and warm-hearted efforts on the part of his “unfortunately wayward son”, the intelligent but unstable Johann Gottfried Bernhard Bach. We can thank Bach’s sense of family and pedagogical skills for the volumes of keyboard music created for his elder sons and Anna Magdalena. He must have been a loving husband and family man.

Surviving documents provide little information on his light-hearted, cheerful side. Far more interesting are the compositions revealing his humorous character; these include the so-called “Wedding Quodlibet” (BWV 524) with its numerous figures of speech and occasionally coarse and even frivolous ribaldry from Bach’s

early period, the highly entertaining Coffee Cantata *Schweigt stille, plaudert nicht* (BWV 211) and the Peasant Cantata *Mer hahn en neue Oberkeet* (BWV 212) as a hereditary homage for Carl Heinrich von Dieskau originating in the spring of 1742 – a highly entertaining late work penned by the Cantor of St Thomas who titled the composition a “Cantate burlesque” (comic cantata).

Bach and his librettist Christian Friedrich Henrici (alias Picander) employ an unbelievable quantity of irony, esprit and ambiguous wittiness in their lampooning of local circumstances, i.e. the feudal estate at Kleinzschocher (near Leipzig), even occasionally utilizing Upper Saxon dialect. The new “Oberkeet” (authorities), the “vortreffliche” (admirable) Chamberlain and his gracious wife must have listened to the performance of the humorous composition with its variety of ribald elements in text and music with somewhat forced smiles. Dancing and free beer rounded off the merry manifestation of loyalty for the new owner of the estate and the perplexed local priest too surely observed the frolicsome goings-on with a somewhat pinched expression. An exuberant pot pourri overture performed in the typical village instrumentation of violin, viola and double bass featuring popular melodic quotes (from popular street songs and tavern songs) were some of the new elements in Bach’s last documented secular composition. He would however have been betraying himself if he had dispensed with truly artistic movements such as the charming soprano aria “Klein-Zschocher müsse, so zart und süße”. As is the case with Mozart’s *Musikalischer Spaß*, certain allusions in Bach’s cantata will probably never be deciphered.

Andreas Glöckner



Dr. Andreas Glöckner worked as a research associate for the Bach Archive Leipzig from 1979 to 2015 and was dramatic adviser at the Leipziger Bachfest from 1994 to 2016. He has taught at universities in Dresden and Leipzig and has written books, book articles, essays and radio scripts.

With the project *Bach vocal*, Carus is publishing the vocal music of Johann Sebastian Bach. The complete sacred vocal music has already been published in modern editions geared towards historically informed performance practice with complete performance material.

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Johann Sebastian Bach

(1685–1750)

Mer hahn en neue Oberkeet (The Chamberlain is now our Squire)

BWV 212 (German/English)
Peasant cantata

Soli SB, Fl, Cor, 2 VI, Va, Bc

30 min

ed. Solvej Donadel

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orchestral parts 62.95 €

Schweigt stille, plaudert nicht (Be silent, not a word)

BWV 211 (German/English)

Coffee cantata

Soli STB, Fl, 2 VI, Va, Bc / 27 min

ed. Uwe Wolf

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orchestral parts 73.00 €

SUCCESSFUL PATH THROUGH EUROPE

The dissemination of Antonio Vivaldi's works

Vivaldi was already exceptionally successful with his instrumental works during his lifetime well beyond the confines of his circle of activity in Venice. His sacred compositions, however, only began to be rediscovered during the 20th century and copious copies of the Italian master's works scattered across the whole of Europe still continue to puzzle researchers.

Antonio Vivaldi's reputation as a virtuoso violinist and composer of innovative instrumental concertos had already spread across much of Europe during his lifetime. The concertos collected under twelve different opus numbers were not only published in Venice but also reprinted in all the then existing major music printing centers in Europe – London, Paris and especially Amsterdam – and disseminated in newly compiled collections. The composer's other works remained unknown until the rediscovery of a collection of his compositions in the late 1920s which appeared to have been systematically compiled by Vivaldi himself. From that point onwards, the entire breadth of Vivaldi's compositional output became visible: alongside the instrumental works which he composed in the Ospedale della Pietà in Venice, first as "maestro di violin" and subsequently as "maestro de' concerti," there is also a whole range of liturgical compositions complemented by oratorios, secular solo cantatas, serenatas and a considerable number of operas which Vivaldi composed for various Italian opera houses.

The Ospedale della Pietà, where Vivaldi was employed with a few interruptions from 1703 to shortly before his death, would today be termed a municipal social institution. The Ospedali grande were homes with adjoining schools for orphans, abandoned or needy young

girls; "reception" into the Pietà was also possible through a type of "baby hatch." From the 17th century onwards, music played a major role in the Ospedali; music teachers were employed and the ensembles performed concerts as a contribution to the cultural life of the city and to generate their own funding. Liturgical works were performed in church services in the Ospedali under the auspices of the



"maestro di coro"; we owe the existence of these sacred compositions to Vivaldi's several phases in this position, particularly settings of elements from the Ordinary or the Vespers. Among these compositions is the well-known *Gloria in D* RV 589

which would be the first publication to be issued by the recently established Carus publishing house in 1972, 231 years after Vivaldi's death.

Today, we find it strange that Vivaldi (and others) composed music for the choir of the Pietà exclusively consisting of young girls in four vocal parts including tenor and bass lines. It appears that these were all sung by females; descriptions such as "Paulina del Tenor" and "Anneta dal Basso" have been found in the lists of choral singers. In 1791 when the zenith of the Ospedali was already long past, Johann Friedrich Reichardt described this practice: "The choirs consist of soprano and alto voices, but there are a few interesting tenor voices among these women which, with the addition of emotion, frequently sound almost like bass voices in performance. The orchestra is also only made up of females who play all string instruments including the double bass and all normal wind instruments with as much power and fire as you could only expect from Italian women."

