

CHORAL MUSIC TODAY

CARUS

Magazine

Spring 2014

CARE IS AN EDITOR'S HIGHEST PRIORITY

Two Bach experts in conversation about the *Mass in B minor*

SINGING IS PRAYING

Portrait of the Japanese composer and choral director Ko Matsushita

THRILLING DRAMA

Saul for the first time in the version Handel conducted

Sergei Rachmaninoff (1873 – 1943)

The sacred vocal music a cappella

- ▶ critical new edition
- ▶ the text is underlaid in Church Slavonic in Latin transcription
- ▶ contains an English pronunciation table



Liturgy of St. John Chrysostos op. 31 (Russian/German)

for mixed choir a cappella, Pfte for rehearsal only / 65 min
ed. Albrecht Gaub

■ Carus 23.013, full score | choral score

Sergei Rachmaninoff composed a setting of the *Liturgy of St. John Chrysostom* in 1910 which is the Eastern Orthodox counterpart to the Catholic *Ordo missae*. In this work for a cappella choir Rachmaninoff attempted to observe all of the strict requirements of the church, yet nonetheless, he also succeeded in creating a masterpiece in his own unique style.

Vespers op. 37 (Russian/German)

for mixed choir a cappella, Pfte for rehearsal only / 60 min
ed. Helmut Loos

■ Carus 23.014, full score (9/2014) | choral score (9/2014)

Sergei Rachmaninoff's *All-Night Vigil* is his last contribution to Russian Orthodox church music. The liturgical model for this work is a worship service which occurs the evening before sacred holidays and consists of a succession of prayers, readings and chants. In this composition for a cappella choir Rachmaninoff was able to create a unity between the original chants of the Orthodox Church and his new musical ideas to achieve such a profound emotional depth that the *All-Night Vigil* was crowned with a triumphal success upon its premiere in 1915.

Die in den Fürbitten unermüdliche Gottesgebälerin

Sacred Concerto (Russian/German)

Coro SATB, Pfte for rehearsal only / 6 min

ed. Albrecht Gaub

■ Carus 23.352, full score (5/2014)

Sergei Rachmaninoff's Sacred Concerto was composed in 1893 for a four-voice mixed choir. It was his first contribution to the repertoire of the Russian Orthodox Church. The text is derived from the Feast of the Dormition of the Virgin Mary. In accordance with the standards of the church, Rachmaninoff set it a cappella.

Deus meus (Latin)

Coro SSATTB, Pfte for rehearsal only / 2 min

ed. Albrecht Gaub

■ Carus 23.351, full score



Editorial

Dear choral music enthusiasts,

What is the best way of discussing choral music today? When does it require more than a glance at the music, or a short text about the work or composer? How can we inform you fully and interestingly about new works and current trends in choral music? You're now holding one answer to these questions in your hand: the CARUS Magazine.

Since Carus-Verlag was founded in 1972, our passion has been for choral music. Our catalog now contains over 20,000 choral works, making it unique worldwide. If you look back over the 1,000 years of written-down vocal music, this is just a tiny fraction of the repertoire, but nevertheless, it's a well-chosen selection which we are constantly expanding with important new and historic works.

The CARUS Magazine replaces our customer brochure Carus-Info: it's bigger, more varied, clearer, more engaging, more colorful, and with a large emphasis on choral directors and choral singers. The CARUS magazine offers you insights into how we create our editions and CD recordings, and includes interviews with choral experts and scholars: in this edition there's a discussion between the two Bach specialists Dr. Ulrich Leisinger and Dr. Uwe Wolf on Bach's great work the *Mass in B minor*.

We also present other outstanding choral works. This edition features Handel's *Saul*, an oratorio which the composer himself performed 15 times, refining the music text in the process. We report on how Handel's conducting score differs from the autograph manuscript, and what consequences this might have for a historically-informed performance of this thrilling work. In a series of portraits, we introduce you to composers and performers who were and are significant for the development of choral music: for this edition we've chosen the Japanese composer Ko Matsushita.

All in all, fascinating background information for your. You're in for a surprise!

Dr. Johannes Graulich
Publisher / Managing Director of Carus-Verlag



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All articles in this magazine at a glance (including evaluation scores and sound examples):

www.carus-verlag.com/katalog194

If you have any questions or comments, the editorial staff are gladly at your disposal.

Write us: carus-magazin@carus-verlag.com

Short notes

Planning a Homilius concert?

Join in our Homilius concert calendar in honor of the composer's 300th birthday. We will support you for your concert program with illustrative material and texts!



www.carus-verlag.com/homilius2014.html

Meet us!

15.–18.5.2014	Podium 2014 (Canada's national choral music conference) Halifax, Canada
28.5.–1.6.2014	Katholikentag, Regensburg, Germany
24.5.–1.6.2014	Dt. Chorwettbewerb (Choral Competition), Weimar, Germany
23.–27.6.2014	AGO Convention Boston, USA
27.–29.6.2014	Deutsches Chorfest (German Choral Festival), Leipzig, Germany
29.7.–4.8.2014	The 12th China International Chorus Festival, Beijing, China
7.–14.8.2014	10th Symposium on Choral Music IFCM, Seoul, Rep. of Korea
5.–7.9.2014	Kyrkomusiksymposium, Uppsala, Sweden
12.–14.9.2014	Congrès national des chefs de chœur, Clichy near Paris, France
17.–21.9.2014	Bundeskongress Musikunterricht, Leipzig, Germany
28.–31.10.2014	Choratelier, Stuttgart, Germany

