

CHORAL MUSIC TODAY

# CARUS

*Magazine*

## NEW DIRECTIONS

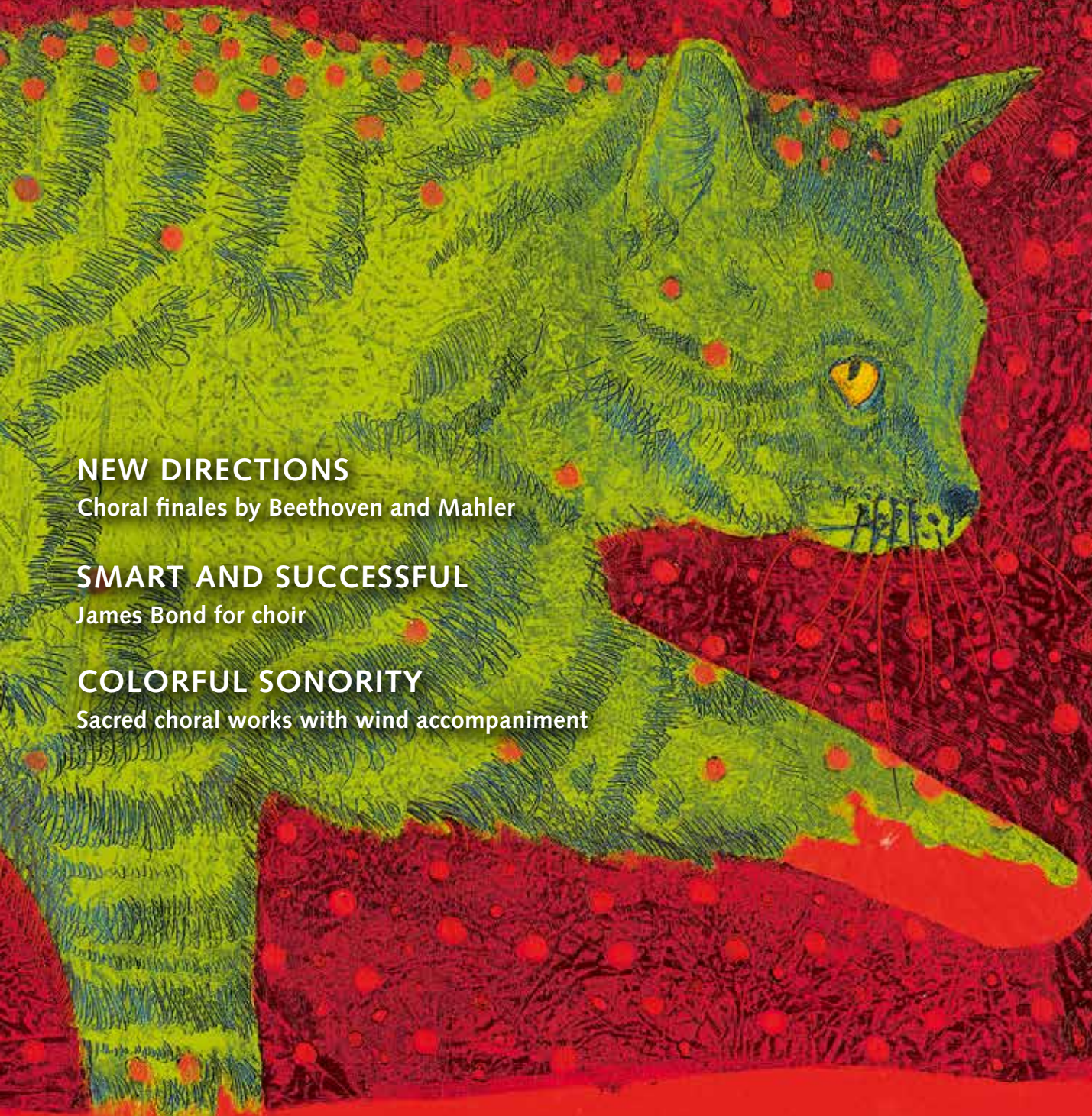
Choral finales by Beethoven and Mahler

## SMART AND SUCCESSFUL

James Bond for choir

## COLORFUL SONORITY

Sacred choral works with wind accompaniment

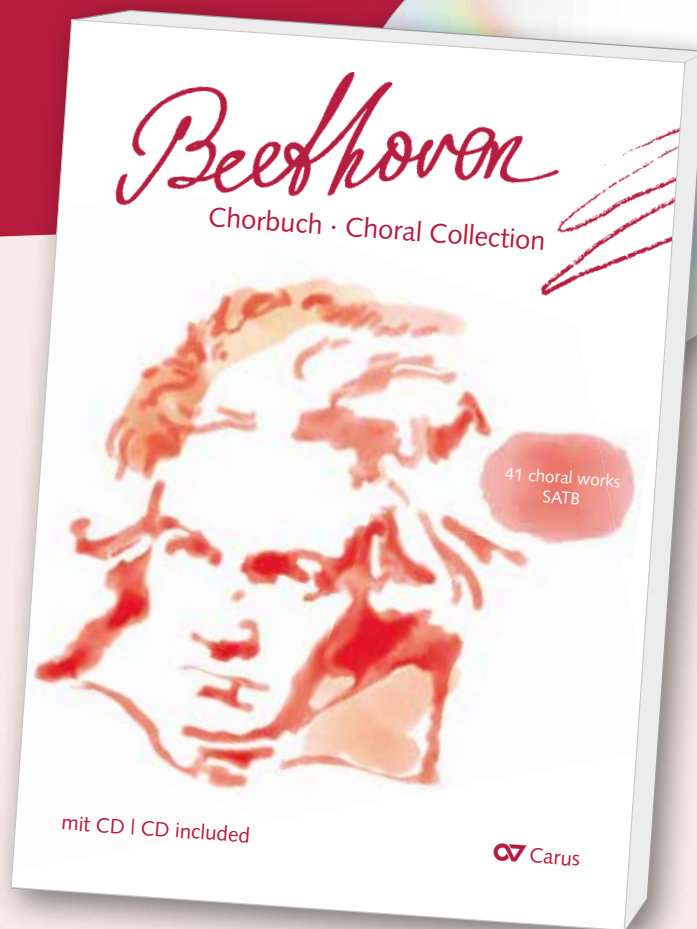


# Choral Collection Beethoven

for mixed choir

Ed. Jan Schumacher

- 41 choral settings for SATB, some with piano accompaniment
- Well within the capabilities of amateur choirs
- With original works and arrangements of Beethoven's vocal and instrumental works from three centuries
- Suitable for concerts, church services, and many social occasions
- CD with selected works included with the conductor's score
- Inexpensive choral edition (*editionchor*)



## The anniversary edition for all choirs

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and a listen:



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**conductor's score with CD**  
23 x 32 cm, 136 pages  
Carus 4.025

Introductory price: **33.90 €**  
valid through 30.11.2020  
retail price from 1.12.2020: 37.90 €

*editionchor*  
19 x 27 cm, 104 pages  
Carus 4.025/05  
available from 20 copies

Introductory price: **12.80 €**  
valid through 30.11.2020  
retail price from 1.12.2020: 14.80 €

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

 Carus

## Dear choir and music enthusiasts,

This year, we have a whole collection of good reasons to celebrate together. Firstly, we will be marking the 150th birthday of Louis Vierne, not to mention the 250th anniversary of Beethoven's birth. We were motivated by the latter composer's anniversary to re-issue his major choral works in modern urtext editions: thanks to our *Choral Collection Beethoven*, you will now also be able to perform less well-known, easier smaller-scale pieces with your choir. Are you familiar with our LIEDERPROJEKT which is devoted to encouraging children to sing? We are celebrating its first ten years together with the supporting creative individuals behind our award-winning charity project.

In June 2020, we and you are jointly invited to a special type of family celebration by the Leipzig Bach festival under the motto "Bach – we are family". The culmination of a long-term project provides further justification for celebration: Hans-Christoph Rademann and the Dresdner Kammerchor have finally reached the conclusion of their collected recordings of compositions by Heinrich Schütz with the issue of the final CD box. My own personal favorite is volume 19 featuring madrigals and wedding music: this recording will guarantee a festive atmosphere within your own four walls on any day of the year.

We would also like to draw your attention to less well-known background stories and new perspectives: have you ever heard the story behind the world-famous *James Bond* melody and are you familiar with the special techniques utilized by Clytus Gottwald to lend his choral transcriptions a special timbre? What is more, you can also discover wonderful choral compositions accompanied only by wind instruments composed in the past centuries.



Carus, the specialist for choral and sacred music, has dedicated itself intensively to supporting musicians. It is therefore my hope that the pages in this issue will both inspire and aid you in your planning, your next rehearsals and concerts and naturally also in your next own special celebrations.

Sincere greetings

Ester Petri  
Managing director

P.S.: Did you find anything in this issue surprising, particularly enjoyable or superfluous? What do you think is especially worth celebrating at Carus and is there anything we need to improve? I look forward to hearing your comments! Contact me by post or via email at [epetri@carus-verlag.com](mailto:epetri@carus-verlag.com).



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### IMPRINT

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from 60 copies 20% discount

# SHORT NOTES

Beethoven  
vocal



## SPECIAL OFFER

Take the opportunity to experience our innovative practice aids: From 1 March to 15 April 2020 Beethoven's Masses are available in carus music, the choir app, and in the series Carus Choir Coach at reduced prices. See page 30.



## BEETHOVEN'S WORKS FOR CHOIR AND ORCHESTRA

Ludwig van Beethoven's large-scale choral works have been issued by Carus in modern Urtext editions to mark his centenary year. The new practical slipcase is user friendly, containing study scores of the two Masses, the oratorio *Christus am Ölberge (The Mount of Olives)* and the three secular works with orchestral accompaniment (*Choral Fantasy, Meeres Stille und Glückliche Fahrt [Calm Sea and Prosperous Voyage], Elegiac Song*) (Carus 23.901). An extra added bonus is the *Kyrie* based on the *Adagio* from the "Moonlight Sonata" for choir and orchestra in the version by Beethoven's contemporary Gottlob Benedict Bierey – a genuine treat suitable for all anniversary concerts.

## ANNIVERSARIES 2020

Ludwig van Beethoven 1770–1827  
250th anniversary of birth

Gabriel Fauré 1845–1924  
175th anniversary of birth

Louis Vierne 1870–1937  
150th anniversary of birth

Jan Dismas Zelenka 1679–1745  
275th anniversary of death

## 2021

Rudolf Mauersberger 1889–1971  
50th anniversary of death

Michael Praetorius 1571–1621  
400th anniversary of death

Camille Saint-Saëns 1835–1921  
100th anniversary of death

## HÖLDERLIN ANNIVERSARY

We will not only be celebrating Beethoven's anniversary in 2020: the German poet Friedrich Hölderlin was also born 250 years ago! One of the most famous musical settings of his texts is without doubt the *Schicksalslied* by Johannes Brahms which is available from Carus not only in the original version (Carus 10.390) but also in a version for reduced forces (Carus 10.399/50) – a great opportunity for many choirs to celebrate Hölderlin.

## HEINRICH SCHÜTZ COMPLETE RECORDING

The first Heinrich Schütz Complete Recording concluded in 2019 and featuring the Dresden Chamber Choir under the direction of Hans-Christoph Rademann has set both artistic and editorial benchmarks. The Carus label presents this commendable conclusion to the prize-winning series (Carus 83.043) with the issue of the last of three top-quality boxes. The current box containing Volumes 15 to 20 includes outstanding compositions such as *Schwanengesang (Swan Song)* and the *Kleine geistliche Konzerte II (Small Sacred Concertos)* alongside less well-known secular *Madrigals & Wedding Music*. (See also page 13).



## Meet us!

1–4 April 2020  
Frankfurt

**International Music Fair**

6–10 July 2020  
Atlanta, USA

**American Guild of Organists  
(AGO) National Convention**

11–28 July 2020  
Auckland, New Zealand  
**World Symposium on  
Choral Music**

11–13 September 2020  
Paris

**Congrès international  
des chefs de chœur**

26–30 October 2020  
Carus-Verlag,  
Leinfelden-Echterdingen  
**7th Stuttgart Choratelier**

## WORKSHOP JON LAUKVIK

The Carus editor Jon Laukvik, long-time professor for organ at the Musikhochschule Stuttgart and visiting professor at the Institute of Sacred Music of Yale University in New Haven during the current academic year, will enrich this year's especially diverse program of the National Convention of the American Guild of Organists with a reading session on the topic "Historical Performance Practice for Organists:

Modern and Contemporary" on 10th July. The convention will be held in Atlanta from 6 to 10 July 2020. Carus will be presenting its music edition program at the event. Further information at [www.agoatlanta2020.com](http://www.agoatlanta2020.com). We would be very pleased to meet you there!



## GOTTWALD 95 YEARS

Photo: SWR / Hugo Jehle



The choral conductor and arranger Clytus Gottwald will be celebrating his 95th birthday on 20 November 2020. He has greatly enriched the choral repertoire with his transcriptions of lieder and instrumental works for choir. His arrangements of Strauss lieder will be published in spring this year. Find out more on page 18.