Most of Vivaldi's unpublished works now survive in collected volumes housed in the Biblioteca Nazionale in Turin. The second-largest group of sources can be found in Dresden, including a variety of autograph scores which were presumably taken there by the violinist Johann Georg Pisendel. Other works are spread across

Del Sig. Antonio Vivaldi

Europe – including the *Credo in G* RV 592 recently published by Carus. The story of the dissemination of this composition is particularly curious. For a long time, only the copy of a set of parts from a Silesian monastery was known to have survived. The title page – thought to have originated at a later date – lacks the identification of a composer, but the name Vivaldi was written on one of the parts. These circumstances however corresponded with the entry of a *Credo* “ex G” in a catalogue from Wrocław cathedral dating from 1761, and no second *Credo in G* by Vivaldi is known to exist. The authenticity of this work remained doubtful for a long time, among other reasons because it was thought that the word “Hasse” could be discerned on the cover. The word was actually the name of ownership and in actual fact read “Weisse”. Further doubts were generated by the highly expressive style of the composition, in particular the “Cruxifixus” which appeared to be composed in a Neapolitan rather than a Venetian style.

The story of the dissemination of the Credo RV 592 is particularly curious.

In the meantime, a further set of parts of this work has been discovered, also from a Silesian source directly originating from Wrocław. The cover does not identify Vivaldi as the composer, but bears the inscription “Autore Pigaglia.” Is this the solution to the question of authorship? Dioceno Bigaglia was a Venetian contemporary of Vivaldi who was well known in his time as a composer of secular solo cantatas and a number of oratorios. A few of his liturgical works have actually survived: several Kyrie-Gloria masses and a few Psalms (but no additional sections of the mass), but a closer examination of these works reveals that additional copies exist of almost all of these works, labelled with the names of other composers. In consequence, the *Credo* can be categorized under the same series of dubious attributions which also robs the attribution to Bigaglia of all credibility. A comparison of the two Silesian manuscripts of the *Credo in G* reveals that they have numerous errors in common

without the possibility of one of them having been used as a model for the other copy. It can therefore be assumed that they are based on the same source, possibly the now lost manuscript from Wrocław cathedral in which the composition is also attributed to Vivaldi. The great enigma however remains as to why two apparently closely related manuscripts were each marked with a different composer’s name. This fact makes both sources equally dubious, meaning that the entry in the Wrocław catalogue acquires special significance in the allocation of authorship.

What is more, the *Credo* can be easily categorized among Vivaldi’s compositions despite one or two other idiosyncrasies. Firstly, it matches the group of individual movements from the mass (RV 587–592: a Kyrie, two Glorias and two Credos), and secondly, its structure is highly similar to that of the *Credo* RV 591. The internal construction of both works corresponds with one another to a large extent (with one divergence founded in the ritornello-like form of RV 592) and the characteristics of the utilization of instruments and even the thematic material closely resemble each other.

Was this work therefore genuinely composed by Vivaldi or not? The question can never be conclusively answered without the existence of an autograph, but the currently identified sources make a very strong case for Vivaldi as the author: so convincingly that we have dispensed with a question mark after Vivaldi’s name in our edition. Even if a residue of doubt remains in the attribution, no doubt exists that this work is well worth discovering.

Uwe Wolf



Dr. Uwe Wolf has been chief editor at Carus since 2011. Previously, he was involved in Bach research for more than twenty years. He is continually fascinated by new discoveries and intricate situations regarding surviving musical material from the Baroque era.

Vivaldi
vocal

STUTTGART
VIVALDI EDITIONS
URTEXT



Antonio Vivaldi (1678–1741)

Credo in G RV 592

Soli SA, Coro SATB, [Ob],
2 VI, 2 Va, Bc / 13 min
ed. Gregory Pysch

■ Carus 40.009
full score 20.00 €, vocal score 8.30 €,
choral score [◊]5.20 €, complete
orchestral parts 49.95 €

In exitu Israel RV 604

Coro SATB, 2 VI, Va, Bc / 4 min
ed. Daniel Ivo de Oliveira

■ Carus 40.018
full score 19.95 €, choral score [◊]3.95 €,
complete orchestral parts 46.50 €

Laudate Dominum omnes gentes RV 606

Coro SATB, 2 VI unisoni, Va, Bc
3 min
ed. Daniel Ivo de Oliveira

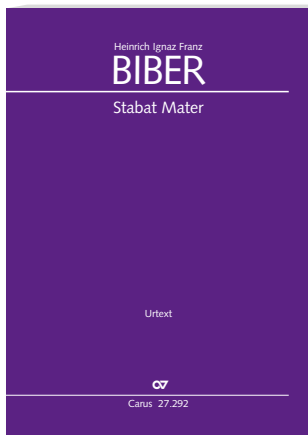
■ Carus 40.020
full score 14.95 €, choral score [◊]3.95 €,
complete orchestral parts 36.00 €

Antonio Vivaldi’s works are particularly important for Carus, as the first edition to be published by Carus was his *Gloria* (Carus 40.001).

carus plus

Three of the Italian master’s works, the *Gloria in D major* RV 589, the *Magnificat* RV 610 and the *Credo* RV 591, are available in carus music, the choir app.

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



Heinrich Ignaz Franz Biber (1644–1704)
Stabat Mater
 Coro SATB, Bc / 9 min
 ed. Daniel E. Abraham

Well-known for his magnificent instrumental works and violin sonatas, Heinrich Ignaz Franz Biber is unjustly less recognized as a composer of sacred music. His works for Salzburg Cathedral were mainly written after 1670. The *Stabat Mater* is an impressive setting for use in worship, and includes four or six verses of the hymn. The four-part composition displays great simplicity yet stunning beauty, particularly in the concise contrapuntal presentation of each individual verse.