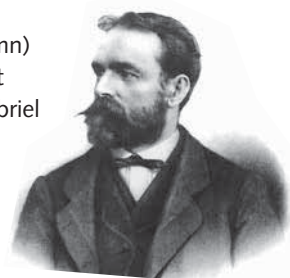
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The six-part *Abendlied* (evening hymn) is the best-known and now the most popular gem worldwide by Josef Gabriel Rheinberger, born **175 years** ago on 17 March. Through publishing the *Abendlied*, the founder of our publishing house, Günter Graulich, worked closely with the Josef Rheinberger Archive in Vaduz, Lichtenstein, leading to a lifelong friendship with its director Harald Wanger (1933–2011). With the Rheinberger Complete Edition the Duchy of Liechtenstein has honored its native son, from Vaduz, with a fitting memorial, and has initiated an international Rheinberger Renaissance.



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New clips online! Monteverdi Vespers 1610



Carus Chief Editor Uwe Wolf about his edition of Monteverdi's Vespers 1610.

www.youtube.com/carusverlag

Born in 1714



.... is – the year in which the Bach pupil, Gottfried August Homilius, and the second eldest son of Johann Sebastian Bach, Carl Philipp Emanuel Bach were born. The Complete Edition of the works of C. P. E. Bach is being

published by the Packard Humanities Institute. The volumes of this edition are available at very reasonable prices. In conjunction with the Complete Edition, the vocal scores, together with the complete orchestral parts to four of Bach's most important choral works are available for sale from Carus.

www.carus-verlag.com/CPEBach.html

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Carl August Nielsen (1865–1931) · 150th birthday
Johann Caspar Ferdinand Fischer (ca. 1665–1746) · 350th birthday
Antonio Lotti (1665–1740) · 350th birthday
Sethus Calvisius (1556–1615) · 400th day of death
Melchior Vulpus (1570–1615) · 400th day of death
Cipriano de Rore (1516–1565) · 450th day of death

Information about the works of these composers:
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Thrilling drama and colorful musical splendor

The oratorio *Saul* is published for the first time in the version Handel himself conducted

London 1738: the London opera scene is in crisis because of ruinous competition and tremendously high costs – and after more than two decades in the opera business, several bankruptcies and having composed 40 operas, George Frideric Handel is increasingly turning to a genre which requires neither expensive singers nor lavish productions: the oratorio.

The oratorio *Saul*, composed in 1738, together with *Israel in Egypt*, written at almost the same time, marks the beginning of his “oratorio phase” which lasted until 1752; during this period one or two new works were composed and performed almost every year.

Unlike most of his other oratorios, the thrilling drama of *Saul* reveals a close affinity to Handel's operatic activities. The composer uses his most colorful orchestra to date: as well as the normal opera orchestra, he also uses trombones, harp, solo organ, carillon (Glockenspiel) and large kettle drums. Almost all of the recitatives and arias are assigned to the main characters; the chorus is used for the first time as a central component of a dramatic plot, but also assumes a commenting function, as in Greek tragedy. *Saul* received about fifteen performances between 1738 and 1752 under Handel's direction.

Although Friedrich Chrysander had recognized the significance of this source in certain essential features for his edition in the “Old” Händel-Gesamtausgabe (1862), it was not taken into account in later editions. For example, Handel's autograph instructions on the use of the organ contained in the conductor's score have only been included in Chrysander's edition until now.

The evaluation of this source has resulted in striking changes and many alterations in detail; for example, numbers are omitted which were only added after Handel's lifetime. In important cases, however, numbers have been included in the new edition to give performers a choice, even if it is uncertain or unlikely they were performed by Handel. For the last piece before the final chorus “Ye men of Judah, weep no more” (no. 85) an aria as well as the familiar recitative version is included, which may possibly have been sung at the first performance. In many places an altered music text can be clearly heard: beginning with the Overture (Sinfonia), the end of the second movement has been changed and the third movement uses the organ instead of solo oboe. Handel intended the Witch of Endor, who appears in the 3rd act, to be sung by a tenor, following a long-established English theater tradition. In the aria “Impious wretch” in the 3rd act (no. 76) David's dramatic cry in the first measure has been identified as an insertion in the hand of librettist Charles Jennens in the autograph; as the alteration is not found in the conductor's score the composer evidently did not authorize it, likewise further alterations at the end of the preceding recitative. Numerous short indications in the score suggesting the oboes should play in certain passages have also been taken into consideration in this edition.

As well as the original English vocal text, the first German translation of *Saul*, made by Christoph Daniel Ebeling in 1787, is included. Ebeling was also the author of other outstanding translations, such as Handel's *Messiah* (with Friedrich Gottlieb Klopstock), made in 1775 for Hamburg performances under the direction of Carl Philipp Emanuel Bach, and a translation of Charles Burney's travel diary *The present state of music in France and Italy*.

Felix Loy

George Frideric Handel

Saul. Oratorio HWV 53 (English/German)

Soli SSAATTBB, Coro SATB, 2 Fl, 2 Ob, 2 Fg, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Arpa, Carillons, Org, Bc
ed. Felix Loy

- Carus 55.053, full score (clothbound) | vocal score* | choral score* | complete orchestral parts* * (5/2014)



For the first time this new edition presents the music based on Handel's conducting score, from which he directed performances; reflecting recent Handel scholarship, the edition evaluates this as the most important source.