## WORLD SYMPOSIUM ON CHORAL MUSIC

The next World Symposium on Choral Music will be held in Auckland, New Zealand from 11 to 18 July 2020. We are overjoyed to be given the opportunity to present our latest new editions and classical works from our publishing program on our publishing stand at the symposium. You can also visit our workshops held by Frieder Bernius and Jan Schumacher. Program details will be announced in spring at [www.wscm2020.com](http://www.wscm2020.com).



## WORKSHOPS AT THE BACH FESTIVAL LEIPZIG 2020

Ton Koopman, the Dutch conductor and president of the Bach Archive in Leipzig, has been invited by the Carus-Verlag to hold two workshops on the Bach motets *Jesu, meine Freude* BWV 227 and *Der Geist hilft unser Schwachheit auf* BWV 226 for choral conductors and church musicians (also open to students within these fields) on 16 and 17 June 2020 during this year's Bachfest in Leipzig. Further information and application form at [events@carus-verlag.com](mailto:events@carus-verlag.com). See also page 21.



Photo: Foppe Schut

Want to know what's going on at Carus? Have a look at our social media channels at Instagram and Facebook!



# THE EGG OF COLUMBUS

## The choral finale in the Symphonies of Beethoven and Mahler

The baritone begins with the words “*O Freunde, nicht diese Töne*” (“O friends, not these sounds”) in Ludwig van Beethoven’s famous finale, heralding the entry of the choir in the symphony – a genuine innovation in the history of music. Beethoven had long struggled with this compositional solution and retained doubts up to the end. This innovation would, however, be taken up by many successors down the centuries – in particular the twentieth – of whom Gustav Mahler was also a decisive forerunner.



Mahler took more than six years from the first sketches of the *Symphony No. 2* to complete his composition finally in the summer of 1894 – none of his other works occupied him for such an extensive time span. It seems that Mahler was long plagued by the question of an appropriate ending for his symphony, before finding the solution during the memorial service for the conductor Hans von Bülow. As a counterweight to the initial movement, originally separately conceived under the title *Todtenfeier* (Obsequies), it would be perfectly logical to end the work with the Resurrection, for which he set verses of the poem of the same name by Friedrich Gottlob Klopstock augmented by his own words. Mahler then went on to rework his *Wunderhorn* lied *Urlicht* for alto solo to form the fourth movement of the symphony. Much later, he termed the concept of utilizing text and the human voice for the end of the work as “the egg of Columbus” and wrote: “At the time, I wrestled long with the idea of incorporating a choir for the last movement and only hesitated repeatedly due to concerns that this would be considered as a mere imitation of Beethoven!”

Mahler’s concerns were understandable as Beethoven had ultimately revolutionized the previously purely instrumental genre with his *Ode to Joy* in the finale of his *Symphony No. 9*. Years beforehand, Beethoven had experimented with the possibilities of a symbiosis between vocal and instrumental music in his *Choral Fantasy* (thematically closely related to the *Symphony No. 9*). The integration of vocal elements in the sublime and formally relatively strict genre of the symphony was, however, a genuine innovation which had an effect on subsequent generations of composers.

Just under two decades after Beethoven, Felix Mendelssohn Bartholdy created a combination of symphonic form and vocal expression in his *Lobgesang* which was however quite different: unlike Beethoven’s finale, the vocal element did not consist of a single symphonic movement, but instead was a cantata in several sections with substantially greater proportions than the purely instrumental symphonic first part of the work. As Beethoven had not only utilized the voice as an instrument in his *Symphony No. 9*, but additionally employed the written word as a non-musical signifier for the composition, this concept was also adopted in programmatic works such as *Roméo et Juliette* by Hector Berlioz and the *Faust* and *Dante* symphonies by Franz Liszt.

Mahler’s *Symphony No. 2* was therefore by no means the first vocal symphonic work since Beethoven’s *Ninth*, but it is not possible to speak of a continuous tradition – the aesthetic circumstances of the very different works are too disparate. What is more, although Mahler’s early symphonic compositions were initially conceived programmatically, the composer distanced his creations from genuine program music in the sense of Berlioz and Liszt. By comparison, it was something entirely different if the content of a composition “soars to such heights and embodies such forms that musical notes are no longer sufficient for the composer who is grappling with the most exalted mode of expression which he can only achieve in the unification with the human voice and well-articulated poetic words, as is the case in both Beethoven’s *Ninth* and my own C minor *Symphony*.”

There are, however, several musical parallels which suggest that Mahler did indeed orientate himself after Beethoven’s *Ninth* in his *Symphony No. 2*. For instance the central themes of both compositions are introduced instrumentally before subsequently becoming semantically substantiated in textual settings. Additionally, both Mahler’s and Beethoven’s work adhere to a ‘per aspera ad astra’ dramaturgy with the choral finale as the final destination: although Mahler introduces song in the fourth movement *Urlicht*, it is only

in the resurrection concept expressed by the choir (and solo soprano and alto) in the finale that the subject of death already thematicized in the opening movement, can be overcome. Here a certain influence of Beethoven also becomes visible: the opening baritone solo "O Freunde, nicht diese Töne" at the beginning of his finale rebuffs the themes quoted from the previous movements, instead placing the human voice and its joyful message as the central focus. It is also significant that both final movements begin with an orchestral "fanfare of terror" ("Schreckensfanfare"), as Richard Wagner termed the beginning of Beethoven's finale, thereby enhancing the radiant effect of the choral conclusion of both compositions.

**It is also significant that both final movements begin with an orchestral "fanfare of terror".**

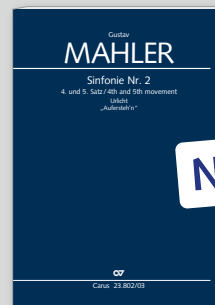
The completion of the *Symphony No. 2* was for Mahler an act of liberation: from this point onwards, he regularly composed symphonies – both with and without the incorporation of vocal elements. He even employed the human voice throughout his *Symphony No. 8* which he again evaluated as the "egg of Columbus".

His *Symphony No. 2* was, however, not only a forerunner for new vocal symphonic concepts in his own compositional output. Once Mahler's contemporaries – including Alexander Scriabin in his *Symphony No. 1* (1900) and Ralph Vaughan Williams in his *Sea Symphony* (around 1910) – had employed choirs within a symphonic concept, the principle of blending vocal and symphonic structures was subsequently utilized within a variety of musical configurations: in Igor Stravinsky's *Symphony of Psalms* (1930), Darius Milhaud's *Symphony No. 3*, culminating in a *Te Deum*, and in works by Benjamin Britten, Philipp Glass, Hans Werner Henze, Krzysztof Penderecki, Sergei Rachmaninov, Alfred Schnittke and most notably Dmitri Shostakovich. As first utilized in the finale of Beethoven's *Ninth* and continued in Mahler's concept, it was spiritual and/or political issues which defined the individual works. Mahler's *Symphony No. 2* as a significant milestone within this temporarily fragile tradition was not a singular contribution, but prepared the way for the establishment of vocal symphonic structures and their various forms of further development.

*Johann Layer*



**Johann Layer** studied historical musicology, systematic musicology and law at the University of Hamburg. He is currently focusing on Gustav Mahler's reception of Beethoven in his doctoral thesis, with support from the Gerda Henkel Foundation and the DAAD (German Academic Exchange Service).



**NEW**

**carusplus**

**Gustav Mahler (1860–1911)**

**Symphony No. 2**

4th and 5th movement

Urlicht / Die Auferstehung (German)

■ Carus 23.802/03, vocal score 12.95 €, Vocal score XL 16.95 €, choral score <sup>⊗</sup>8.95 €



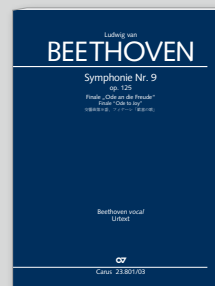
**Ludwig van Beethoven (1770–1827)**

**Choral Fantasy (German)**

■ Carus 10.394, full score 39.95 €,

vocal score 9.95 €,

complete orchestral parts 114.00 €



**carusplus**

**Ludwig van Beethoven (1770–1827)**

**Symphony No. 9. Finale**

**Ode to Joy (German)**

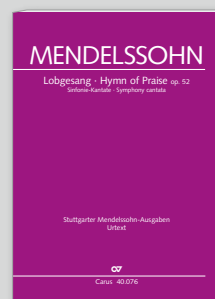
German text also in phonetic transcription

■ Carus 23.801/03, vocal score 9.00 €,

Vocal score XL 15.95 €, choral score <sup>⊗</sup>4.20 €

Carus Choir Coach practice CDs

in carus music, the choir app



**carusplus**

**Felix Mendelssohn Bartholdy (1809–1847)**

**Hymn of Praise. Symphony cantata**

(German/English)

■ Carus 40.076, full score 84.00 €,

vocal score 13.95 €, Vocal score XL 17.50 €,

choral score <sup>⊗</sup>5.95 €, study score 27.50 €,

complete orchestral parts 271.50 €

Carus Choir Coach practice CDs in prep.

in carus music, the choir app

**carusplus:** Practice aids for choir singers (carus music, the choir app; practice CDs Carus Choir Coach) and Vocal scores XL in large print are available for many works



# COLORFUL SONORITY

Sacred choral works accompanied by wind instruments

For centuries there has been a strong link between wind instruments and vocal ensembles as the sound of a blown instrument has a close affinity to the singing voice. What is more, wind groups, city waits and later Harmoniemusik (wind music ensembles) and military and brass bands were universally ubiquitous and readily available, resulting in a wide variety of compositions for all types of wind ensembles. Among the genre of choral compositions accompanied purely by wind instruments, a broad spectrum of works with highly different timbres are waiting to be discovered.

Besides the piano, it was above all wind ensembles in varied instrumentation – depending on regional and local circumstances – which more or less undertook the function of a radio during the 18th and 19th centuries; countless arrangements for wind ensembles from the operatic and concert repertoire enabled a broader familiarity with this music without the necessity of a special performance location or the involvement of highly sensitive string and keyboard instruments. A well-known quotation from a letter by Mozart to his father underlines how lucrative this musical market could be: “I have plenty of work. – By a week on Sunday, my opera [*Il Seraglio*] must be adapted for the Harmonie [wind band] – otherwise someone else will have got there first – and can then pocket the profits.” There was however a great deal of original music composed for this then highly fashionable type of ensemble; divertimentos, nocturnes and serenades for wind bands were created in large quantities and their genre labeling gives a good indication of their musical utilization: this form of musical entertainment was mostly intended for evening performance at table and in the taverns. It was most probably the special sonority of these wind ensembles which brought them back into concert halls and churches.

In Johann Michael Haydn’s “Oboe Mass” (*Missa Sancti Hieronymi* MH 254), for example, the ‘orchestra’ consists exclusively of wind instruments: soloists and choir are accompanied by four oboes, two bas-

soons, three trombones and continuo; it was performed in Salzburg Cathedral in 1777. The dispensation with strings had nothing to do with a lack of space or the particular occasion, but was actually an experiment which more than achieved its intended effect: “What particularly pleased me was that the oboes and bassoons came very close to the sound of human voices so that the tutti sections appeared to be performed purely by huge vocal forces” (Leopold Mozart). Other “Harmonie” masses were especially composed for specific ensembles, for example court Harmoniemusik or rural wind bands, but were also performed in the church. A small tradition of wind masses was therefore created which also included well-known and frequently performed works such as Franz Schubert’s *German Mass* D 872 (Carus 70.060) dating from 1827 featuring a large-scale wind orchestration and organ.

By the turn of the 19th century, Harmoniemusik was swiftly giving way to military music in which brass instruments were allocated greater importance. Newly formed wind bands, frequently in rural areas, oriented themselves increasingly to the military band instrumental structure with a repertoire chiefly consisting of arrangements and a wide variety of performance locations, including open-air concerts. The performance in the cathedral square of Linz in 1869 marking the consecration of the votive chapel (the chapel alongside the crypt was the first stage in the construction of the new city cathedral, not completed until 1924) would have

been a good reason for Bruckner to have scored his *Mass in E minor* for eight voices “with Harmonie accompaniment” which was performed by a military band. At the first performance of the revised second version (1885) in the old Linz cathedral, Bruckner’s *E minor Mass* was however transported back into the church, despite its unchanged instrumentation!

The restriction to wind instruments in no way limits the range of timbres of a composition.

Modern wind ensembles still base themselves on the model of Harmoniemusik from the 18th century, frequently in a quintet formation which can be augmented to form a sextet, septet etc. as required. This type of ensemble has retained a central pillar of the repertoire consisting of music for ‘Harmonie instrumentation’ composed in the 18th century. For this reason, it is entirely plausible to revive the concept of arrangements for wind ensemble. Dvořák’s *Mass in D major* in its first version for organ and therefore with quasi ‘wind’ accompaniment is virtually predestined for a corresponding arrangement. The wind player Joachim Linckelmann has reduced the orchestral accompaniment to a wind quintet in 2013, creating an arrangement that works extraordinarily well. Equally successful is Johannes Ebenbauer’s arrangement of Bruckner’s *Te Deum* with an accompaniment consisting of





wind quintet and organ. This version has however less to do with the *Harmoniemusik* tradition than masses scored for pure brass ensemble and choir – a separate individual tradition still existing up to the present day, for example in the *Missa brevis* for choir and brass quintet by the Swiss composer Cyrill Schürch composed in 2015, an expressive example from this tradition (Carus 10.804).