■ Carus 27.292, full score 19.95 €
 choral score ◊6.50 €

Johann Schelle (1648–1701)
Komm, Jesu, komm
 (German)
 Coro SSATB / ☉
 ed. Ludwig Böhme

The predominantly amiable and song-like character of the intimate five-part setting reflects a baroque attitude to dying and death: dying is not regarded as a painful event, but is longed for expectantly as a release from the earthly and the door to eternal life in paradise.

■ Carus 1.036, full score ◊3.95 €



Johann Christian Bach (1735–1785)
Magnificat a 4 Warb E 22
 Soli SATB, Coro SATB, 2 VI, Va, 2 Ob,
 2 Cor, Bc / 12 min / ☉
 ed. Günter Graulich

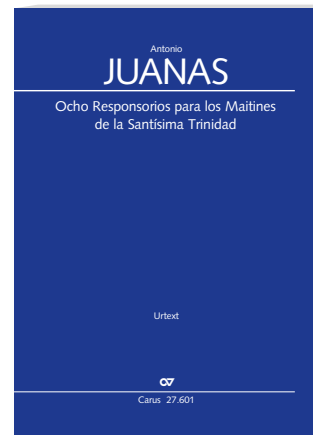
At less than 20 years of age, the youngest son of the Leipzig cantor of St. Thomas, Johann Sebastian Bach, withdrew from the Lutheran musical tradition of his family: Johann Christian Bach went to Italy, converted to Catholicism there and composed mainly Latin church music between 1757 and 1760. His great successes with operas for Turin, Milan and Naples from 1761 onwards led him all the way to London. Bach's church music comprises a number of vespers compositions, some of them large-scale, including this *Magnificat a 4* (1760) for soloists, choir and orchestra. The very diversified work gets its additional attraction from distinctively led oboes and horns.

■ Carus 38.102, full score 24.95 €,
 vocal score 9.95 €
 orchestral parts in preparation



J. C. Bach: Mailand Vesper Psalms
 Süddeutscher Kammerchor, Concerto
 Köln, Gerhard Jenemann

■ Carus 83.347, 2 CDs, 29.90 €

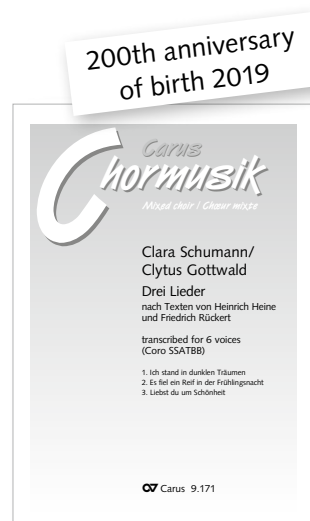
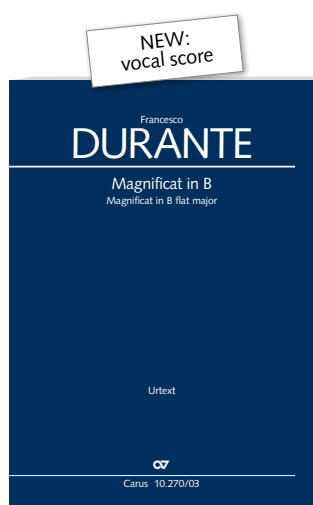


Antonio Juanas (1762/63–1816?)
**Ocho Responsorios para los Maitines
 de la Santísima Trinidad**
 4- to 8-part choir / 7 min
 ed. Robert Ryan Endris

Antonio Juanas worked as „maestro de capilla“ at the Cathedral in Mexico City. At the turn of the 18th to 19th centuries his music combined a pronounced Baroque character in the string parts (with basso continuo) with vocal parts in the stile antico. The short, partly double-choir movements of his *Ocho Responsorios* in Latin belong liturgically to Trinity Sunday, but can also be performed as individual works. They are available for the first time in Urtext editions. The works are terrific for musicians with an interest in early music, and because of their scoring for small forces they can be performed by ensembles of different sizes and resources.

■ Carus 27.601, full score 34.95 €
 choral score ◊8.95 €, complete orchestral
 parts 43.50 €

◊ Price valid from 20 copies,
 from 40 copies 10% discount
 from 60 copies 20% discount



Francesco Durante (1684–1755)

Magnificat in B flat major

Soli e Coro (SATB), 2 VI, Va, Bc
10 min / ed. Diethard Hellmann

Francesco Durante was highly esteemed by his contemporaries, and even at the end of the 19th century he was still described in musical literature as “one of the greatest Italian church composers and composition teachers of all time.” His *Magnificat in B flat major* is undoubtedly one of his most important compositions and one of the most significant settings of this text in cantata form. It masterfully combines the traditional polyphonic notation with modern, early Classical elements.

- Carus 10.270/03
vocal score 9.95 €
full score 17.50 €, choral score 4.95 €,
complete orchestral parts 41.00 €

also available:

Arrangement for choir & organ:

- Carus 10.270/45, 13.50 €

Popular pieces for Advent and Christmas. Also extra movements for Durante's *Magnificat*

- Carus 10.270/06, ⚡3.20 €

Extra movements, arranged for choir & organ

- Carus 10.270/46, ⚡2.95 €

Ignaz Holzbauer (1711–1783)

Der Tod der Dido

Singspiel in one act
(Musik der Mannheimer Hofkapelle,
Vol. 3) (German)
Soli SSTB, Coro TTB, 2 Fl, 2 Ob, 4 Cor,
2 Tr, Timp, 2 VI, 2 Va, Bassi (Vc, Cb),
Fortepiano / 54 min / ©
ed. Bärbel Pelker

Ignaz Holzbauer, Kapellmeister at the Palatinate court in Mannheim, was counted among the renowned opera composers of his time in the second half of the 18th century. He became known in music history mainly through the opera *Günther von Schwarzburg* (1777), which is regarded as the first contribution to the German National Opera. One year after the premiere of his opera *La morte di Didone* (1779) he composed *Der Tod der Dido* as a German text version of Metastasio's drama. Holzbauer was not only a master of both the interpretation of the meaning of words and the portrayal of emotions but also, already since *Günther von Schwarzburg*, a pioneer of the convergence of recitative and aria in favor of an undisturbed dramatic progression.