Only from this can we discover which arias, choruses, recitatives and instrumental numbers Handel ultimately chose for his performances, after numerous corrections made in the autograph manuscript, and the order in which they were performed.



Handel CD series

In honor of the Handel anniversary year 2009 Carus is issuing a new CD series of his most important oratorios, as well as selected vocal works, operas and instrumental works. Among the internationally-renowned artists included in the series are Frieder Bernius, Konrad Junghänel, Nicholas McGegan and Hans-Christoph Rademann. They are joined by such renowned solo artists as Simone Kermes, Carolyn Sampson, Daniel Taylor, Franco Fagioli and Peter Harvey.

Complete CD series:

www.carus-verlag.com/Haendel.html



Saul

Dresdner Kammerchor
Hans-Christoph Rademann
■ Carus 83.243, 3 SACDs



Messiah

Kammerchor Stuttgart, Frieder Bernius
■ Carus 83.219, 2 SACDs



Brockes-Passion

Kölnener Kammerchor, Peter Neumann
■ Carus 83.428, 2 CDs

George Frideric Handel (1685–1759)

The vocal works of Handel occupy a solid place in the concert repertoire of choirs worldwide. Carus continues to increase the number of Handel's works in its music program to include not only his popular compositions, but also less well-known treasures.

Already available (selection):

Messiah HWV 56 (English/German)

Soli SATB, Coro S(S)ATB, 2 Ob, Fg, 2 Tr, Timp, 2 VI, Va, Bc / 150 min / ●
ed. Ton Koopman, Jan Siemons

- Carus 55.056, full score
vocal score (English or German)

Israel in Egypt. Funeral Anthem HWV 54 (English/German) Soli SSATBB, Coro SATB/SATB, 2 Fl, 2 Ob, 2 Fg, 2 Tr, 3 Trb, Timp, 2 VI, Va, 2 Bc / 130 min / ●
ed. Clifford Bartlett

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

- Carus 55.054/50, full score (Part I–III),
vocal score (English or German)
- Carus 55.264, full score (Part I)
vocal score (English or German)
- Carus 55.054, full score (Part II–III)
vocal score (English or German)

Brockes-Passion

“Der für die Sünde der Welt gemarterte und sterbende Jesu,” based on a copy by J. S. Bach, HWV 48 (German)

Soli STB, Coro SATB, 2 Ob, Taille, 2 Fg, 2 VI, Va, Bc / 150 min / ●
ed. Andreas Traub

- Carus 55.048, full score | vocal score

L'Allegro, il Penseroso ed il Moderato

Oratorio in 3 parts HWV 55 (English/German) / Soli S(A)TB, Coro SATB, Fl, 2 Ob, 2 Fg, Cor, 2 Tr, Timp, Bc / ●

- Carus 29.214, full score | vocal score

Dettinger Te Deum HWV 283 (English/German) / Soli ATB, Coro SSATB, 2 Ob, Fg, 3 Tr, Timp, 2 VI, Va, Bc / 40 min
ed. Benedikt Poensgen

- Carus 55.283, full score | vocal score

Dixit Dominus HWV 232 (Latin) Soli SSATB, Coro SSATB, 2 VI, 2 Va, Vc, Bc 40 min / ●
ed. Wolfgang Gersthofer

- Carus 55.232, full score | vocal score

Ode for St. Cecilia's Day HWV 76 (German/English)

Soli ST, Coro SATB, Fl, 2 Ob, 2 Tr, Timp, 2 VI, Va, Bc / 50 min / ●
ed. Christine Martin

- Carus 10.372, full score | vocal score

All works are available with complete performance material.

All works by Handel at Carus:

www.carus-verlag.com/Haendel.html



»Care is an editor's highest priority«

Two Bach experts in conversation

It's hard to believe. Although Bach's *Mass in B minor* is one of the most frequently-performed works by the Kantor of St. Thomas's, it is full of enigmas and puzzles. This applies not only to the question which still remains unanswered today, of why Bach composed this work, but also to numerous details in the musical text itself. Reason enough to publish the *Mass in B minor* for the first time in a "hybrid" edition. The editor is the renowned Bach and Mozart scholar Dr. Ulrich Leisinger, a highly experienced expert in this field. In conversation, the questions are put by Dr. Uwe Wolf, Carus Chief Editor. As a Bach expert himself, he is extremely familiar with the challenges which Bach's works present

Uwe Wolf: Ulrich, in the first part of the Mass in B minor, called "Missa" (Kyrie and Gloria), we are presented with the problem of the two versions: the "Dresden parts" contain these two movements complete, with all of the details of the scoring indicated in full, in what are mainly autograph parts. By contrast, in the autograph score much is left open, but Bach later revised the score, further developed it. In short, the parts are more complete, the score better. All editions up till now mix these versions together (although this is not acknowledged in all of them). How do you intend to solve the dilemma?

Ulrich Leisinger: I believe that the Dresden parts, which Bach dedicated to the Elector after all, have been underrated in their importance for the first half of the Missa by most music scholars. Here, Bach adapted his "working score" for practical performance in an almost exemplary manner. He went far

beyond the norm in terms of markings, such as the addition of dynamic or tempo indications or articulation markings: as he himself wrote out a large number of the parts, while copying these out he was able to improve details of the melodic writing, but he also made basic decisions, such as about the precise use of the flutes or the bassoon, which we cannot reconstruct from the score alone. It would be downright criminal to ignore these clarifications. It was also important to me to explain in the prefatory material how inconsistencies in the notation can be dealt with.