The choral repertoire with wind accompaniment is naturally not limited to masses. A delightful work that is frequently coupled with Haydn's "Oboe Mass" but originates from a completely different period is Ottorino Respighi's sensitive and intimate pastoral composition *Lauda per la Natività del Signore* dating from 1930 which is scored for woodwind ensemble (without brass) with piano duet and triangle. Respighi, a master of orchestration, specially selected the wind instruments to create the appropriate pastoral setting and tone coloring.

The tradition of combining wind instruments and singers naturally goes back much further than Haydn's "Oboe Mass"; we find all manner of works using this combination in the compositional output of Heinrich Schütz and his contemporaries and know that music for singers and wind ensembles was highly popular before 1600. Woodwind instruments are also closest to the human voice. The fact that a restriction to wind instruments does in no way limit the tone coloring of a composition is clearly underlined by the above-mentioned works, above all Bruckner's Mass and Respighi's Christmas Cantata.

Uwe Wolf



Dr. Uwe Wolf has been chief editor of Carus since 2011. Previously he was involved in Bach research for over twenty years. He has been an active wind player for far longer, playing on instruments ranging from the Baroque trumpet to the cornett.

#### Anton Bruckner (1824–1896)

##### NEW: Mass in E minor WAB 27

2nd version 1882  
Coro SSAATTBB, 2 Ob, 2 Clt, 2 Fg, 4 Cor, 2 Tr, 3 Pos  
37 min  
ed. Dagmar Glüxam

■ Carus 27.093, full score 33.00 €, vocal score 10.50 €, Vocal score XL 13.95 €, choral score 8.50 €, set of parts 90.00 €  
CD Carus 83.414

##### Te Deum WAB 45

Version for soli, choir, brass quintet and organ  
Soli SATB, Coro SATB, 2 Tr, Cor, Trb, Tb, Org / 24 min  
ed. Johannes Ebenbauer

■ Carus 27.190/50, full score 78.00 €, vocal score 10.50 €, Vocal score XL 15.95 €, choral score 5.70 €, set of parts 70.00 €

##### Original version

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

■ Carus 27.190, full score 26.95 €, study score 17.50 €, complete orchestral parts 189.00 €

#### Johann Michael Haydn (1737–1806)

##### Missa Sancti Hieronymi MH 254

Soli SATB, Coro SATB, 4 (2) Ob, 2 Fg, 3 Trb, Bc / 40 min  
ed. Armin Kircher

■ Carus 54.254, full score 39.95 €, vocal score 17.95 €, choral score 8.50 €  
complete orchestral parts 99.00 €

#### Franz Schubert (1797–1828)

##### Deutsche Messe D 872 (dt)

Orchestra version: Coro SATB, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, [Cb];  
Organ version: Coro SATB, Org / 35 min  
ed. Salome Reiser

■ Carus 70.060, full score 13.95 €, reduction for organ 6.00 €, choral score 3.20 €, set of parts 22.00 €



#### Antonín Dvořák (1841–1904)

##### Mass in D major op. 86

Arrangement for wind quintet  
Soli SATB, Coro SATB, Fl, Ob, Clt, Cor, Fg / 42 min

ed. Joachim Linckelmann

■ Carus 40.653/50, full score 39.95 €, vocal score 11.95 €, choral score 8.50 €, set of parts 53.00 €  
CD Carus 83.386

##### Orchestral version

Soli SATB, Coro SATB, 2 Ob, 2 Fg, 3 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc, Cb, Org  
ed. Klaus Döge

■ Carus 40.653, full score 39.95 €, study score 17.50 €, complete orchestral parts 170.00 €

##### Organ version **carus plus**

Soli SATB, Coro SATB, Org  
ed. Günter Graulich  
■ Carus 40.651, full score 19.95 €, organ part 14.50 €  
in carus music, the choir app  
CD Carus 83.106



#### Ottorino Respighi (1879–1936)

##### Lauda per la Natività del Signore (Italian)

Canto (with several solo parts), Coro SATB (with divided parts), 2 Fl (Fl+Picc), Ob, Eh, 2 Fg, Triangolo, piano duet  
24 min

ed. Christine Haustein  
■ Carus 10.084, full score 46.00 €, vocal score 19.50 €, choral score 7.50 €, complete orchestral parts 43.50 €  
CD Carus 83.473



#### Cyrill Schürch (\*1974)

##### Missa brevis

Soli SB, Coro SATB, 2 Tr, Cor, Trb, Tb, Org  
13 min

■ Carus 10.804, full score 30.00 €, vocal score 9.50 €, set of parts 25.50 €

# My Favorite Schütz



Photo: Martin Foerster

**Ich bin ein rechter Weinstock**  
(I am the only true vine)  
**SWV 389**, from: **Geistliche**  
**Chor-Music 1648**  
Carus 20.389

In my opinion, the motet "Ich bin ein rechter Weinstock" from *Geistliche Chor-Music 1648* is one of the most beautiful compositions by Heinrich Schütz. This motet teaches you how to see with your ears and listen with your eyes in a way that hardly any other musical piece can. I sang this composition with the Dresdner Kreuzchor as a ten-year-old boy and had encountered it time and again by the time I was 18. It touched me deeply every time, but I didn't know why. There had to be a secret to it.

One day, this 'secret' finally revealed itself to me: in Radebeul, near Dresden, I was able to enjoy the view of a vineyard behind my house every day – and suddenly, I saw the music by Heinrich Schütz in the landscape! I perceived the terrace and the small terrace steps in a different way, and I recognized the structures of music in this image. Here, I saw the deeply familiar motet "Ich bin ein rechter Weinstock".

Schütz writes a vineyard into the score, with terrace-shaped melodic lines and interspersed little motif units as descending steps. And he composes vines with series of eighth notes that surround the pitches. A section of the middle part, where the text reads "wird er reinigen", is composed in triple time. "ER", signifying the trinity, is symbolized by the number 3. In general, numerical symbolism plays an important role.

Personally, I consider these multifaceted levels of meaning in Heinrich Schütz's scores to be a real treasure. At the very top is the motet "Ich bin ein rechter Weinstock", which I would love to conduct over and over again, as it always emerges with the same freshness and novelty as the first time I encountered it with the Dresdner Kreuzchor.

**Prof. Hans-Christoph Rademann** is one of the most sought-after choir conductors and renowned choral sound specialists in the world. His concerts and recordings with the *Dresdner Kammerchor* and the *Dresdner Barockorchester* are pioneering, especially those of Central German musical treasures from the 17th and 18th centuries. Under the leadership of Musical Director Hans-Christoph Rademann, the *Dresdner Kammerchor* released the first complete recording of Heinrich Schütz's works together with the publisher Carus-Verlag Stuttgart.

As one of the first German musicians of European stature Schütz left behind an oeuvre that was as extensive as it was varied. With enormous artistry, he succeeded in bringing music and text together in a way that amazes and moves. Musicians and musicologists present the wealth of facets in individual works of the early Baroque master that they feel a particular affinity for.

**Anima mea liquefacta est /**  
**Adiuvo vos, filiae Hierusalem**  
**SWV 263–264**  
from: **Symphoniae Sacrae I**  
Carus 20.263



What superb music! You think you will hardly be able to bear the tension! Ever since I heard these two companion pieces for two tenors, two cornetts, and continuo over 30 years ago (on an LP record!), they have fascinated me as few other compositions among Heinrich Schütz's amazing output. Since then I have heard them countless times in a huge variety of recordings, and have even taken part in performances myself a few times. And this music still gets right under my skin! In particular, the end of the second part packs quite a punch. After a recitative section which concludes with a fermata, there are two tutti measures at the word "quia" ("because"), which almost seem to open a door: this suddenly feels like music scored for large forces, yet there are still only four parts plus basso continuo. After a further fermata, the music at the words "quia amore languero" ("because I languish for love") turns into an imitative song of lamenting, liberally sprinkled with dissonances. Yet despite the suspensions which dovetail into each other, nothing sounds "false", but the tension produced is almost impossible to listen to.

Schütz had been living in Venice for just under a year when he had this pair of works published in the *Symphoniae sacrae I* in September 1629. An earlier version of the composition, scored for similar forces, survives in manuscripts. Some things from the early form of the work can be recognized in the printed version, yet worlds lie between the two versions. The dissonant final section (and the highly effective fermatas) are also missing. Here we notice quite directly something of Schütz's encounter with new Venetian music, which had "greatly changed ... and markedly improved" following his first Venice trip – and in which Claudio Monteverdi now set the tone.

**Dr. Uwe Wolf** has been Chief Editor of Carus-Verlag since October 2011. Before that he worked in Bach research for 20 years. As a cornett player he participated in many performances of works by Heinrich Schütz in the 1980s and 1990s.

# Heinrich Schütz Complete Edition

The Stuttgart Schütz Edition is a complete edition 1992 taken over by the Carus-Verlag, founded on a critical examination of the sources. It is being published in cooperation with the renowned Heinrich-Schütz-Archiv of the Hochschule für Musik Dresden.

All works are also published in separate editions.



## Kleine geistliche Konzerte II 1639 (Small sacred concertos)

ed. Michael Heinemann  
Complete edition, vol. 10  
■ Carus 20.910, 189.00 €

The *Kleine geistliche Konzerte* by Heinrich Schütz represent solo vocal music right at the height of its time, the result of his (second) journey to Italy and his encounter with Claudio Monteverdi's musico-dramatic works.

Separate editions of all included works are available.

[www.carus-verlag.com/en/composers/schuetz/kleine-geistliche-konzerte-ii-svv-306-337](http://www.carus-verlag.com/en/composers/schuetz/kleine-geistliche-konzerte-ii-svv-306-337)

Photo: Jens Meisert



**Gib unsern Fürsten**  
(Grant to our people)  
**SWV 373,**  
from: **Geistliche**  
**Chormusik**

Carus 20.373

War raged on in Europe for thirty long years and caused a tremendous amount of damage in many areas, including Saxony. Heinrich Schütz, Kapellmeister at the court in Dresden, composed many splendid works during the war years, on the occasion of visits of political importance or in thanksgiving. He offered all his art of polychoral composition in these representative, "political" works – their magnificent arrangement audibly shows what a precious commodity peace was.

For me, however, a completely different kind of peace composition has become my Schütz favorite: the five-part motet "Gib unsern Fürsten" SWV 373 (as *secunda pars* connected with the motet "Verleih uns Frieden genädiglich" SWV 372). It comes from the *Geistliche Chor-Music*, a collection of 29 motets, which Schütz published in the year of peace in 1648. In October of this year, the peace treaties were finally signed in Münster after many years of negotiations. The peace treaty was later referred to as the "Peace of Westphalia."

With his *Geistliche Chor-Music*, for the first time, Schütz dedicated a collection not to a nobleman, but rather to a bourgeois group, namely the mayor and councilors of the city of Leipzig as well as the Thomaner choir, which he treasured. With this music, Schütz explicitly addresses the simple people who experienced all the horrors of war – as he did himself. The motet SWV 373 is anything but a representative composition, rather a silent, heartfelt request turned into music: that the mighty be given "a good regiment," so that we ourselves may lead our lives in peace. The music clings closely to the words here, such as the imploring "Give" of the beginning, the deceleration when it comes to the "calm and quiet life," or the eighth ascents to "leading," which show the direction of our striving.

For me, this is a special treasure of "musicus poeticus:" small in its outer dimensions, but expressive music that has lost none of its power over 350 years since its composition; Music that is current given our confusing global political situation as never before; Music that you want the despots of our time to be sure to remember.

**Iris Pfeiffer**, musicologist and since 2003 at Carus, is head of the Business Development & Marketing department as well as authorized signatory. She has been singing in several choirs for many years.



**Wo der Herr nicht**  
**das Haus baut**  
(If the Lord build not  
the dwelling)  
**SWV 400, from:**  
**Symphoniae Sacrae III**

Carus 20.400

A favorite work by Heinrich Schütz? Every work from the collection *Symphoniae sacrae* "tertia pars", in which he shaped the ideas he had brought with him from Italy to create an indisputable high point of German music of the 17th century, has become dear to my heart. When I saw the third setting of these, "Wo der Herr nicht das Haus baut...", SWV 400, a setting of Psalm 127, for the first time, I was dumbfounded by the abundance of harmonic, metric, rhythmic, and rhetorical details found in this score. Was this the same composer who had primarily gained his "image" through honest, large-scale traditional motet performances, which had hindered my appreciation of his music for such a long time?

But what we have here is a complete contrast: the concertante style of a two- to three-part solo, or favorite, choir, instrumental and vocal writing interwoven in the finest style, likewise the most subtle semantic relationships at the cornett call of the watchman, the rhetorical pauses after "umsonst" ("in vain"), chromatic ascending harmonies (via G sharp minor!) at "mit Sorgen euer Brot essen" ("to eat the bread of sorrows"), or racing coloraturas, chasing each other at "Pfeilen in der Hand eines Starken" ("arrows in the hand of a mighty man").