- Carus 50.505/03
vocal score 16.95 €
full score and instrumental parts rental

CD: Ignaz Holzbauer: Tod der Dido

Kammerchor Stuttgart,
Barockorchester Stuttgart
Frieder Bernius

- Carus 83.280, CD, 19.90 €

Clara Schumann (Wieck) (1819–1896)

arr. Clytus Gottwald (*1925)

Three songs after texts by Heinrich Heine and Friedrich Rückert
transcribed for Coro SSATBB
(German)

For the 200th anniversary of Clara Schumann's birth in 2019, Clytus Gottwald has added to her small output of original choral works with skilful transcriptions of three of the composer's songs for voice and piano, arranged for six-part unaccompanied chorus. The three songs were written in the first years of her marriage to Robert. In 1840 she composed the two Heine settings, *Ihr Bildnis* and *Volklied*. The Rückert setting *Liebst du um Schönheit* was written in 1841.

- Carus 9.171, full score ⚡6.50 €



Clara Schumann (Wieck) (1819–1896)

Warum willst du and're fragen op. 12,11

arr. Denis Rouger
Coro SSATB, Pfte / 3 min

- Carus 9.257
full score ⚡1.95 €

NEW RELEASES



Ko Matsushita (*1962)
Consolatio
 Contemporary Choral Music
 KammerChor Saarbrücken
 Ivette Kiefer, Piano, Georg Grün
 ■ Carus 83.505, 19.90 €



Johann Rosenmüller (1619–1684)
Sacred Concertos
 Gli Scarlattisti, Jochen Arnold
 ■ Carus 83.500, 19.90 €



Hans Fährmann (1860–1940)
Choral Works
 SWR Vokalensemble, Frieder Bernius
 ■ Carus 83.499, 19.90 €



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 Dresdner Kammerchor, Gaechinger Cantorey, Vocal Concert Dresden, Dresdner Kreuzchor, Dresdner Barockorchester, Freiburger Barockorchester, Dresdner Instrumental-Concert, Staatskapelle Dresden, Hans-Christoph Rademann, Peter Kopp, Roderich Kreile and others
 ■ Carus 83.044, 10 CDs, 59.90 €

NEW EDITIONS VOCAL MUSIC



Gabriel Fauré (1845–1924)
 Shorter sacred music for choir and ensembles
 ed. Jean-Michel Nectoux

All the works in the Gabriel Fauré Complete edition of the shorter sacred music for choir and ensembles (Carus 70.301) are now also available in separate editions.

Il est né le divin enfant (German/French)
 Coro S, Ob, Arpa, 2 Vc, Cb, Org / 7 min
 ■ Carus 70.311, full score 11.95 €
 vocal score *3.60 €
 complete orchestral parts 15.00 €

O salutaris op. 47,1
 Solo Bar, Org, 2 Cor, Arpa,
 2 Vl, Va, Vc, Cb / 3 min
 ■ Carus 70.310, full score 7.95 €
 complete orchestral parts 39.50 €

Tantum ergo op. 55
 Solo T, Coro SATBB,
 2 Vl, Va, Vc, Cb, Org / 3 min
 ■ Carus 70.312, full score 8.95 €
 reduction for organ *2.95 €
 complete orchestral parts 30.50 €

Tantum ergo (1904)
 Solo S (T), Coro SATB,
 2 Vl, Va, Vc, Cb, Org / 2 min
 ■ Carus 70.313, full score 7.95 €
 reduction for organ *2.95 €
 complete orchestral parts 27.50 €

Tu es Petrus
 Solo Bar, Coro SATB,
 2 Vl, Va, Vc, Cb, Org / 2 min
 ■ Carus 70.309, full score 8.95 €
 complete orchestral parts 44.00 €

* price from 10 copies



Ludwig van Beethoven (1770–1827)
Ode an die Freude
Ode to Joy
 Text: nach Friedrich Schiller
 Englischer Text: Maria Slowinska
 für 1–3-stimmigen Chor (S, SA oder SAM) und Klavier
 ad libitum: instrumentale Oboen- und Mittelmusik
 Bläseratz (Sopran-, Alt-, Tenorsaxophon, Posaune)
 Gitarre, Bass und Drums
 bearbeitet von / arranged by
 Peter Schindler
 Partitur / Full score
 Carus 7.445

Friedrich Schiller's *Ode an die Freude* (*Ode to Joy*) went on to become world-famous thanks to the setting by Ludwig van Beethoven in 1824 in the final movement of his *9th Symphony*. Today Beethoven's *Ode to Joy* is one of the most popular works of classical music worldwide – celebratory and powerful music which is an expression of joy, community, protest, and thanks.

This catchy arrangement of Schiller's and Beethoven's *Ode* for chorus and piano, or optionally for chorus, band and wind instruments by Peter Schindler, stands for all these emotions. Brass riffs, jazzy harmonies, a choral setting in 1 to 3 parts, and an adaptation of the text are all highlights of special musical moments which the whole audience can join in at the end! An English singing text is included.

■ Carus 7.445, full score 14.95 €
 performance material in preparation

Jussi Chydenius (*1972)

Ol' kaunis kesäilta (Finnish)

SATBarB / 4 min

■ Carus 9.214, full score €3.20 €

Based on a Finnish folk song; many different styles are used in this setting.