Some things, surprising to us now were quite normal

for Bach: flutes could articulate the same passage played by violins quite differently, for aesthetic, practical performing reasons.

By comparison, the "improvements" in the musical text of the Kyrie and Gloria which Bach made in the course of expanding the work to a "Missa tota" during the last years of his life were not fundamental; here and there the part-writing in the middle parts is somewhat different, and there is occasionally a somewhat "more fluid" division of the text, but there is nothing really serious. Of course we have recorded these revisions quite clearly in the form of music examples, but in the main music text we follow the Dresden parts. I believe that, in this way, we have succeeded in publishing for the first time a truly consistent, unified music text for the first half of the Mass. Neither markings in large and small type with lots of footnotes, which make reading the score more difficult, nor "bad compromises" have been necessary.

I should add one thing: the only alterations which are really clear interventions relate to the bass part of the Quoniam, and there we give both variant readings, for basses will certainly want to have the opportunity of singing the part which they know well.

While working on an edition of the "Missa" raises, above all, methodological problems, the difficulties in the other parts of the Mass are of a much more fundamental nature. How did you approach the gaps and interventions by other hands in the score? Is there a music text which is 100% J. S. Bach?

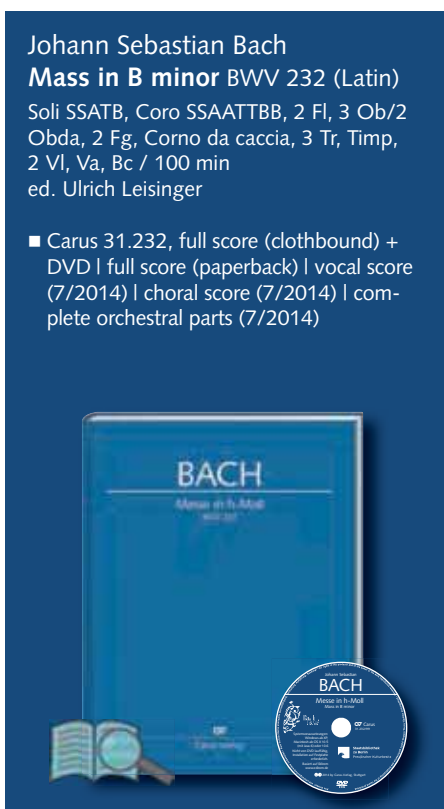
Perhaps not 100%, but interestingly this never existed, for the finishing touches are missing in the original score of the Mass in B minor. There are a couple of places where Bach forgot the text underlay or where the division of the text is squashed together with the note values. But of course the musical text is to a great extent by Johann Sebastian Bach! The problems are, as you say, many and diverse; I'd just like to single out a couple of these. In the Credo in particular there are many, many corrections by Johann Sebastian Bach and a few further ones in the hand of Carl Philipp Emanuel Bach, as well as individual interventions by other people who we still cannot identify with certainty.

Johann Sebastian Bach

Mass in B minor BWV 232 (Latin)

Soli SSATB, Coro SSAATTBB, 2 Fl, 3 Ob/2
Obda, 2 Fg, Corno da caccia, 3 Tr, Timp,
2 Vi, Va, Bc / 100 min
ed. Ulrich Leisinger

- Carus 31.232, full score (clothbound) + DVD | full score (paperback) | vocal score (7/2014) | choral score (7/2014) | complete orchestral parts (7/2014)





Our problem is the ink corrosion: Bach unknowingly used inks with an extremely aggressive chemical composition. Where a lot of ink has been used, this increases the risk that the ink also discolors the adjacent paper and in the course of time literally eats through the paper, and this risk is particularly high in the corrected passages. Today, there are therefore many small and unfortunately also a few rather large holes in the score. Through a restoration process in which the paper has been deacidified, this process has been halted – but the imperfections remain. In many places the old facsimile edition of 1924 has helped. This is of astonishing quality, although it is only based on black-and-white photographs. Where even this is of no further help, we have had to consult early copies, a few of which were clearly based directly on the original manuscript. In fact, there are a few places which were almost illegible at the time of Bach's death: Johann Friedrich Hering, who prepared what is probably the oldest copy known to us around 1765, simply omitted these passages, and Carl Philipp Emanuel Bach, who owned his father's original score, then added these passages later. However, and this is where it becomes complicated, he did not simply write out what was there – Hering himself could have done that – but in the process, he also wrote in his father's score. In the main he clarified things which his father would surely also have intended. But in a couple of places he made changes in the music in a manner which he himself thought to be correct and wrote over the older stages of corrections with his entries. We cannot go further back than the stage of "Carl Philipp Emanuel Bach around 1765" and that is an important discovery which has only become clear in the last few years. Sometimes there is no other option than to trust his interpretation of the passage;