The work begins with a Symphonia in which the whole wealth of instrumental color – violins, cornetts, and gambas as an instrumental 'complementum' group ad lib – is placed before the imitative writing of the two sopranos. But the instruments not only play first, but also provide expressive commentaries. And at the concluding high point of the work, "Wohl dem, der seine Köcher derselben voll hat" ("happy is the man that hath his quiver full of them"), all the groups combine, declaiming together in highly artistic fashion as well as in the syllabic and melismatic phrases tossed from one group to another.

Which work offers more than this? Claudio Monteverdi, who died shortly before the publication of the collection, would probably have been astonished about this congenial "German" adaptation of the *seconda prattica*.

**Prof. Frieder Bernius** is in great demand worldwide as a conductor, seeking a sound which is both authentic and at the same time distinctive and personal – whether in the vocal works of Monteverdi, Bach, Handel, Beethoven, Schütz, or Ligeti, the incidental music of Mendelssohn, or the symphonies of Haydn and Schubert.



**Sei gegrüßet, Maria**  
(The annunciation)  
**SWV 333, from: Kleine  
Geistliche Konzerte II**  
Carus 20.333

The works by Schütz which I most admire include his setting of a text which marks the beginning of the Christian story of salvation: the Annunciation of the birth of the Savior Jesus Christ to Mary, the one chosen as his mother. This scene has been depicted countless times in the fine arts, with the Archangel and the Virgin portrayed as of equal importance and on equal terms. When composers began to compose settings of this text in the form of a dialog, it transpired that the Archangel had much more text than Mary. To achieve a balanced musical setting Schütz devised a highly original artistic treatment. In his setting Mary reacts to Gabriel's first words even before he has uttered his first greeting in full, and she sustains her reaction until the name of the expected son is given.

Schütz presents Mary's thoughts, which Luther translated in the form of direct speech ("Welch ein Gruß ist das?" – "Hark, who hailleth me?"), in a highly unusual, not to say strange, musical version. It is a five-note ostinato in which we hear Mary "think aloud" five times. In fact we do not hear a real vocal melody, but a construct: five different notes within the range of a hexachord, four different intervals. One of the characteristics of this five-note formula is that the rhythmic-metrical progression is in duple-time note values, and thus has the effect of slowing down the overall triple-time metre of the Angel's message in an unconventional manner. You could almost say that Schütz composed a "motif for Mary" here, and that thanks to this, the first section of the piece is effectively the main focus of the composition and not merely a simple introduction to Mary's ultimate agreement to take up her intended place in the history of salvation.

One final thought: Giovanni Gabrieli was not only organist of San Marco, but he was also responsible for the music at the Scuola Grande di San Rocco. Schütz undoubtedly entered this building countless times, and anyone who entered it immediately saw Jacopo Tintoretto's painting of the Annunciation. Did this image have a lasting impression on Schütz and his approach as composer to the subject? We do not know.

**Prof. Dr. Werner Breig** was Professor of Musicology at the Staatliche Hochschule für Musik Karlsruhe, then at the Bergische Universität Wuppertal until 1988, and subsequently at the Ruhr-Universität Bochum until 1997. The main emphasis of his research is the music of Heinrich Schütz, Johann Sebastian Bach and Richard Wagner.

**Also hat Gott die Welt geliebt**  
(For God so loved this sinful world) **SWV 380,**  
from: **Geistliche Chormusik 1648**  
Carus 20.380

One of the best-known motets by Schütz has accompanied us for several years and has become a real favorite of ours. We love singing the motet right at the beginning of a concert. The first two chords are very simple, but effective! It is like opening the gate to a sound world which immediately enchants listeners! In our rehearsals we hit on the idea that in the 17th century, the German word "also" (therefore) was probably pronounced differently from today, with the emphasis on the second syllable – at least with Schütz this sounds highly likely (and for good reason), when the pitch and harmonic tension rises from A minor to E major and the scene is set, so to speak, for what follows. Then the piece really begins, and full of thankfulness we sing of the love of God, with rhythmically thrilling joy in performing, sometimes in contrapuntal writing, sometimes concisely. Through the repetition of the sections we have a lot of freedom to shape the piece, to narrate the text in a great variety of ways, and it can be wonderful to add loud and soft into the mixture here. We feel that the final triple-time section is often performed with the wrong tempo relationship, that is, too fast. Then the life everlasting rushes past you ... A peaceful 2:3 relation seems better and more correct to us, then the life everlasting and our anticipation of it have a fitting grandeur.

Incidentally, Dolf Rabus, the founder and director of the Musica Sacra Festival in Markt-oberdorf, uploaded a live recording of „Also hat Gott die Welt geliebt“ on YouTube in 2008. This video remains the most frequently-watched Calmus video, and it is evidently also a favorite piece among our listeners.

[www.youtube.com/watch?v=fScwzH23sQo!](http://www.youtube.com/watch?v=fScwzH23sQo!)

A perfect blend of sound, precision, lightness, and wit. These are the hallmarks of **Calmus**, now one of the most successful vocal groups in Germany. Carus-Verlag has released many CDs by Calmus, and several of our choral collections contain works specially composed for the ensemble.

Photo: Marco Borjgrevé



# HEINRICH SCHÜTZ

## The complete recording

Dresdner Kammerchor · Hans-Christoph Rademann



Geistliche Chor-Music 1648  
(Sacred Choral Music)  
Carus 83.232, 2 CDs



Italian Madrigals  
Carus 83.237



Musikalische Exequien  
(Funeral Music)  
Carus 83.238



Twelve Sacred Songs  
Carus 83.239



Cantiones Sacrae  
Carus 83.252, 2 CDs



St. Luke Passion &  
The Seven Last Words  
Carus 83.253



Small Sacred Concertos I  
Carus 83.254, 2 CDs



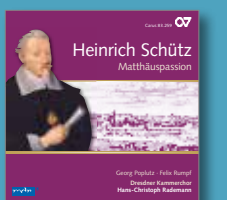
Psalms of David  
Carus 83.255, 2 SACDs



The Story of the  
Resurrection  
Carus 83.256



Christmas History  
Carus 83.257



St. Matthew Passion  
Carus 83.259



Symphoniae Sacrae III  
Carus 83.258, 2 CDs



St. John Passion  
Carus 83.270



Symphoniae Sacrae I  
Carus 83.273, 2 CDs



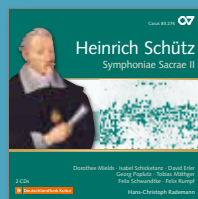
Becker-Psalter  
Carus 83.276



Schwanengesang  
(Swan Song)  
Carus 83.275



Small Sacred  
Concertos II  
Carus 83.271, 2 CDs



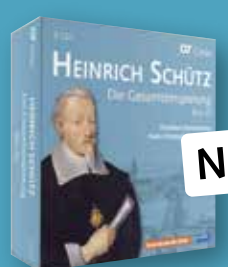
Symphoniae Sacrae II  
Carus 83.274, 2 CDs



Madrigals &  
Wedding Music  
Carus 83.277, 2 CDs



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Music for Peace  
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note 1 music

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DRESDNER  
KAMMER  
CHOR



# INFECTIOUS

## Musicians and arrangers in the LIEDERPROJEKT

The LIEDERPROJEKT – a charity project for singing with children – has motivated many parents, grandparents and children to take up singing over the past ten years. Innumerable committed individuals have contributed to this wonderful success story: the initiators, the arrangers, the musicians and the designers of the CDs, songbooks and choral collections. Right from the start, the project was taken up with much love and enthusiasm and continues to blossom. You can get to know some of the musical creatives who have worked on this project on these pages.



### KLAUS WAGENLEITER

Klaus Wagenleiter has incorporated a jazz flavor and convincing groove into the LIEDERPROJEKT. He has brought these ingredients from sources including the Berkley College of Music in

Boston / USA where he studied following his course at the Staatliche Hochschule für Musik in Stuttgart, Germany. The pianist, composer and arranger has added high-spirited band arrangements to the *Children's songs* and recorded them for the CDs. In the recordings, he was accompanied by his friends who are all well-known soloists from the SWR Big Band and Symphonieorchester.



### PETER SCHINDLER

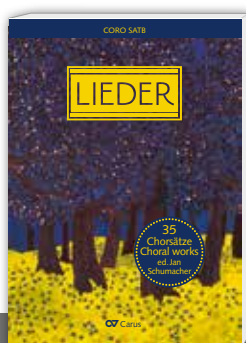
The composer Peter Schindler is characterized by versatility: his compositional output spans the genres chanson, cantata, instrumental pieces, sacred works and theatre music. He is particularly fond of composing for children

and has already written musicals, musical comedies and innumerable songs, so it was a matter of course for him to become involved in the LIEDERPROJEKT with great enthusiasm, providing substantial support as a composer and performer. The creation of new arrangements of traditional children's songs is one of his major interests and he succeeded in incorporating a wealth of fresh ideas into the LIEDERPROJEKT series *Children's songs*. His arrangements can additionally be found scattered through each of the other volumes. He can be heard performing with the Vokalhelden of the Berlin Philharmonic on the recording *Children's songs from Germany and Europe*.

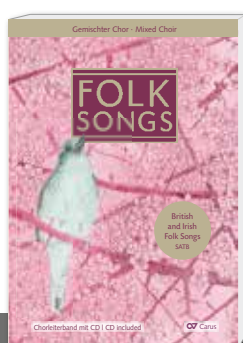


### LUDWIG BÖHME

His baritone voice as an element of the Calmus Ensemble's special timbre can be heard on many of the LIEDERPROJEKT CDs. As a member of the Thomanerchor Leipzig, Ludwig Böhme was quasi predestined to pursue a musical career. His love of vocal music prompted him to study in Leipzig and subsequently pass his graduate concert examination. Since then, he has been active in a variety of musical fields, establishing the renowned Calmus Ensemble in 1999 and taking over the direction of the chamber choir Josquin des Prés in 2002. He has employed his compositional and arranging skills in numerous contributions to the LIEDERPROJEKT choral collections, including sonorous arrangements of Christmas carols and most recently folk songs.



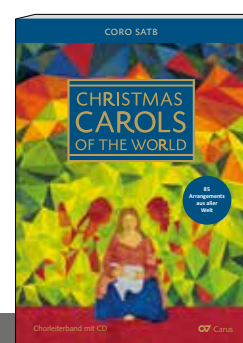
Choral collection  
LIEDER (SATB)  
Carus 2.210, 15.90 €



Choral collection  
Folk Songs (SATB)  
conductor's score  
Carus 2.214, 24.90 €



Choral collection  
Christmas Carols  
SATB, conductor's score  
Carus 2.130, 29.95 €



Choral collection  
Christmas Carols  
of the World (SATB)  
Carus 2.142, 34.95 €

# ENTHUSIASM



## CHRISTINE BUSCH

The wonderfully versatile sound of the violin played by Christine Busch – concertmaster under Philipp Herreweghe (Collegium Vocale Gent) and Kay Johannsen – has been a characteristic element of the LIEDERPROJEKT since its beginnings. One of her most exceptional recordings is the Lullaby sing-along CD in

which she performs the Lullaby book created by her husband Frank Walka, accompanied by the pianist Juliane Ruf. She has subsequently lent the sonorous “voice” of the violin to many folk songs, Christmas carols and children’s songs, without doubt encouraging a wealth of individuals of all ages to sing or hum along to the music. The professor of the Musikhochschule Stuttgart also involved her Salagon Quartet to accompany Dorothee Miels in the LIEDERPROJEKT collection *Love Songs*. Christine Busch was, however, not only active in the LIEDERPROJEKT as an instrumentalist: she was also the co-editor of the substantial family songbook *Die schönsten Lieder* with Frank Walka.



## BOBBI FISCHER

The pianist and arranger Karl Albrecht Fischer, alias Bobbi Fischer, has contributed a large number of witty and humorous song arrangements to the LIEDERPROJEKT. The creative musician has drawn inspiration from a variety of popular music genres including tango, jazz and Latin music. Above all, he is fascinated by the connection between music and theatre which explains why his music is also found in categories such as theatre, film and music comedy. Not only children will be fired with enthusiasm for his song arrangements.

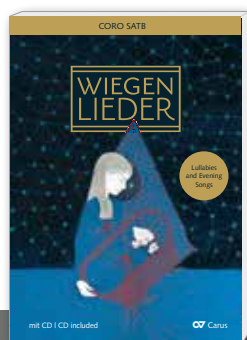


## VEIT HÜBNER

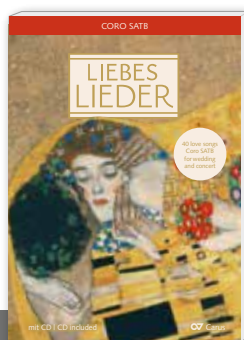
The double bass player Veit Hübner is often on tour with Bobbi Fischer in the world of music comedy. After 25 years with the group Tango Five, they are currently on tour with the trio Berta Epple which was awarded a cabaret prize in 2019. He has also received numerous awards as a jazz musician. Veit Hübner has contributed a variety of spirited, swinging Christmas carol arrangements to the LIEDERPROJEKT and can of course also be heard playing the double bass on the CD recordings.