Fredo Jung (*1949)

Shchedryk (Ukrainian)

SATBarB / 4 min

■ Carus 9.235, full score €3.95

Shchedryk (which translates literally as "bounteous evening") is a Ukrainian New Years' carol. With another text, the song is widely known as an English Christmas carol (*Carol of the Bells*).

Vytautas Miškinis (*1954)

Vai žirge, žirgeli (Lithuanian)

Coro SATBarB / 4 min

■ Carus 9.229, full score €3.20 €

In this setting Miškinis uses two very ancient Lithuanian wedding songs.

John Høybye (*1939)

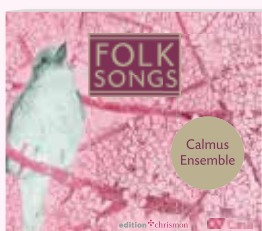
Roselil og hendes moder (Danish)

SATBarB / 4 min

■ Carus 9.239, full score €4.95 €

A fairy tale beginning in a pretty folk-song manner, but later changing into a driving and brilliant jazz style.

These pieces were composed for the internationally renowned Calmus Ensemble and are suitable for ensembles and ambitious amateur choirs. You can find the songs on the CD recording Folk Songs (Carus 83.034).



Peter Schindler (*1960)

Angel Songs (German)

Coro S (SA or SSA or SATB), Pfte

[2 VI, Va (VI 3), Vc (Cb),

descant ad lib.]

13 min

Poets and composers have regularly been inspired by angels for texts, images or melodies. Peter Schindler has set to music an angel song cycle based on the wonderful lyrics of Hugo Ball, Martin Luther, Eduard Mörike, Friedrich Rückert, from *Des Knaben Wunderhorn*, as well as Psalm 91, which can be performed at any time of the year, as a whole or partially, as a concert interlude or an encore, and of course during Christmastime.

Flexible scoring:

The six angel songs can be performed with different vocal settings (1- to 4-part S, SA, SSA or SATB) and piano accompaniment. All four vocal versions can be combined as desired and sung simultaneously, as well as – additionally or alternatively – with string quartet/ quintet. For each song there is a descant notated in C or B flat ad lib. In this way, the songs can be compiled individually for singers of all ages and easily rehearsed and performed. All possibilities are open for the joint concert experience of adult and children's choirs.

■ Carus 7.444

full score 19.95 €

vocal score 6.95 €

performance material in preparation

Ulrich Kallmeyer (*1963)

The Dunkeld Prayer (English)

ed. Stefan Schuck

Coro SATB / 12 min

■ Carus 9.681, full score €6.95 €

The ruins of Dunkeld Cathedral in Scotland and their surroundings inspired Kallmeyer to the colorful setting of the *Dunkeld Prayer* with references to the motet tradition.

Ko Matsushita (*1962)

Ave Maria in D flat major

ed. Stefan Schuck

Coro SSAA / 2 min

■ Carus 9.678/10, full score €3.40 €

Coro TTBB

■ Carus 9.678/20, full score €3.40 €

Matsushita's *Ave Maria* is a very intimate short unaccompanied piece of true inward devotion. The homophonic piece in a tonal musical language can easily be performed by all choirs. The enchanting modulations, well-placed and precisely-judged, are particularly effective. In short: a jewel!

Johannes Matthias Michel (*1962)

Dona nobis pacem

Coro SATB, Org / 5 min

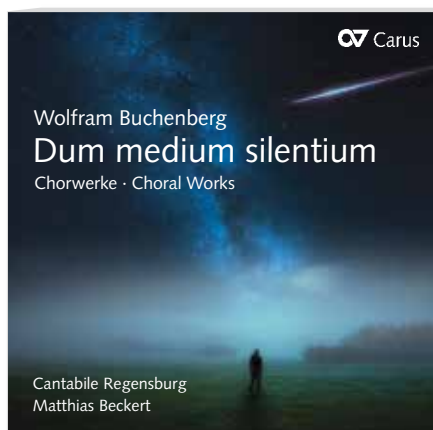
■ Carus 7.516/50, full score €3.95 €

Originally conceived for upper voices (Carus 7.516), the composer has now made a version of his *Dona nobis pacem* for mixed choir. The organ part uses minimalist techniques; in contrast to this, the vocal lines of the choir are broadly overarching, giving the text a strong expressiveness which particularly emphasizes the longing for peace in the here and now.

8 questions

answered by

Wolfram Buchenberg



Wolfram Buchenberg
Dum medium silentium
 Choral Works
 Cantabile Regensburg
 Matthias Beckert
 ■ Carus 83.504, CD, 19.90 €

Have a listen:
www.carus-verlag.com/83504

Your most impressive concert experience?

was in actual fact a rehearsal experience which set the course for my entire future. At the age of 11, I happened to discover a

rehearsal of Bach's motet *Singet dem Herrn ein neues Lied* for double chorus taking place in the Marktoberdorf high school, which fired my imagination. Two months later, I was allowed to join the choir myself and have been an enthusiast of choral music ever since.

What was your very first composition?

It is stored away at the back of a drawer awaiting the Day of Judgement.

Which other composers have provided you with inspiration?

Perotin, Bruckner, Ravel, Debussy and Messiaen.

Which text authors prompt you to hear music in your mind?

No, that's not the way I work...

Where is your favorite location for composing?

At the North Pole. Unfortunately, I have never been there.

When you are not composing...

... I am allowed to be a human being.

If traveling through time were possible, you would...

... like to milk a female Tyrannosaurus Rex with her (apparently!) 7 teats. That was always my childhood dream as a son of a farmer.

Do you play an instrument or do you sing?

Not either/or: I do both!! Both are integral parts of the practical school piano lessons I teach.