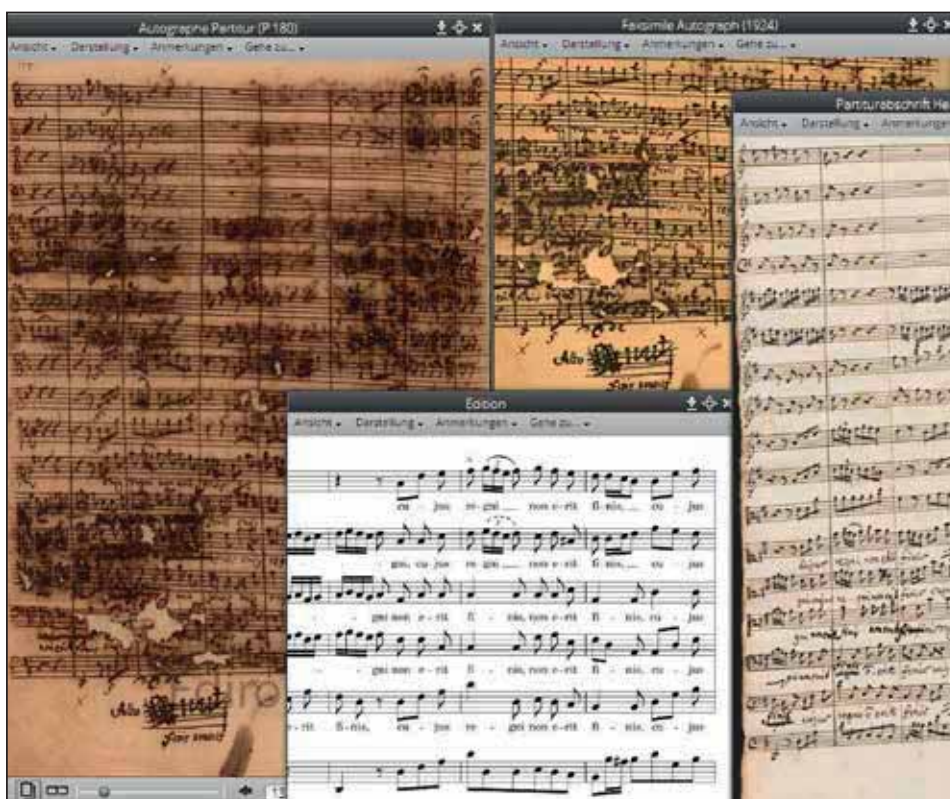
you simply have to admit that honestly. And there are also a few places where different interpretations are possible. The enigma of the Mass in B minor can never be finally solved, and that's what constitutes the particular charm of the work.

Was that the reason to publish it as a hybrid edition?

Yes, that was it. If you attempt to describe such circumstances, in some cases you would have to write several sentences about one single correction – and let's be honest: nobody can really imagine what the passage looks like in the sources from a verbal description! Hence, in the edition, we include all the relevant sources in high-resolution scans – including the facsimile edition of 1924, now quite a rare publication. So everyone can form their own impression of the work.

Forgive me if I interrupt with a question: do we still need this today? There are facsimile editions of the full score (several are available) and the parts, and in addition, everything is available on the internet at Bach Digital.

Fortunately much is available today via Bach Digital which previously required trips to libraries or ordering microfilms. But Bach Digital has a quite different aim: it's concerned with providing an image of a single source, detached from its musical context. Of course it's delightful to flick through the autograph manuscript or to zoom in on a particular detail. But with the edition, we are mainly dealing with quite different questions: a conductor might ask why a slur in the first violin part begins on the second and not the third note in the edition. He can look this up in the auto-



For the first time: Mass in B minor as Hybrid Edition

In addition to the meticulously edited music text, the key sources are made available digitally as high-resolution color scans linked to the Critical Report. Linked bar-by-bar, the sources and the new engraving can be studied in parallel, and particular measures and passages can be selected. Comments and annotations can be juxtaposed with measures in the source and parallel passages compared with each other; an enormous advantage for all who want to study and understand the work from the original sources.



graph, which takes a while until he finds the place because there are no measure numbers in the facsimiles, and then establishes that the slur begins exactly between the second and third notes. Then he can look in the parts, and there is sometimes more than one part to consult, and by the time he has done this, he has already forgotten what was in the autograph. The hybrid edition developed by EDIROM, now tried and tested in several Complete Editions, such as the Reger Edition, to far beyond a mere experimental stage, opens up a completely new range of possibilities here. Thanks to EDIROM it is possible to jump to exactly the measure you want, and to show this in all the sources and also in the score of the new edition, which is available on the DVD, at the same time. Without a laborious search, I can now compare any passage directly with the relevant sources. The editor's detailed notes are also included in the screen display: in our example I can look at all other passages with unclear slurs one after another and simply jump to the next passage of this kind. This applies particularly to the "real" problematic passages where we include the remark see the Kritischer Bericht (Critical Report) in the music itself. Then the remark "unclear whether e or f" in the Commentary suffices and the user just has to click once and can see what can be read in this passage – without searching for a long time or having to count measures. This is what makes it quite different from a facsimile edition (however beautiful one might look in a bookcase) or from what's in Bach Digital. Incidentally we couldn't take it for granted that the libraries would make their treasures available for this hybrid edition. We must express our thanks to the Staatsbibliothek zu Berlin and the Sächsische Landesbibliothek Dresden.

Anyone can now be an editor, can examine your work, improve on it – do you really want that?

Of course there's still a difference between something which can be "examined by anyone" and "improved by anyone". Naturally I stand by the solutions which I have proposed in the edition and I also comment on why I've made these decisions. Care is really an editor's highest priority. I haven't arrived at these solutions through intuition, but through a critical comparison of the sources gained from twenty years' experience of publishing thousands of pages of works by Johann Sebastian Bach, his sons, Haydn, Mozart, and less well-known composers. Not all music scholars or conductors who venture to go near the Mass in B minor can claim this. I don't see the inclusion of the sources as a threat at all, on the contrary, it makes working with the score much easier for all concerned. I've spared myself, for example, from laborious descriptions of issues which can barely be described in words.