Look and listen: Explore the variety of settings from the LIEDERPROJEKT:  
[www.carus-verlag.com/en/focus/liederprojekt](http://www.carus-verlag.com/en/focus/liederprojekt)



Choral collection SATB  
Lullabies & Evening songs  
conductor's score with CD  
Carus 2.211, 24.95 €



Choral collection  
Love songs SATB  
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Carus 2.212, 24.95 €



Volkslieder  
(German Folk songs)  
Piano volume, Voice, Pfte  
Carus 2.401/03, 26.90 €



The most beautiful songs  
Piano volume  
Voice, Pfte  
Carus 2.409/03, 39.00 €

# SHAKEN AND STIRRED

## James Bond: three choral arrangements

The new volume in the series *chorissimo! MOVIE* allows school choirs and others to include the enthralling music of secret agents in their programs. Christoph JK Müller has created arrangements of three of the most successful title songs for mixed-voice choir. Almost everyone will recognize the catchy tunes (composed by Paul und Linda McCartney, Madonna and others) – the history of their composition is however less well known: a series of disputes and surprises.



chorissimo! MOVIE vol. 4

**James Bond**

Three arrangements for choir

James Bond Theme / Live And Let Die /

Die Another Day

arr. Christoph JK Müller

Coro SATB, Pfte, [2 VI, Va, Vc]

■ Carus 12.434

full score 24.80 €

choral score 6.80 €

set of parts 69.80 €

Let's turn back the calendar to 1961: Monty Norman, the son of Jewish immigrants in London and a singer, composer and songwriter, has just concluded his work on the musical *A House for Mr. Biswas* which included the song *Bad Sign, Good Sign*. The musical was however never performed and that was the end of the story. We would never be able to hear the melody of *Bad Sign, Good Sign* – at least that is how it seemed: but things turned out very differently!

In 1962, the film producer Harry Saltzman acquired the film rights for the *James Bond* books from the author Ian Fleming and embarked on the production of the first film of the series with his partner Albert Broccoli: *Dr. No*. Broccoli and Saltzman – a successful duo – established the company Eon especially for the *Bond* films. The film company United Artists which had been founded back in 1919 was responsible for distribution: the firm's best-known founding member was none other than Charlie Chaplin. As far as the film music was concerned, the idea was to create a sort of *leitmotif* for the hero. Monty Norman was charged with this task and, due to pressures of time (the film was completed in less than three months), did not wait for inspiration for a typical secret agent-flavored music to strike, but instead simply submitted the melody of his never performed song *Bad Sign, Good Sign*. The melody was thought to be suitable and was then passed on to the band leader John Barry who arranged and recorded the film music. This is how the song which we had thought had been lost not only became the title melody for the first *Bond* film, but would then be combined with the title song of each subsequent *Bond* film and incorporated into the soundtrack.

Back in 1962, the Beatles were celebrating the signing of their first ever record contract in Hamburg and if anyone had put the child Madonna on stage at that time one would have said: "sweet, but who's that girl?" Ten years later, the young girl who was now attending high school in Michigan was still unknown, but the most successful band of all time had already become history. Seven years after their first record contract, the Beatles split up over disputes in 1970. After the split, it was particularly John Lennon and Paul McCartney, the two brains behind the band, who could not abstain from attacking and insulting each other, chiefly in songs on their respective solo albums. By this time, seven *James Bond* films had already been released and the eighth, *Live and Let Die*, was in the pipeline. Although the script was still unfinished, Paul McCartney was invited to write the title song. Together with his wife Linda, he went on to compose the eponymous title song which is universally well known from the hit parades (No. 2 in the Billboard 200 and No. 9 in the UK Top 40), also becoming the first *Bond* title song to be nominated for an Oscar!

A dispute then erupted between the original composer of the *Bond* theme and the arranger Barry: the latter had publically described himself as the composer of the *Bond* theme which Norman was not willing to accept. Following years of dispute, the familiar *James Bond* theme was taken apart into individual elements which were ascribed to the two musicians; the High Court in London subsequently established that Norman was the real composer and awarded him £ 30 000 in damages.



## chorissimo! MOVIE

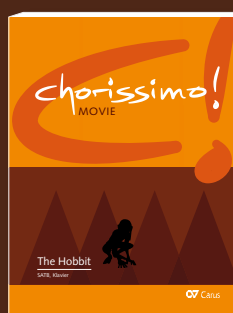
Choir arrangements of well-known movie soundtracks

Due to these disputes which were only finally settled in 2001, we have completely forgotten the little girl and now gaze with disbelief at the stage where Madonna is doing what she always dreamed of as a child: singing and dancing. The difference is that she has now made it: two children, two marriages, numerous affairs, and a bunch of scandals and, what is more, everybody knows her now! Alongside Michael Jackson and Prince, Madonna is one of the most successful solo singers of all time (since the existence of the charts). She was quick to respond to a commission for the title song for the twentieth *Bond* film *Die Another Day* – an easy task – and the song immediately leaped to the top of the British charts. This song is merely one of eleven titles on the LP *American Life* which remained at the top of the LP charts for weeks. And we were moved by this girl who was simultaneously so successful and yet so human, so close to her fans.

**It is estimated that half the world's population is able to recognize the musical leitmotif of the Bond theme.**

Today it is estimated that half the world's population has seen at least one James Bond film and is able to recognize the musical leitmotif of the *Bond* theme. We can naturally ask ourselves whether a secret agent who is known to half of the global population still fulfils the fundamental requirements for his job – but let's abandon that question! We as the public will always look up to him, or rather look at the screen where James Bond continues to put his life in jeopardy in his conquests for us and our world. In the hope that he will continue to operate for many more years, we now open our choir books and sing together: "dedegededee, dedede dedegededee...".

Ingo Zeller



C. Barratier / B. Coulais  
**The Chorus**  
**(Les Choristes)**  
(German/French)  
arr. Rainer Butz  
SA, Pfte [2 VI, Va, Vc]  
■ Carus 12.425  
full score 15.95 €  
choral score ◊ 3.80 €  
set of parts 24.00 €

**Songs from Disney films**  
(Mary Poppins / The little Mermaid / Tangled)  
arr. Rainer Butz  
SA, Pfte  
■ Carus 12.435  
full score 19.95 €  
choral score ◊ 4.60 €

**The Hobbit**  
Three arrangements  
for youth choir  
arr. Enjott Schneider  
version SATB, Pfte [2 VI, Va, Vc]  
■ Carus 12.433  
full score 15.95 €  
vocal score 11.80 €  
choral score ◊ 4.95 €  
set of parts 52.50 €

version SSA, Pfte  
■ Carus 12.433/50  
full score 15.95 €  
vocal score, 11.80 €  
choral score ◊ 4.20 €  
set of parts 52.50 €

Ingo Zeller teaches music and mathematics at high school level and directs a variety of instrumental and vocal ensembles.

# CHORAL ORCHESTRATION

## Transcriptions by Clytus Gottwald

Transcriptions for a cappella choir by Clytus Gottwald have been performed to great acclaim across the world. Vocal versions of works by composers including Berlioz, Wagner, Debussy and Mahler are displayed in an utterly different light. Gottwald achieves a particular sonorous timbre through special techniques adopted from music from the Renaissance and contemporary choral compositions.

"The term transcription does not describe any particular musical form, unless it follows the original model note for note, thereby merely reproducing its form. In his 'adaptations' for piano solo, Liszt never adhered slavishly to his models and if the mood took him, could even test this term beyond its limits, venturing into the area of a 'fantasy'. ... Liszt succeeded in exposing the absolute essence of the music in his transcriptions. My own transcriptions are breaking new ground in the sense that they are not for piano but for multi-voiced a cappella choir."

Highly creative aspirations are expressed in this statement by the choral conductor, musicologist and arranger Clytus Gottwald who has not only broken new ground but also conquered concert stages around the world. Even though Gottwald describes himself as a "musically thinking individual" and not a composer, he considers the choral adaptation of compositions as a "productive transformation", claiming that "for a transcription to be successful, it must be just as good as the original, if not even better."



Gottwald has always been fascinated by the fundamental technique – the transfer from one system to another – whether it concerned the adaptation of exotic note systems or the transcription of notational systems from the Renaissance period. His intensive study of music from this period was not limited to his doctoral thesis. Gottwald studied choral conducting with Kurt Thomas and was a cantor in St. Paul's Church in Stuttgart when he founded the Schola Cantorum in 1960, a specialized vocal ensemble which concentrated on performing works of the 15th and 16th century. This ensemble consisting of between 16 and 18 professional singers ultimately gained its chief reputation for its interpretations of contemporary compositions, achieving no fewer than 80 premieres of new compositions by the time the ensemble was disbanded in 1990. The two opposite poles of Renaissance music and contemporary music have exerted a decisive influence on Gottwald's work.

In the 16-voice lieder *Der Abend* and *Hymne* composed by Richard Strauss in 1896/97, Clytus Gottwald identified the potential of a new choral sonority, a sort of sound composition. Although familiar with precursors of this type of composition in the Renaissance, for example a Mass by Antoine Brumel, he very much regretted that this type of choral music had not found any champions during the first decades of the 20th century. It was only in a commission for the Schola Cantorum, a good half-century after the Strauss lieder, that Gottwald discovered a corresponding 'orchestration' of vocal music in Ligeti's choral composition *Lux aeterna*. The musical progression of this work is articulated by sound coloration as opposed to changes in pitch and it opened up a completely new perspective for Gottwald which he then employed to shed a radically different light on music particularly from the Romantic-Impressionist era. He selected works by composers such as Wagner, Mahler and Debussy who had not

utilized the 'instrument' choir in this manner, focusing chiefly on the transcription of lieder for choir.

Since the choir treated as an instrument has its own tonal potential, Gottwald utilizes techniques with which he is familiar from works of the Renaissance and contemporary choral compositions. He succeeds for example in extending the limits of the choral range by creating combined notes in a low range of the bass part in a special vocal texture. The overtones of the higher voice parts are also exploited to achieve a richer sound in the lower voices. What is more, Gottwald creates an extensive color palette through the flexible employment of part-writing: "In order to produce and retain a colorful vocal structure, I take great care in forming each individual voice independently. ... This type of 'coloration' requires special techniques: in a collective eruption in *ff* for example I do not pitch the notes against each other, but attempt to lend the sound a specific tonal coloring through movement in the middle voices."

**My transcriptions are breaking new ground in the sense that they are for multi-voiced a cappella choir.**

In his choice of texts which are necessary in the transcription of instrumental pieces and also the accompaniment of solo lieder, Gottwald first listens carefully to the content of the music, identifies connections and augments the facets of interpretation. In *Solveig's Song* by Grieg for instance, he aims at a certain degree of alienation by giving the orchestral accompaniment the text of a song in which Peer Gynt sings the praises of a demimondaine: "Solveig who is awaiting the ultimate return of Peer Gynt sings her song under the awareness of the



Photo: © SWR

The SWR Vokalensemble Stuttgart conducted by Marcus Creed has given the first performances of many of Gottwald's transcriptions. In March, their program will be focused on a variety of transcriptions of Strauss lieder.

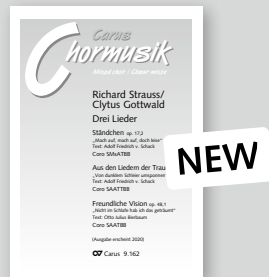
questionability of her hopes. This enhances the tragic dimensions of the song." Gottwald also strives for a similar commented relationship between the text and the music in his transcription of the Adagietto from Mahler's *5th Symphony* which he considers a "vocal piece in orchestral disguise" and a love song for Alma. Here the harrowing music appears to challenge the serenity of Eichendorff's poem *Im Abendrot*.

Although Gottwald's transcriptions were created through the "impulse to reconstruct already constructed music", they simultaneously provide a great enrichment for

choir singers and choral music, opening new horizons and creating new opportunities for further development. In his book on the choral music of the 20th century, Gottwald expresses his hopes and views that "singers will be able to learn to hear complex chords without losing sight of the underlying tonal framework. What can also be learned is that the symphonic differentiation of sound does not stop at the limitations of individual instruments, but can be taken a further step to achieve an individual beauty within a choral context."

*Christina Rothkamm*

The quotations by Gottwald are taken from the essay "Transkriptionen als neue Chormusik" (Transcription as new choral music) from the anniversary publication "Günter Graulich. Chorleiter und Musikverleger", Stuttgart, 2016, Carus 24.090, and accompanying CD texts.