Sheet music for the pieces recorded on the CD are available from Carus:

Aber heidschi bumbeidschi (German)
 Coro SSAATTBB / 5 min / ☉
 ■ Carus 9.236, full score ◊3.95 €

Almättigr Guð / Almighty God (English)
 Coro SMsATBarB / 9 min / ☉
 ■ Carus 7.299, full score ◊6.95 €

Dum medium silentium
 Coro SATB/SATB / 7 min / ☉
 ■ Carus 7.298, full score ◊3.95 €

Liebes-Lied (German)
 Coro SATB, partly divided / 3 min / ☉
 ■ Carus 9.237, full score ◊3.50 €

Selig seid ihr (German)
 Coro SMsATBarB / 4 min / ☉
 ■ Carus 7.297, full score ◊2.95 €

Splendor paterne glorie
 Coro SSAATTBB, VI / 12 min / ☉■
 Carus 7.296, full score 6.50 €
 choral score ◊5.20 €

The Emigrant (English)
 Coro SMsATBarB / 4 min / ☉
 ■ Carus 9.238, full score ◊4.95 €

Tombeau de Josquin Desprez
 O mors inevitabilis
 Coro SSSSAAAATTTTBBBB / 13 min / ☉
 ■ Carus 7.295, full score ◊9.95 €

Veni creator Spiritus
 Coro SATB, partly divided / 8 min / ☉
 ■ Carus 7.294, full score ◊4.95 €

Veni, dilecte mi
 Coro SSAATBarB / 6 min
 ■ Carus 9.247, full score ◊3.50 €

MAX REGER EDITION OF WORKS



Max Reger (1873–1916)

Vocal works with organ accompaniment

Reger Edition of Works vol. II/7

The Max-Reger-Institut (MRI) in Karlsruhe is publishing a scholarly-critical edition of the works of Reger (RWA) for the first time. This is supported by the Mainz Academy of Sciences and Literature, and as a hybrid edition, it is pursuing new directions in editorial techniques.

This volume contains Reger's 22 songs, nine duets, and eight choruses with organ accompaniment, as well as his five chorale cantatas (WoO V/4). The sacred songs with organ accompaniment range from the expansive songs of op. 19 (1898), composed specifically for church concerts, to the simple songs of op. 137 (1914), reminiscent of Johann Sebastian Bach's *Schemelli Gesangbuch* collection. Reger's chorale cantatas, composed in the years 1903 to 1906, are scored for soloists, chorus, congregational singing, (solo) instruments, and organ. They were written at the suggestion of the theologian Friedrich Spitta who wanted to win church music back as a part of worship by including integrated congregational singing. In these cantatas, as Reger emphasized, "the complete text of the chorale is through-composed – each verse differently, according to the content of the text."

■ Carus 52.814, 229.00 €

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Series II: Songs and choral works

(work in progress)

Series III: Arrangements of works by other composers

(in preparation)

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Straf mich nicht! op. 40/2

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New compendium
for organ!



Freiburger Orgelbuch 2

ed. Amt für Kirchenmusik der

Erzdiözese Freiburg

with CD

Following the successful *Freiburger Orgelbuch* (Carus 18.075), the *Freiburger Orgelbuch 2* is also aimed mainly at semi-professional organists who are looking for challenging pieces with a clear liturgical purpose. All liturgical situations are provided for: ceremonial processions, music for the offertory and communion, meditative organ music, and pieces based on chorales for the major festivals of the church year.

Besides a wide range of German and Austrian organ music, additional variety is offered with selected works by French, English, Spanish, Italian, and American composers. The arrangement of the contents by country reflects the international scope of the book. There are short commentaries on the pieces, providing information on each composer and questions of registration.

The selection offers a broad stylistic variety. The easy-to-medium level of difficulty will be particularly welcomed by semi-professional organists. But more experienced players will also find previously little-known treasures of the organ music repertoire in this edition. Selected works can be heard on a CD in top-quality recordings on newly-built and historic instruments in the Archdiocese of Freiburg in the Lake Constance region (Constance, Hilzingen), and the area around Karlsruhe.

Freiburger Orgelbuch 2

■ Carus 18.076, with CD

Introductory price: 43.00 €

from 1.2.2020: 49.50 €

Freiburger Orgelbuch

■ Carus 18.075/40,

Set (2 volumes, 1 CD): 79.50 €

Beethoven
anniversary 2020!



Wilhelm Friedemann Bach (1710–1784)
Sonatas for solo keyboard instrument /
Concerti for two harpsichords
ed. Peter Wollny

With their often capricious melodies and harmony, improvisatory features, but also the combination of galant and contrapuntal stylistic ideals, the sonatas are a real discovery. All the sonatas for solo keyboard instrument plus the *Concerto in F major* for two harpsichords are published in five volumes as separate editions from the Wilhelm Friedemann Bach Complete Edition.

Sonatas
for solo keyboard instrument I / ⊕

■ Carus 32.241, full score 29.95 €

Sonatas
for solo keyboard instrument II / ⊕

■ Carus 32.242, full score 29.95 €

Sonatas
for solo keyboard instrument III / ⊕

■ Carus 32.243, full score 24.95 €

Sonatas
for solo keyboard instrument IV / ⊕

■ Carus 32.244, full score 29.95 €

Concerto in F major
for two harpsichords BR-WFB A 12
2 Cemb / 19 min

■ Carus 32.245, Set 19.95 €

Wolfgang Amadeus Mozart
(1756–1791)

Three organ works
originally for musical clock
arr. Thierry Hirsch

Mozart did not compose any larger original works for organ, but he did write three remarkable pieces for musical clock, a mechanical musical instrument with organ pipes which was extremely popular in his day. Two unusual works in this genre are the *Fantasias* K. 594 and K. 608. With these important compositions we are dealing with true masterpieces of a “solemn” character and densely-worked musical structure – just as if Mozart had a real organ in mind from the very beginning. A completely different, cheerfully playful charm radiates from the third of these compositions, the *Andante* K. 616. The three pieces are arranged for organ in this edition, retaining the original musical text as far as possible, and including suggestions for registration and division between the manuals.