Besides that, there are always those who know exactly what was "really meant" in one place or another. There the scans can perhaps also contribute a little to making the discussion more objective – then people can scrutinize not only my edition!

Many thanks for this discussion!



Left to right: Uwe Wolf and Ulrich Leisinger

Ulrich Leisinger. Studied musicology, philosophy and mathematics in Freiburg, Brussels and Heidelberg. 1993–2004 a research assistant at the Bach-Archiv Leipzig, with an emphasis on the study of the

sources for the music of the sons of Johann Sebastian Bach. 2004–2005 a Visiting Professor at Cornell University, Ithaca, New York. Since 1 July 2005 he has been the Director of the Research Department at the Internationale Stiftung Mozarteum in Salzburg and thus he is also the Project Director for the Digital Mozart-Edition.

Uwe Wolf. Studied musicology, history, and historical ancillary science at Tübingen and Göttingen. After receiving his doctorate in 1991 he was a research assistant at the Johann-Sebastian-Bach-Institut in Göttingen. From 2004 he worked at the Bach-Archiv Leipzig. There he directed a both research departments, was substantially responsible for the redesigning of the Bach Museum, and he developed the digital Online-Projekt Bach. Since October 2011 he has been the Chief Editor at Carus-Verlag, Stuttgart. He has taught at various universities and also belongs to the editorial boards of several complete editions.

**Bach: B minor Mass BWV 232
CD recording with Frieder Bernius and the Kammerchor Stuttgart**

The "greatest musical work of art of all times and all peoples" (to quote the enthusiastic Hans Georg Nägeli, who first edited the Mass in 1818) and one of the most demanding choral works in the repertoire is presented by Frieder Bernius, the Kammerchor Stuttgart and the Barockorchester Stuttgart in a stellar recording based on the principles of historical performance practice.

■ Carus 83.211, 2 CDs

Johann Sebastian Bach (1685–1750)

FURTHER NEW EDITIONS

Wo gehest du hin. Oh, where do you go

Cantata for Sunday Jubilate BWV 166 (German/English)

Soli SATB, Coro SATB, Ob, 2 VI, Va, Bc / 17 min

ed. Ute Poetzsch

■ Carus 31.166, full score | vocal score | choral score | orchestral parts

The cantata BWV 166 is among the church works which were performed during Bach's first year in his position at Leipzig. It was heard for the first time on Sunday the 7 May 1724. Its tonal language is plastic and fervent, emphasized especially by the prominent role of the obligato oboe and by the decoration of the chorale by the strings. The present edition gives a reading which interprets the surviving original material afresh.

Gloria in excelsis Deo

Cantata for the 1st Christmas Day BWV 191

Coro SSATB, Soli ST, 2 Fl, 2 Ob, 3 Tr, Timp, 2 VI, Va, Bc / 17 min

ed. Ruprecht Langer

■ Carus 31.191, full score | vocal score | choral score | orchestral parts

The Christmas cantata *Gloria in excelsis Deo*, which has always presented researchers with many challenging problems, is among the few works to Latin words set by Johann Sebastian Bach. It consists of three sections – a finely-woven duet flanked by two festive choral movements – which we are to encounter again almost note-for-note in the world-famous *Mass in B minor*.

Erhöhtes Fleisch und Blut. Exalted flesh and blood

Cantata for the 2nd day of Pentecost BWV 173 (German/English)

Soli SATB, Coro SATB, 2 Fl, 2 VI, Va, Bc / 17 min

ed. Frauke Heinze

■ Carus 31.173, full score | vocal score | choral score | orchestral parts

Bach created the cantata *Erhöhtes Fleisch und Blut* by setting the sacred words to what had originally been the music of a secular cantata, presumably for the festival of Pentecost in 1727. Bach made few alterations to the musical structure, but he enlarged the original solo scoring for soprano and bass to a four-voice ensemble. Particularly notable among the solo movements is the extensive duet for soprano and bass in the form of a minuet, which in its musical language is certainly unique in Bach's cantatas. The dancelike final chorus brings the four voices together, and gives highly effective expression to the joy of Pentecost.

Vocal scores, choral scores and orchestral parts: Spring 2014

St. John Passion. Version IV (1749)

BWV 245 (German/English) / Soli T (Evangelist), B (Jesus), SATB, Coro SATB, 2 Fl, 2 Ob, 2 VI, Va, Vg, Bc / ed. Peter Wollny.

New at Carus:

Full score in a high-quality clothbound edition.

■ Carus 31.245/01, full score (clothbound)

Full score (paperback), vocal score, choral score and orchestral parts are available for sale.



Bach
vocal

Since its founding in 1972 Carus-Verlag has placed special emphasis on the music of Johann Sebastian Bach. With the *Bach vocal* project we aspire to publish the complete vocal works of Bach within the coming years.

Scholarship for practical use

The Stuttgart Bach Editions offer

- ▶ musicologically reliable editions for the practical pursuit of music.
- ▶ consideration of the most current state of Bach research
- ▶ informative forewords which place each work's composition and reception in its historical context and offer an explanation of questions concerning performance practice
- ▶ Critical Reports with concise descriptions of the source and individual, explanatory notes in which all deviations in the edition from the relevant sources are recorded and justified
- ▶ performance material available for sale: Full score, study score, vocal score, choral score, and the complete set of parts. The continuo part includes a suggestion for the realization of the basso continuo.