## Transcriptions (selection)

### Richard Strauss (1864–1949)

#### Two early songs (German)

Coro SATBB resp. SATTBB

■ Carus 9.161, € 7.95  
publication in April 2020

#### Three Songs (German)

Coro SAATTBB resp. SAATBB, SAATTBB

■ Carus 9.162, € 9.95  
publication in April 2020

#### Zwei schlichte Weisen (German)

SATBB

■ Carus 9.160, € 6.95  
publication in April 2020

#### Morgenrot op. 46,4 (German)

Coro 16 voices / 2 min

■ Carus 9.163, € 12.95  
publication in April 2020

#### Traum durch die Dämmerung op. 29,1 (German)

Coro 16 voices

■ Carus 9.150, € 8.95  
publication in April 2020

#### Waldseligkeit op. 49,1 (German)

Coro SSSAAATTTBBB

■ Carus 9.164, € 6.95  
publication in April 2020

### Claude Debussy (1862–1918)

#### Les Angélus (French) / SSSAAA

■ Carus 9.503, € 4.40

#### Soupir (fr) / 16stg

■ Carus 9.119, € 5.20

### Edvard Grieg (1843–1907)

#### Three Songs (2012) (German)

1. Ein Traum op. 48,6 SSATBB
2. Ich stand in dunklen Träumen op. 2,3 SSATBB
3. Solvejgs Lied op. 23,19 SSAATBB

■ Carus 9.145, € 9.95

### Gustav Mahler (1860–1911)

*Im Abendrot* (German); Vocal arrangement of the Adagietto from the 5th Symphony (German) / 16 voices

■ Carus 9.134, € 8.50

#### Erinnerung (German)

SSAATBB

■ Carus 9.133/10, € 4.40

#### Urlicht (German)

SSAATBB

■ Carus 9.133/20, € 4.40

### Richard Wagner (1813–1883)

#### Three Songs to *Tristan und Isolde* (German)

16 voices

*Im Treibhaus*

■ Carus 9.120/10, € 6.20

*Träume*

■ Carus 9.120/20, € 7.95

*Isoldes Liebestod*

■ Carus 9.120/30, € 8.50

## SELECTED CDS



### Hymnus an das Leben

Kammerchor Saarbrücken,  
Georg Grün

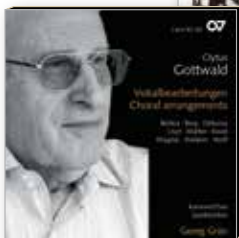
■ Carus 83.458, 19.90 €



### Alma and Gustav Mahler

SWR Vokalensemble Stuttgart,  
Marcus Creed

■ Carus 83.370, 19.90 €

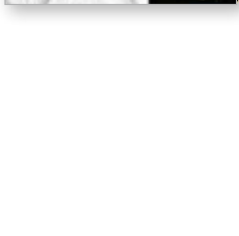


### Choral arrangements

Berlioz, Berg, Debussy, Liszt, Mahler,  
Ravel, Wagner, Webern, Wolf  
Kammerchor Saarbrücken,  
Georg Grün

cooperation with  
Saarländischer Rundfunk

■ Carus 83.182, 19.90 €



# BACH – WE ARE FAMILY

## In 2020 Leipzig celebrates an extraordinary Bach Festival

With the Bach Festival every year in June Leipzig pays homage to its major Cantor at St. Thomas: Johann Sebastian Bach. This follows a tradition founded by Felix Mendelssohn Bartholdy. In the season 2020, Leipzig celebrates an exceptional Bach Festival from 11 to 21 June with the motto "BACH – We Are FAMILY," in which renowned interpreters from all over the world can be heard in over 150 performances.



In June 2020 the renowned St. Thomas Choir of Leipzig will be joined by choirs from all over the world.

### The Bach Festival 2020

When we first started planning, we had a vision of a celebration like the ones the Bach family used to hold in Thuringia. Once a year, this extensive family of musicians met together somewhere to make music together and sing the legendary quodlibets. Today, the Bach family is a global one. All over the world, there are people who come together in Bach societies and choirs for the love of Johann Sebastian Bach. In 2020, the oldest of these, the Neue Bach-Gesellschaft, will be celebrating its annual Bach Festival with us. But this time we have also invited all the other ›family members‹, that is, all the Bach groups we could find around the globe: more than 250 of them!

The response exceeded all our expectations. Some 50 Bach choirs and ensembles will be making the pilgrimage from every continent to Leipzig to take an active part in the festival. And so we can already proudly and joyfully announce that the 2020 Bach Festival will be the largest family festival ever celebrated by the global Bach community. That fits in perfectly with the title »BACH – We Are FAMILY«, because it stands for this wonderful feeling of belonging that binds us all together. Love of Bach's music knows neither geographical, cultural nor confessional boundaries.

PD Dr. Michael Maul,  
Artistic Director of the  
Bach Festival

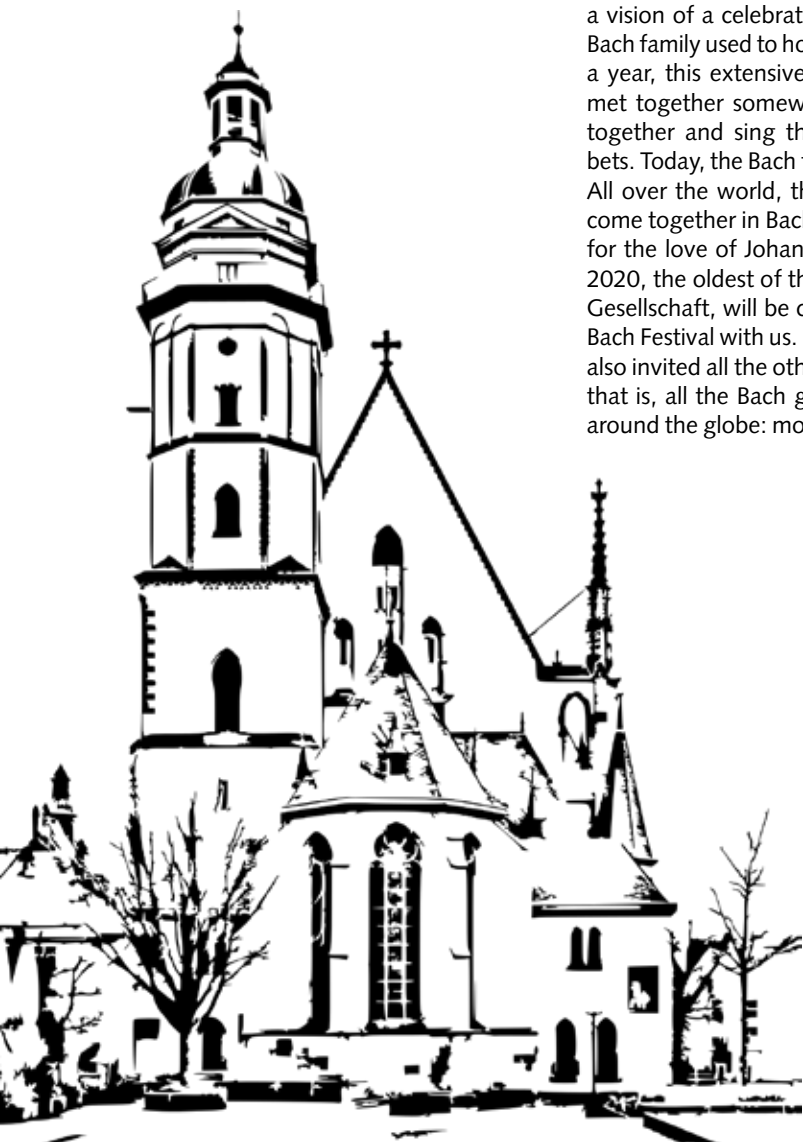




Photo: Gert Mothes

### Unique choral cantata cycle

This year, an extraordinary sequence of concerts will span the entire ten days of the Bach festival. For the very first time, all cantatas from Bach's so-called choral cantata series from 1724/25 will be performed within this framework – an initiative which Carus is pleased to support by the provision of music for the choirs. The Choir of Trinity Wall Street from the USA will open the cycle with *O Ewigkeit, du Donnerwort* BWV 20 and the Nederlandse Bachvereniging from the Netherlands will conclude the series with the cantata *Nun danket alle Gott* BWV 192. Voices from all round the world will join in the series of cantata performances.

### Workshops with Ton Koopman

Carus cordially invites you to participate in workshops given by the renowned conductor Ton Koopman to work on motets by J. S. Bach. On 16 June 2020, the focus will be on the motet *Jesu meine Freude* BWV 227 and on 17 June 2020, the motet *Der Geist hilft unserer Schwachheit auf* BWV 226. For registration, please look at [www.carus-verlag.com/news](http://www.carus-verlag.com/news).



### Bach vocal at Carus

It is a pleasure for us to accompany and support this special Bach Festival as part of the extended Bach family, particularly as the publication and dissemination of music by Johann Sebastian Bach was one of our fundamental concerns since the foundation of the Carus publishing house in 1972. The aim of our large-scale project *Bach vocal* spanning several decades was to make available all of Bach's sacred vocal works in practical performance material according to most recent musicological findings. This project was only made possible by the close cooperation with researchers from the two globally leading Bach research institutes: the Leipzig Bach Institute which was also involved as the associate editor of the Stuttgart Bach Edition, and the Johann Sebastian Bach Institute in Göttingen. Our proud moment then arrived in 2017 when we were able to celebrate the conclusion of the sacred vocal works series. Since then, choirs across the world have given Bach concerts using reliable Carus material oriented to practical utilization. And this will also be the case at the Bach festival 2020. We will be taking part in this very special musical family festival with great enthusiasm.

Dr. Johannes Graulich  
Managing Director  
Carus-Verlag



With the *Bach vocal* project the Carus-Verlag is publishing the vocal music by Johann Sebastian Bach. Bach's complete sacred vocal works are now available in modern Urtext editions, together with performance material. The project continues with the edition of selected secular cantatas.

- Musicologically reliable editions for the practical pursuit of music, taking into account the most current state of Bach research
- Informative forewords on the work's history, reception and performance practice and Critical Reports
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**J. S. Bach**  
**The Sacred Vocal Music**  
**Complete edition in 23 volumes**  
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# INTERPLAY BETWEEN LIGHT AND SHADOW

## The Life and Works of Louis Vierne

In 2020, we celebrate the 150th anniversary of the birth of the composer and organist Louis Vierne whose life was not only marked by artistic success but also by health problems and personal misfortune. Above all, his impaired sight from birth would prove to be a heavy burden throughout his life which he countered through his active career as an organist and composer.

Louis Vierne was born almost blind; this perhaps heightened his sensitivity towards musical impressions. According to his own memory, he experienced his first deeply emotional encounter with the sound of the church organ at the tender age of six. He received tuition in piano and organ at the Institut National des Jeunes Aveugles (National Institute for Young Blind People) in Paris and an operation helped to improve his sight.

He was deeply impressed by César Franck's skills on the organ and became his pupil at the Paris Conservatoire. Unfortunately, the tuition with the fatherly friend and patron came to an abrupt end after four weeks when Franck died following a road accident. His successor Charles-Marie Widor subsequently appointed Vierne as his assistant in his post in Saint-Sulpice in Paris with the great Cavaillé-Coll organ in 1892. The organ was one of the largest of its time and proved to be a great source of inspiration for Vierne. When Widor gave up his organ class to be appointed as professor of composition in 1896, Vierne was passed over as his successor to his great chagrin. He was however fortunate to be selected by a prominent jury as the organist of Notre-Dame Cathedral in 1900.

After a number of contented years, Vierne endured much misfortune over the following decades which took a great toll on his health: in 1906, a broken leg with complications forced him to give up playing the organ for six months and completely relearn his ped-

al technique. His marriage to the singer Arlette Taskin in 1899 ended in divorce in 1909. What is more, his eyesight became further impaired by glaucoma and he was forced to seek treatment in Switzerland in 1916. He endured the painful loss of his son during World War I; and his beloved organ in Notre-Dame also suffered extensive damage during the war. Vierne collected funds for its renovation on concert tours through Europe, Canada and the USA during the 1920s. Although he was much celebrated as a composer and organist on these tours on which he was accompanied by the singer Madeleine Richepin, he generally found travelling a great strain.

The final years of Vierne's life were burdened by his decreasing eyesight, other physical infirmities and depression. During an organ recital in Notre-Dame on 2 June 1937, he suffered a stroke and died immediately. The funeral service was held only a few days later in the same location – the organ was swathed in black and remained silent.

### Organ symphonies, vocal music and chamber music

Vierne's six organ symphonies representing the summit of this genre's glorious French tradition are without doubt the most significant works in the composer's output for organ. Vierne's compositional role models – chiefly Franck and Widor – are clearly audible in these compositions which also contain hints of Mendelssohn and Schumann.

Alongside beautiful melodic invention in the slow movements and the occasionally startling and bizarre ideas in the Scherzos and Intermezzos, it is primarily chromaticism which characterizes Vierne's style. All six symphonies are in minor keys and the later compositions are characterized by a dark and gloomy atmosphere. Vierne did have plans for a seventh symphony in C major, but the work was never written.

Liturgical vocal music plays only a small role in Vierne's oeuvre. The *Messe solennelle* was composed in 1899 during a comparatively positive phase of his life and can be counted among the highlights of Late Romantic organ masses. His only other works for choir are the very early composed works *Tantum ergo* op. 2 and *Ave Maria* op. 3 (1886) as well as the much later *Cantique à Saint Louis de Gonzague* (1926), and for solo voice the *Ave verum* op. 15 (1899), and *Les Angélus* op. 57 (1929) published in Carus 4.109; the latter work is also available in a choral transcription by Clytus Gottwald (Carus 9.144).

Alongside organ works and church music, Vierne's compositional output also includes numerous works of different genres. He composed the symphonic legend *Praxinoé* op. 22 for soloists, choir and orchestra in 1906, the symphonic poem *Psyché* on a text by Victor Hugo op. 33 in 1914 and a whole series of other works for orchestra and chamber music ensembles.