■ Carus 18.014, 20.50 €

Ludwig van Beethoven (1770–1827)

Adagio cantabile
Slow movements from Beethoven's
piano sonatas and chamber music in
arrangements for organ
arr. Andreas Gräsle

The “Moonlight Sonata” for organ? This volume demonstrates that this can indeed be an attractive option! The same goes for the hardly less well-known *Adagio cantabile* from the *Grande Sonate Pathétique* and to the four other slow movements from Beethoven's piano sonatas, published here for the first time in versions for organ. What these works have in common is a solemn, sublime, sometimes devotional and contemplative tone, which is particularly suited to the organ and for use in worship – as music for Communion and the Eucharist, weddings, funerals, and other occasions.

■ Carus 18.078, 24.95 €

6 questions answered by **Carson Cooman**



Photo: Colby Cooman

1. You have composed over 1,200 works to date, including many for organ. That is an astonishing number! Which criteria did you use to select the pieces for the new collection "Expressions for organ"?

I tried to select a balanced group of pieces suitable for church services or recital. Some are original works, and some use hymn melodies. There are varied moods and characters: from extroverted and grand to quiet and inward.

2. Three aspects which are particularly important for you when composing:

Making sure that every aspect of the piece is as clearly and carefully made as possible. Also making sure that I do not repeat myself and that each piece has something to say.

3. What was your first real composition?

A piece for solo cello

4. Which other composers inspire you?

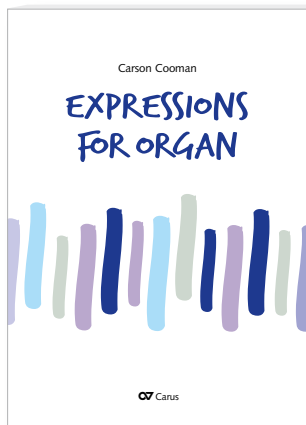
Far too many to name. In my organ recitalist life, I specialize in contemporary music, and it has been a joy to work with several hundred composers over the years to bring their work to life.

5. Where are you happiest composing?

I do most all my writing down of the music at home. But, like many composers, much of the work gets done in one's head while being out and around.

6. If you cannot compose, then ...

There's always something else to do. New music to practice, messages to answer, books to read, etc.



Carson Cooman (*1982)

Expressions for organ

■ Carus 18.042, 24.95 €

Carson Cooman is surely one of the most exciting and versatile contemporary composers in the USA. Born in New York, he has already written over 1,200 works. Many of these are compositions for organ – the instrument which Cooman, himself a concert organist, feels a particular affinity towards. A selection of these organ works is now

available in this publication, including freely-composed preludes, chorale preludes, and festive and quieter pieces, meditative in style. The compositions are in an extended tonal framework and are of moderate difficulty. A superb addition to the repertoire both for concerts and worship!

Have a look and a listen:
carus-verlag.com/18042

carus **plus**

carus music

Carus Choir Coach

Vocal scores XL

Practice aids for choir singers

carus music, the choir app

The innovative practice aids, available as CD (Carus Choir Coach) or app (carus music), offer ideal support making learning by listening much easier: First class recordings with the individual voice part amplified, make it easier for choral singers to learn new repertoire. 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.

- Around **100** top choral works
- J. S. Bach's Christmas Oratorio, Handel's Messiah, Mendelssohn's Elijah, Mozart's Requiem and many more **repertoire works!**
- **BEST EDITION** – received the music edition prize by the German Music Publishers' association.
- Already more than **100.000** user worldwide
- Popular in over **130** countries: from Norway to New Zealand



NEW:

Ludwig van Beethoven
Christus am Ölberge
(The Mount of Olives)
Carus 73.407

George Frideric Handel
Utrecht Te Deum
Carus 73.408

Felix Mendelssohn
Bartholdy
Psalm 95
Carus 73.369

Gloria in E flat major
Carus 73.329

Wolfgang Amadeus Mozart
Litaniae Lauretanae B.M.V
in B flat major
Carus 73.386

Josef Gabriel Rheinberger
Mass in A major
"in nativitate Domini"
Carus 73.403



We offer a separate mp3 CD with all choral sections for each voice part. These sections are available in three versions catering for all rehearsal methods: whether you would like to follow your part in the original recording, prefer to have the part supported by a piano or rather rehearse in slow mode with piano at a 70 % lower tempo, the CD offers you all these alternatives.

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:

Johann Sebastian Bach

Ich hatte viel Bekümmernis
(Lord my God, my heart and
soul were sore distressed)

BWV 21
Carus 31.021/04

Gottes Zeit ist die
allerbeste Zeit
(God's own time is
the time appointed)

Actus tragicus
BWV 106
Carus 31.106/04

Ludwig van Beethoven

Christus am Ölberge
(The Mount of Olives)

Carus 23.020/04

Gabriel Fauré

Requiem
Carus 27.312/04

George Frideric Handel

Utrecht Te Deum
Carus 55.278/04

Johann Michael Haydn

Requiem in C minor
Carus 50.321/04

Joseph Haydn

Die Schöpfung
(The Creation)
Carus 51.990/02

Gioachino Rossini

Stabat Mater
Carus 70.089/04

On our website you can find a complete overview of all works for which practice aids are available as CD or in carus music, the choir app, or Vocal scores XL:

Carus Choir Coach practice CDs

NEW:

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Requiem
Carus 27.312/91-94

Wolfgang Amadeus Mozart

Mass in C major
"Coronation Mass"
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Giacomo Puccini

Messa a 4 voci con orchestra
("Messa di Gloria")
Carus 56.001/91-94

Special offer:

Im October and November 2019 selected practice aids in carus music, the choir app, and in the series Carus Choir Coach are available at reduced prices:

Between 1 and 31 October 2019:

J. Brahms: *Ein deutsches Requiem*

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Each part 15 instead of 20 €!
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in carus music, the choir app 12.99 €*
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W. A. Mozart: *Requiem* KV 626

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Carus 51.626/45-48
in carus music, the choir app 4.99 €*
instead of 9.99 €*

Between 1 and 30 November 2019:

J. S. Bach: *Christmas Oratorio*

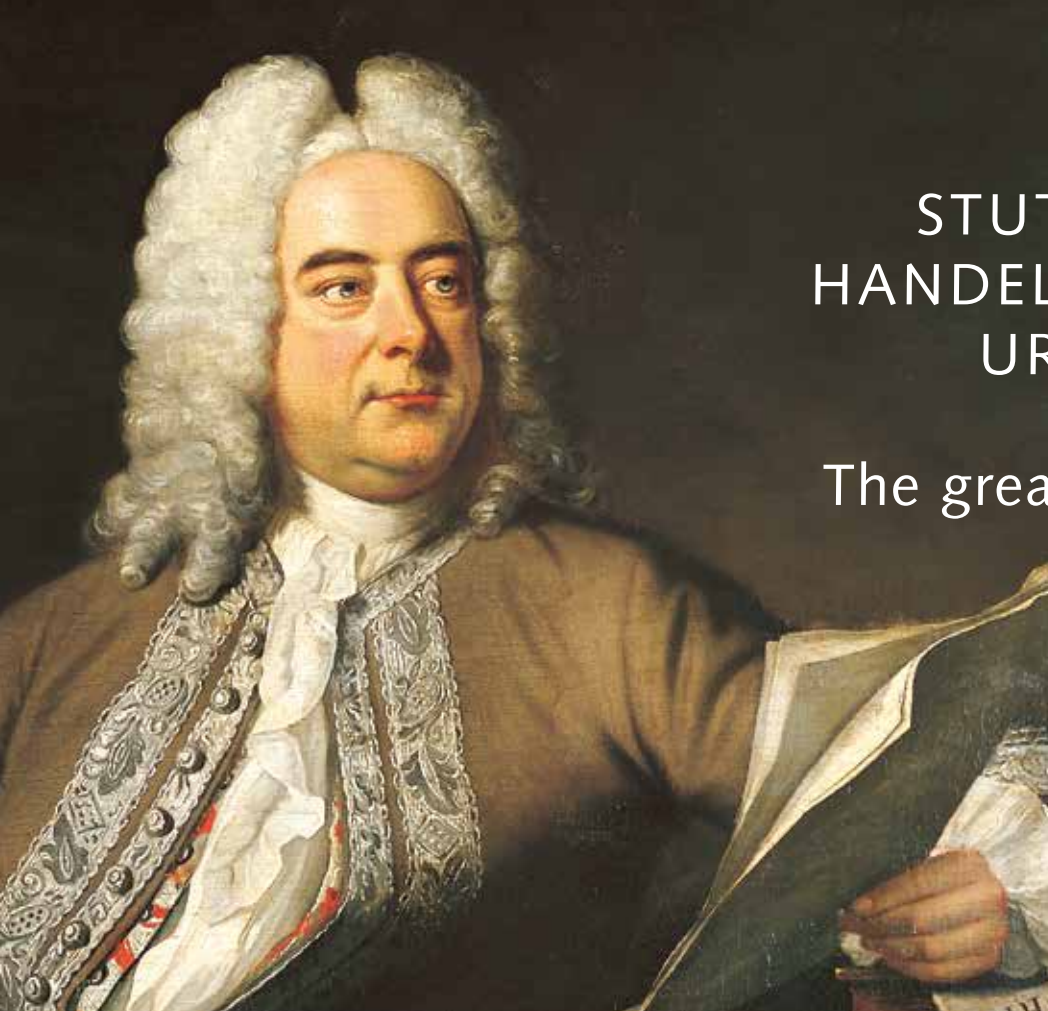
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instead of 14.99 €*

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Each part 10 instead of 15 €!
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*Price may vary from country to country

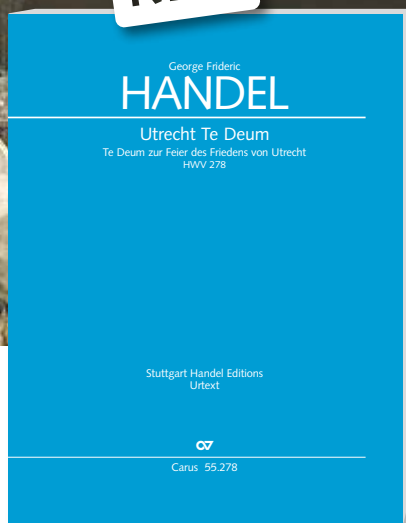
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George Frideric Handel



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For all works listed below Carus offers practice aids as CD or app as well as Vocal scores XL in large print:

Messiah HWV 56 (en/dt)
Carus 55.056

Alexander's Feast HWV 75
Carus 55.075

Israel in Egypt HWV 54,5
Carus 55.054/50

Brookes Passion HWV 48
Carus 55.048

Dettingen Te Deum HWV 283
Carus 55.283

Dixit Dominus HWV 232
Carus 55.232

Nisi Dominus HWV 238
Carus 55.283

Ode for St. Cecilia's Day
Carus 10.372

Saul HWV 53
Carus 55.053



Utrecht Te Deum
ed. Felix Loy
Carus 55.278

For this frequently-performed work Carus offers a musical text reflecting the latest scholarly discoveries. The Critical Report contains information on all the important facts about the work in a practicable, compact form. A detailed foreword contains insights into the creation of the work and its reception.