Main works · Urtext:

- Mass in B minor BWV 232
- St. Matthew Passion BWV 244
- St. John Passion BWV 245
(Version from 1725 and 1749 and traditional version)
- St. Mark Passion BWV 247
- Magnificat BWV 243
- Easter Oratorio BWV 249
- Christmas Oratorio BWV 248
- Ascension Oratorio BWV 11
- Masses BWV 233–236

More than 160 cantatas by Johann Sebastian Bach are available with performance material at Carus.

www.carus-verlag.com/Bach.html



Singing is praying

The Japanese composer Ko Matsushita

Japanese composer and choral director Ko Matsushita currently conducts 16 choirs at home in Japan and abroad, some of which are extremely successful internationally. At the same time, Matsushita is also busy as a jury member at choral competitions and gives master classes in choral conducting. He has won many top awards and prizes as a conductor and for his outstanding compositions at various international competitions. In 2005 Matsushita became the first Asian artist to receive the "Robert Edler Prize for Choral Music," a top-ranking award which is given in recognition of exceptional achievements to conductors, composers or choirs.

Matsushita, who grew up in Tokyo, became familiar with the instrument of the choir while he was at school, when his piano teacher advised him at the age of 14 to explore other musical directions than that of pianist. His high school teacher's choir fascinated him right from the beginning: *At the piano I was always alone. By comparison, in choral music you can overlay notes on top of each other and combine them spiritually. The works which I sang then were by composers who are still living in Japan. I felt really close to them and I really enjoyed singing these pieces.* Matsushita first studied composition, then developed his skills in choral conducting at the Kodály Institute in Kecskemét, Hungary, and elsewhere.

In his compositions Matsushita is guided by five principles: *the first is the development of choral singers' abilities. I write works which I call choral etudes. The second is sacred music – motets and masses. The third direction is*

based on traditional Japanese music – and I very much hope that choirs throughout the world will be interested in the characteristic sound of traditional Japanese music. In addition I try to base my works entirely on my own ideas. And finally, I enjoy writing jolly jazz and pop arrangements.

Matsushita enjoys using Latin texts for his sacred choral compositions. As a Catholic he has a profound relationship to the content of the text, and for him *Latin is the common language of the world through which we are able to understand each other well. So there is no barrier between us. I find that really fascinating.* Matsushita sees his "ideal audience" as people from throughout the world, united through choral music. He hopes *that as many people as possible will understand this idea of my music and my wish to pray with them.* In its precisely-measured, sparse use of musical effects, Matsushita's works can be compared with images from Japanese painting which are capable of telling entire stories with a few brush strokes.

Four sacred Latin works by Matsushita launch the new CARUS CONTEMPORARY series, which will present choral music by young, international composers. Matsushita has written three motets based on texts about the Virgin Mary: *Ne timeas, Maria* (Antiphon for the Annunciation of the Virgin Mary), *Assumpta est Maria* (Offertory for the Assumption of the Virgin Mary) and *Hodie beata Virgo Maria* (Feast of the Purification of the Virgin Mary). They were composed for women's choir, and the last motet is also available in a version for mixed choir. The mystic texts describe scenes about the effect of God in the life of the young Mary. In his motet settings Matsushita loves the contrasts derived from the text: elegiac washes of sound which change subtly alternate with wide-ranging melodies which, for example, culminate in a rhythmically concise and dance-like "Halleluja". These new works present rewarding and effective challenges.

The Good Friday Responsory *Tenebrae factae sunt* for six-part chorus was commissioned in 2012 for the Peking University Student Choir and was premiered at the "World Choir Games" in Cincinnati, Ohio, USA conducted by Hou Xijin. It is an ambitious work with an anxious intensity. Matsushita sets the last words of Jesus, "Deus meus, ut quid me dereliquisti?" ("My God, why hast thou forsaken me") and "Pater, in manus tuas commendo spiritum meum" ("Father, into thy hands I commend my spirit") as pained outcries with Stravinskyian harshness, in chords characterized by tritones, as a truly superhuman work of redemption whose Easter message of hope only appears in the last conciliatory F major chord. Although this work reaches the upper limits of the musical and vocal technical demands of the CARUS CONTEMPORARY series, it is well within the abilities of ambitious chamber choirs.

Ko Matsushita (*1962)

Tenebrae factae sunt (Latin) 

Coro SSATBB

■ Carus 9.641, full score

Ne timeas, Maria (Latin) 

Coro SSAA

■ Carus 9.642, full score

Assumpta est Maria (Latin) 

Coro SSAA

■ Carus 9.643, full score

Hodie beata Virgo Maria 

(Latin)

■ Carus 9.644/10, full score (Coro SATB)

■ Carus 9.644/20, full score (Coro SSAA)



Evaluation scores for this editions online.

www.carus-verlag.com

A particularly successful work is *O lux beata trinitas* (Carus 7.367/30), published in 2006, and also for six-part mixed choir. This is currently very popular in the USA. And rightly so, because in this effective yet accessible piece, Matsushita displays his mastery in his precisely-gauged use of musical materials. The three upper voices repeat the text in eighth notes, following the rhythm of the words, in constantly alternating duple and triple-time emphases, like a shimmering glittering of stars.