The dedications in many of his compositions reflect the events of Vierne's life: the Piano Quintet op. 42 (1917/18) was composed in memory of his son Jacques who died in World War I; four piano pieces entitled *Solitude* op. 44 were dedicated to his brother René, another victim of the war. A number of works including the five *Songs on Texts by Charles Baudelaire* op. 45 (1924) were dedicated to his friend and companion Madeleine Richepin. Finally, each movement of the *Messe basse pour les défunts* (Low Mass for the Dead) op. 62 for organ (1934, available in: Carus 18.163) is written in memory of a deceased friend who was either blind or a helper of the blind. As Vierne had almost completely lost his remaining sight by the time of its composition, he notated the work in Braille and subsequently dictated it to Madeleine Richepin. This would be his final composition.

### The Carus Critical Edition

The Critical Edition of the compositions of Vierne published by Carus containing all organ works, the *Messe solennelle* and the smaller-scale choral compositions provides a meticulously exact and authentic musical text. Obvious printing errors in the first edition have been corrected, doubtful passages are commented on and alternative solutions offered. As all Vierne's organ works and liturgical compositions were published during the composer's lifetime, the printed editions from a variety of French publishing houses served as the principle sources for this edition, although it is not clear whether Vierne himself was able to participate in the proofreading of his musical texts due to his poor eyesight.



My colleague David Sanger (†) and I were able to peruse his manuscripts in libraries and private collections and gained further insight. While the early manuscripts are relatively easy to read (Vierne wrote in large notation on large manuscript paper), the manuscript of the *6ème Symphonie* for example is at times hard to decipher. Our editorial work was made easier by the fact that Vierne rarely made subsequent alterations to finished manuscripts – in contrast to Widor and other composers.

The Carus Complete Edition also contains organ works not notated by Vierne; at the end of the 1920s, he recorded three improvisations in Notre-Dame for Odéon: *Cortège*, *Marche épiscopale* and *Méditation*. Although the three improvisations were transcribed and published by Maurice Duruflé, he deviated in several passages and altered the sequence of the three improvisations in comparison with the recorded version. Volume 13 of the Carus Complete Organ Works (Carus 18.163) contains a version compiled by David Sanger which adheres directly to Vierne's performance.

Jon Laukvik

Prof. Jon Laukvik received his earliest music training in his native town Oslo. He continued to study organ in Cologne and Paris. From 1980 to 2016 he was professor at the University of Music and Interpretative Art in Stuttgart, where he taught organ and historical keyboard instruments. He was also visiting professor at the Royal Academy of Music in London and at the Yale University in New Haven, USA. At Carus he edited the works of Vierne and the popular books on performance practice in the Baroque, Classical, Romantic and modern period.



*Vierne*  
organiste de Notre-Dame de Paris

## Louis Vierne (1870–1937)

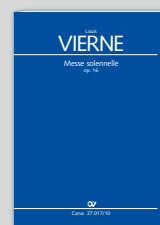


### Complete Organ Works

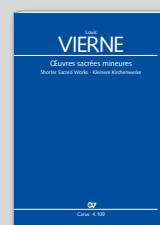
ed. David Sanger,  
Jon Laukvik

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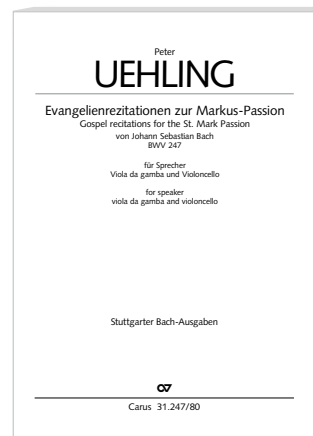
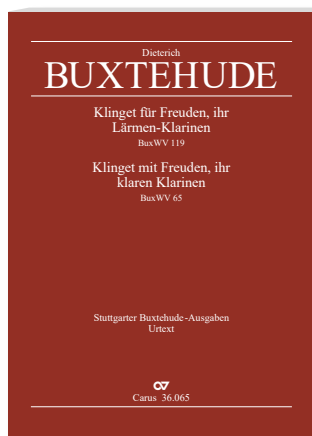
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choral score <sup>⊗</sup>2.50 €



## Dieterich Buxtehude (1637–1707)

**Klinget für Freuden, ihr Lärmen-Klarinen** BuxWV 119 / **Klinget mit Freuden, ihr klaren Klarinen** BuxWV 65 (German)  
Coro SSB, 2 Tr, 2 Vl, Bc / each 7 min  
ed. Frieder Rempff

Although a large proportion of Buxtehude's vocal works consists of sacred compositions, he also composed for secular occasions. In 1680 he composed the wedding aria *Klinget für Freuden, ihr Lärmen-Klarinen* BuxWV 119 for the marriage of the Swedish King Charles XI to the Danish Princess Ulrika Eleonora. At the same time the Peace of Lund, concluded in 1679 marking the end of an almost five-year-long war between Denmark-Norway and Sweden, was celebrated. The later sacred parody of the work for the Feast of the Circumcision of Christ, New Year's Day, as the aria *Klinget mit Freuden, ihr klaren Klarinen* BuxWV 65 cannot be more precisely dated. Now the trumpets proclaim to the Christian congregation about Jesus and the "brightly shining light" of the divine word.

■ Carus 36.065, full score 10.95 €, choral score ◊3.70 €, complete orchestral parts 22.00 €

## Johann Sebastian Bach (1685–1750)

**Schweigt stille, plaudert nicht**  
**Be silent, not a word** BWV 211  
Coffee Cantata  
(German/English)  
Soli STB, Fl, 2 Vl, Va, Bc / 27 min  
ed. Uwe Wolf

In 1729 Bach took over the running of the "Collegium musicum" in Leipzig, founded by Telemann, and continued the tradition of giving concerts at least once a week with this ensemble in Zimmermann's coffee house or, during summer, in the coffee garden there. The compositions which were probably composed for performance there include Bach's famous *Coffee Cantata*. The cantata is only superficially about daughter Liesgen's addiction to coffee, in fact it is really about her strict father Schlendrian's educational efforts, which ultimately remain ineffective – but only in Bach's cantata. In Picander's printed libretto it seems as if Schlendrian might prevail, and only in Bach's cantata, which includes two movements setting additional text, is there a twist to the contrary. Might Bach's experiences as a father have come into play here?

■ Carus 31.211, full score 17.50 €, vocal score 8.50 €, complete orchestral parts 73.00 €

## Peter Uehling (\*1970)

**Gospel recitations for the St. Mark Passion** (German)  
Speaker, Vga, Vc

addition to:

**Johann Sebastian Bach (1685–1750)**  
**St. Mark Passion** BWV 247 (German)  
Reconstruction Hellmann / Glöckner  
Soli SAT, Coro SATB, 2 Fl, 2 Ob/2 Obda,  
2 Vl, Va, 2 Vga, [2 Lt], Bc / 75 min  
ed. Andreas Glöckner

Despite many newly-composed interpolations, ranging from stylistic copies to modern interpretations, performing the Gospel text in Bach's lost *St. Mark Passion* continues to present many challenges for performers. With his recitations for narrator, gamba, and cello, Peter Uehling has found a way of maintaining the musical flow, while nevertheless preserving the fragmentary character of the work. The reduced musical language of the recitations places, so to speak, bare walls between Bach's colorful figured "tonal language". An important point for performance: despite the free tonal harmony, the recitations lead convincingly into the opening notes of the chorales.

## Gospel recitations

■ Carus 31.247/80, full score 14.95 €, set of parts 49.00 €

## St. Mark Passion

■ Carus 31.247, full score 49.00 €, vocal score 16.95 €, choral score ◊4.95 €, complete orchestral parts 117.00 €





Beethoven  
vocal



**Ludwig van Beethoven (1770–1827)**

**Choral Fantasy** (German/English)

Soli SSATB, Coro SATB, Pfte, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, Timp, 2 Vl, Va, Vc/Cb / 20 min  
ed. Ulrich Leisinger

In a mixture of cantata and concert piece, Beethoven set a hymn to art in his *Choral Fantasy*. The work, about 20 minutes in length, is often seen as a precursor to the *Ode to Joy* in the *9th Symphony*. After a piano introduction, a dialog between piano and orchestra develops in the space of just 400 measures, before the soloists and chorus enter for the last 200 measures.

In the main section, headed “Finale”, the theme from Beethoven’s early song *Gegenliebe* (WoO 118, also used in the *Ode to Joy*) is presented, varied and finally used in the “March” in F major.

The main source of the *Choral Fantasy* for the edition is the first edition of the parts, published in 1811 and corrected by Beethoven; alongside this an English edition of the parts published by Clementi (1810) has been consulted for comparison. The edition contains an English singing version from the 19th century in a translation by Natalia Macfarren.

■ Carus 10.394, full score 39.95 €, vocal score 9.95 €, choral score ◊6.95 €, complete orchestral parts 114.00 €

**Ludwig van Beethoven (1770–1827)**

**Elegiac Song** (German)

Coro SATB, 2 Vl, Va, Vc / 3 min  
ed. Uwe Wolf

The short choral piece with a discreet string accompaniment is alternating between quiet pain and drama. A performance with just chorus and piano is also possible.

■ Carus 10.396, full score 11.95 €, vocal score 6.95 €, choral score ◊2.40 €, study score 10.95 €, set of parts 10.00 €

**Kyrie** based on the Adagio of the so-called “Moonlight Sonata” (Latin)  
Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Vl, Va, Vc, Cb / 5 min  
ed. Sabine Bock

The composer and music director Gottlob Benedict Bierey (1772–1840) orchestrated the first movement of the famous “Moonlight Sonata” by Beethoven and added a four-part choral movement to it, which he underlaid with the text of the *Kyrie* from the Latin mass. The result is as astounding as it is harmonious! Versions for choir and organ, and choir and piano are also available.

■ Carus 28.009, full score 15.95 €, choral score ◊2.50 €, study score 6.95 €, complete orchestral parts 60.00 €  
choir and piano  
■ Carus 28.009/03, vocal score 7.95 €  
choir and organ  
■ Carus 28.009/45, full score 10.95 €, choral score ◊2.50 €

**Damijan Močnik (\*1967)**

**An die Freude**

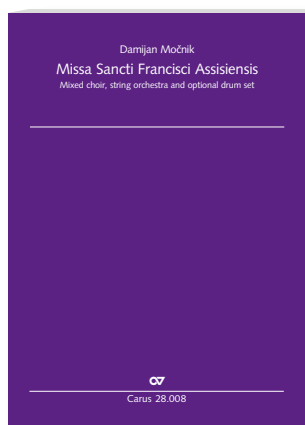
**(Ode to Joy)** (German)

Hommage à Beethoven / 13 min  
Text: Friedrich Schiller

Dedicated to the International Festival Choir C.H.O.I.R. 2019  
Coro SATB, piano duet [2 Pfte], Perc (5 Players)

In his *Hommage à Beethoven*, Damijan Močnik has set Schiller’s well-known text, which Beethoven used in his brilliant final chorus 200 years ago, a work which still represents shared joy and thanks, as well as protest. But there are only very few isolated sequences of notes in the piano or choir in this monumental work which blaze forth through the thrilling percussion use. This game of association with Beethoven makes this musical homage especially exciting. Through the varied use of percussion and the supporting piano accompaniment, this *Hommage à Beethoven* is particularly suitable for youth choirs who want to sing an effective work dealing with ideas of freedom in the world, without the need for too much rehearsal.

■ Carus 10.401, full score 39.00 €, choral score ◊7.95 €, complete orchestral parts in prep.



### Damijan Močnik (\*1967)

**Missa Sancti Francisci Assisiensis** (Latin)  
Coro SATB, 2 VI, Va, Vc, Cb, Drumset  
27 min

Francis of Assisi, the famous merchant's son and later founder of a religious order, has served as a source of inspiration from the most varied perspectives, and Damijan Močnik has added to this tradition. The Slovenian composer and choral director composed a cantata in 2013 on the 25th anniversary of the Diocesan Grammar School in Ljubljana based on the text of the famous *Canticle of the Sun*, and later (2014–16) – using the cantata's themes – a complete setting of the ordinary of the mass as well.

The instrumental parts match both the version for four-part mixed chorus (Carus 28.008/00) and the version for upper voices (Carus 28.008/50).

- Carus 28.008, full score 28.00 €, choral score ◊7.50 €, orchestral parts on loan

Version for upper voices:

- Coro SMsA, 2 VI, Va, Vc, Cb, Drumset
- Carus 28.008/50, full score 28.00 €, choral score ◊5.50 €, orchestral parts on loan



### Wolfram Buchenberg (\*1962)

**Missa ad maiorem Dei gloriam** (Latin)  
Solo Bar, Coro SATB (divisi), Big Band (S-/A-Sax, A-Sax, 2 T-Sax, Bar-Sax, BCltr, 5 Tr, 4 Trb, Pfte, Git, Cb, Perc, [2 Fl, 2 Cltr]) / 32 min

In his *Missa ad maiorem Dei gloriam* for Big Band, chorus and baritone Wolfram Buchenberg deals with people's deep-seated fear which is overcome by faith. The *Gloria* and *Sanctus/Benedictus* express overwhelming joy, and the "Dona nobis" in the *Agnus Dei* dies away in a mood of weightless floating. This absolutely thrilling setting of the mass, influenced by Latin jazz, is suitable equally for concert or for liturgical performance.

- Carus 28.010, choral score ◊10.95 €, full score and orchestral parts on loan

### Ko Matsushita (\*1962)

**Bonum est confiteri Domino** (Latin)  
Coro SATB / 4 min

- Carus 9.682, full score ◊4.40 €

### Kay Johannsen (\*1961)

**... so weit die Wolken gehen** (German)  
Solo A, Coro SATB, Fl, Org / 8 min

- Carus 7.428, full score ◊19.95 €

### Alleluja (Hebrew)

Coro SSAATTBB / 4 min

- Carus 7.429, full score ◊3.60 €



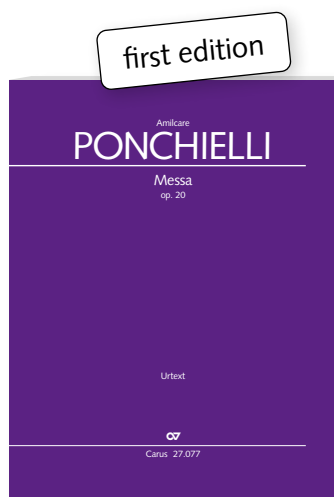
### Johann Hugo von Wilderer (1670/71–1724)

**Missa in G minor** (Latin)  
from Johann Sebastian Bach's music library

Coro SATB, 2 VI, 2 Va, Bc / 12 min  
ed. Frieder Remp

This *Missa in G minor* is the only surviving work in this genre by Johann Hugo von Wilderer; his output as Kapellmeister at the Electoral Palatinate court, which resided in Mannheim from 1720 onwards, was mainly devoted to opera. The three-part *Kyrie*, the through-composed *Gloria*, and the partly obbligato instrumental writing show the influence of the early Neapolitan mass style. The music-historical significance of the *Missa* is firstly that it is an important example of the church music performed around 1700 at the Electoral Palatinate court, but above all that Bach evidently used it as a source of inspiration for the *Kyrie* of the *Mass in B minor*, as shown, for example, in the form of the Adagio introduction of the *Kyrie I* in both works.

- Carus 35.009, full score 22.50 €, vocal score 7.95 €, complete orchestral parts 51.00 €



**Amilcare Ponchielli (1834–1886)**

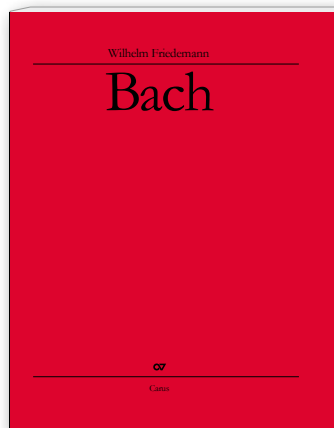
**Messa op. 20 (Latin)**

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

Soli TBarB, Coro SATT(Bar)B, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 2 Trb, Timp, 2 Vl, Va, Vc, Cb, Org / 70 min  
ed. Pietro Zappalà

Amilcare Ponchielli is known nowadays mainly as an opera composer and the composition teacher of Giacomo Puccini and Pietro Mascagni. He scored his greatest success in 1876 at La Scala Milan with the opera *La Gioconda*, a work which is still in the repertoire of the major opera houses. Ponchielli's sacred works were composed in his later years, when he was maestro di cappella at the Basilica di Santa Maria Maggiore in Bergamo. There his *Mass in A major* op. 20 (also known as “Messa per la notte di natale”) was premiered on Christmas Day 1882. The Mass is captivating because of its flowing, singable melodies, rich harmonies, and warm tonal colors. The important role given to the chorus, with which the three male soloists interact closely, is striking. The first music edition of the *Messa* is a real discovery for choirs with good male voices; the second tenor part can largely be sung by the baritones.

- Carus 27.077, full score 99.90 €, vocal score 23.50 €, complete orchestral parts on loan



**Wilhelm Friedemann Bach (1710–1784)**

**Orchestral music I:  
Concertos for harpsichord**

Complete Edition, Vol. 4  
ed. Peter Wollny (Bach-Archiv, Leipzig)

Volume 4 of the eleven-volume Urtext edition of the collected works of Bach's oldest son presents the six concerti for solo harpsichord and string accompaniment. These works enjoyed great popularity during Bach's lifetime. Despite all their brilliance and virtuosity, the harpsichord concerti display a sophisticated compositional structure.

The *Symphony in B flat major* for 2 violins, viola and violone is included at the end of the volume; because of its scoring it ought to be part of Volume 6 (Orchestral music III: Sinfonias), but the work was only discovered after the publication of that volume.

High-quality new engraving, facsimile illustrations, and a detailed foreword in German and English with Critical Report are hallmarks of this lavishly-produced volume.

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## SONG ARRANGEMENTS



With these new publications, almost all the songs from the German-French CD *Kennst du das Land ...* (Carus 83.495 with the figure humaine kammerchor, conductor Denis Rouger) are now available as sheet music. The art songs were originally composed not for chamber choir, but for solo voice and piano. Denis Rouger has carefully adapted them to suit the requirements and expressive possibilities offered by a larger ensemble, without losing any of the qualities of the original in the process.

### Peter Cornelius (1824–1874)

**Sei mein!** (German) / 2 min

■ Carus 9.244, €3.20 €

### Claude Debussy (1862–1918)

**Romance** (French) / 2 min

■ Carus 9.240, €2.50 €

### Henri Duparc (1848–1933)

**La vie antérieure** (French) / 5 min

■ Carus 9.250, €3.20 €

**Chanson triste** (French) / 3 min

■ Carus 9.251, €4.95 €

### Gabriel Fauré (1845–1924)

**Lydia** / 3 min

■ Carus 9.242, €3.20 €

**Les berceaux** (fr) / 3 min

■ Carus 9.243, €4.95 €

**Le papillon et la fleur** (fr) / 3 min

■ Carus 9.248, €4.50 €

**Après un rêve** (fr) / 3 min

■ Carus 9.249, €4.50 €

**Dans les ruines d'une abbaye** (French)

2 min

■ Carus 9.252, €2.95 €

**Prison** (French) / 2 min

■ Carus 9.253, €2.70 €

### Charles Gounod (1818–1893)

**L'absent** (French) / 4 min

■ Carus 9.241, €5.20 €

### Fanny Hensel (1805–1847)

**Neue Liebe, neues Leben** (German)

3 min

■ Carus 9.259, €2.95 €

### Clara Schumann (Wieck) (1819–1896)

**Warum willst du and're fragen**

(German) / 3 min

■ Carus 9.257, €1.95 €

### Hugo Wolf (1860–1903)

**Verborgenheit** (German) / 3 min

■ Carus 9.245, €4.95 €

All choral pieces for SSATB, mostly with piano accompaniment.



Discover the new editions of song arrangements from the CD *Folk Songs* (Carus 83.034). The arrangements have been composed for the internationally renowned Calmus ensemble, but can also be realized by good amateur choirs.

### Ludwig Böhme (\*1979)

**Ich hab die Nacht geträumt** (German)

Coro SATBarB / 3 min

■ Carus 9.234, €2.95 €

### Korobeiniki (Russian)

Coro SATBarB / 4 min

■ Carus 9.233, €3.95 €

### Juan M. V. Garcia (\*1977)

**Swa I Yan** (Taiwanese)

Coro SATBarB / 4 min

■ Carus 9.215, €3.95 €

### Tico-Tico no fubá

Coro SATBarB / 4 min

■ Carus 9.216, €4.95 €

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## Program Spring 2020

This spring Carus is enriching its program with Urtext editions of great choral works, e. g. by Handel and Haydn. Choirs can look forward to the first critical edition of Niccolò Jommelli's *Requiem*. And there are many more great discoveries to be made. To be informed about current new publications you can subscribe for free to our newsletter:

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

### Selection

#### Johannes Brahms (1833–1897)

**Four Quartets** op. 92 (German)  
SATB, Pfte

■ Carus 9.401 (April 2020)

#### Dieterich Buxtehude (1637–1707)

**Welt, packe dich** BuxWV 106 (German)  
Solo SSB, 2 VI, Vne, Bc / 8 min

■ Carus 36.106 (April 2020)

#### Anton Diabelli (1781–1858)

**Pastoral Mass in F major** op. 147 (Latin)  
Soli SSATB, Coro SATB, Fl, 2 Clt (2 Ob),  
2 Fg, 2 Tr, [2 Cor, Trb basso], Timp, 2 VI,  
Va, Vc, Cb, Org / 30 min

■ Carus 27.086 (March 2020)



#### George Frideric Handel (1685–1759)

##### Belshazzar

HWV 61 (English/German)  
Soli SMsATB, Coro S(S)AT(T)B, 2 Ob,  
2 Tr, Timp, 2 (3) VI, Va, Bc / 170 min

■ Carus 55.061 (May 2020)

The Carus Urtext edition of the most dramatic of George Frideric Handel's oratorios includes for the first time all three performable versions of the work: the one from the first performance of 1745, as well as the reworkings of 1751 and 1758.

#### Johann Adolf Hasse (1699–1783)

##### Requiem in C major (Latin)

Soli SAATB, Coro SATB, 2 Fl, 2 Ob, 2 Fg,  
2 Cor, 2 Tr, Timp, 2 VI, Va, Bc / 48 min  
© CD Carus 83.349

■ Carus 50.751 (June 2020)

##### Requiem in B flat major (Latin)

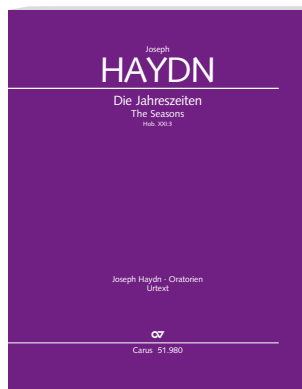
Soli SAATB, Coro SATB, 2 Fl, 2 Ob,  
2 Cor, 2 VI, Va, Bc / 20 min

■ Carus 50.752 (June 2020)

##### Requiem in C und B major (Latin)

Hasse Edition of Works IV/4  
First edition

■ Carus 50.708 (June 2020)



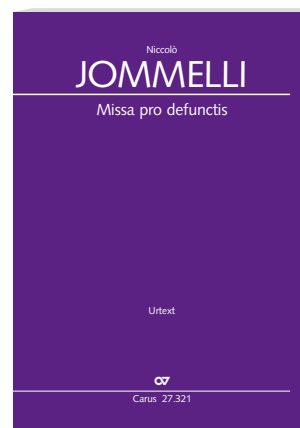
#### Joseph Haydn (1732–1809)

##### Die Jahreszeiten (The Seasons)

Hob. XXI:3 (German/English)  
Soli STB, Coro SATB, Pic, 2 Fl, 2 Ob,  
2 Clt, 2 Fg, Cfg, 2 Cor, 3 Tr, 3 Trb, Timp,  
Perc, VI I, VI II, Va, Vc, Cb, Cemb  
130 min

■ Carus 51.980 (February 2020)

Haydn's great late work in a modern Urtext edition. Flexible performance material for problem-free use in different original scoring options for sale.



#### Niccolò Jommelli (1714–1774)

##### Missa pro defunctis (Requiem) (Latin)

Soli SATB, Coro SATB, 2 VI, 2 Va, Bc  
48 min

■ Carus 27.321 (March 2020)

The best-known setting of the Requiem Mass before Mozart's unfinished work is by the celebrated opera composer Niccolò Jommelli. This beautiful *Missa pro defunctis* is now published for the first time in a critical edition.

#### Antonio Vivaldi (1678–1741)

##### Gloria in D major RV 589 (Latin)

Revised Urtext edition  
Soli SSA, Coro SATB, Ob, Tr, 2 VI, Va, Bc  
30 min

■ Carus 40.001/50 (June 2020)

#### Carl Maria von Weber (1786–1826)

##### Missa sancta No. 1 E flat major

Freischütz Mass WeV A.2 (Latin)  
Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 Clt,  
2 Fg, 2 Cor, 2 Tr, Timp, 2 VI, Va, Vc, Cb  
40 min

■ Carus 27.097 (June 2020)

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■ Carus 18.007 (June 2020)

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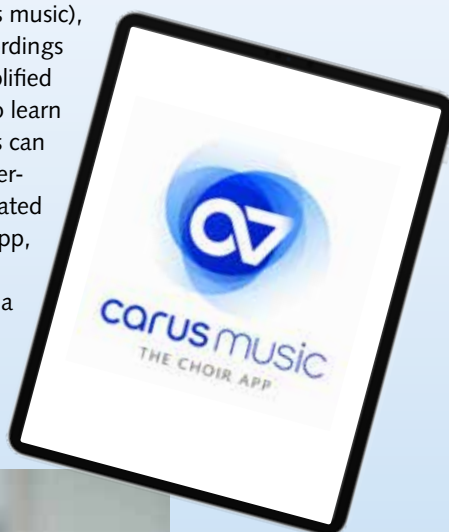
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■ Carus 73.388

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MWV A 13  
■ Carus 73.400



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