Matsushita contrasts this with solemn major chords in the male voices, like a dark glow of Orthodox icons. In almost hypnotic repetitions, never dull thanks to the finest modifications, the work achieves an overwhelming suggestive power.

Stefan Schuck

Further works, sound examples and evaluation scores:

www.carus-verlag.com/Matsushita.html

CARUS CONTEMPORARY

In our new series CARUS CONTEMPORARY, Stefan Schuck presents international composers who specialize in choral composition and whose works inspire new choral sounds. As experts with the instrument of "the choir," these composers often have extensive experience of their own both as singers and chorally, and consciously exploit the tonal colors of the singers' voices. In the process, fascinating possibilities develop for interpreting texts musically. For amateur choirs interested in new sounds, these works are often very approachable.

The works in our new series differ from the neo-romantic mainstream, differ from works based just on opulent sound. Challenging texts and the way they are subtly set to music are the hallmarks of the pieces chosen for the series. The CARUS CONTEMPORARY series is being launched with works by the Japanese composer Ko Matsushita, and during the year, compositions by Frank Schwemmer (Germany), Cyrill Schürch (Switzerland) and Daniel Elder (USA) will follow.

Choral singers and directors will be offered a wide range of material on the works in the CARUS CONTEMPORARY series to help with learning the pieces. As well as detailed information on the composers and works (which can also be used in your own program booklets) these include recordings of the pieces and free practice parts for the choral singers.

Prof. Stefan Schuck has taught choral conducting and choral repertoire at German conservatoires for twenty years. During this time he has maintained a keen interest in new trends on the international choral scene. Many works have been written for his conservatoire choirs, for the Hugo Distler Choir Berlin and the professional vocal ensemble *serventes berlin* by composers including Isabel Mundry, Charlotte Seither, Dieter Schnebel, and Hans Schanderl, now part of the internationally-performed *avant-garde*.



Preview

- Frank Schwemmer (*1961)
4 lichte Lieder: Du mein einzig Licht | Es geht eine dunkle Wolk herein | Hört! Wie die Wachtel | O Heiland, rei die Himmel, Carus 9.646–9.649
- Daniel Elder (*1986)
Factus est repente, Carus 9.645
- Cyrill Schürch (*1974)
3 pieces on the text by G. Trakl: Rondel | Sonniger Nachmittag | Im Park, Carus 9.650–9.652

www.carus-verlag.com/carus-contemporary.html

Other contemporary choral music series from Carus

„*modern a capella*“ (ed. Michael Betzner-Brandt) is groovy, contemporary vocal music with unusual texts and a “choral essence”.

- ▶ a special choral sound, groove, improvisation and choreography play a key part, and individual singers can step out as soloists
- ▶ challenging a cappella music with a jazz-pop sound for high-achieving youth choirs and ambitious ensembles of all kinds
- ▶ the editions are aimed at the developing jazz-pop choral scene, for which there has been very little literature in German-speaking countries up to now
- ▶ all compositions were written for and premiered by the “Fabulous Fridays” Jazz Choir at Berlin University

carus novus (ed. Kurt Suttner) features secular and sacred choral music for equal voices and mixed groups who

- ▶ are building on the choral tradition, yet seeking new directions
- ▶ are keen to explore new vocal techniques. The works can easily be performed by good amateur choirs

carus crossover (ed. Stefan Kalmer) bridges the gap

- ▶ between classical and pop and rock music
- ▶ in the fusion of traditional and new choral music with elements from rock, jazz and Latin
- ▶ with the main emphasis on mixed unaccompanied choirs
- ▶ for traditional choirs and also rock, pop and jazz choirs

www.carus-verlag.com/zeitgenoessisch.html

Johann Michael Haydn (1737–1806)

Missa Sancti Amandi. Lambacher Messe MH 229 (Latin)
Coro SATB, 2 Ob, 4 Tr, Timp, 2 VI, Bc / 35 min
ed. Armin Kircher

With the *Missa Sancti Amandi*, composed in 1776, Michael Haydn created a festive mass “in pieno,” i.e. scored for choir and orchestra without vocal soloists. Although richly worked out, this composition possesses a remarkable transparency of effect akin to chamber music.

The Mass settings by Johann Michael Haydn are being published in critical editions at Carus.

Johann Christian Bach (1735–1782)

Domine ad adjuvandum me. Responsorium Warb E 14 (Latin)
Soli SA, Coro SATB, 2 Ob, 2 Cor, 2 VI, Va, Bc / 5 min
ed. Guido Erdmann

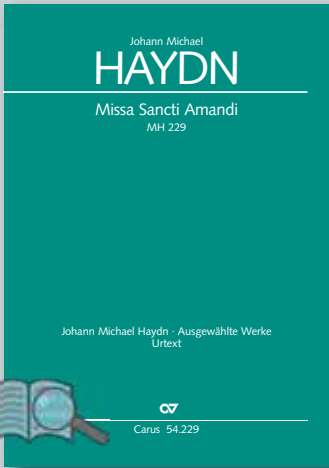
At the age of just 20, Johann Christian Bach, the youngest son of Johann Sebastian Bach, the Kantor of St. Thomas’s, left behind the Lutheran musical tradition of his family: he went to Italy, converted to Catholicism there and successfully composed operas for Turin, Milan and Naples. Frequently overlooked are the Catholic Bach’s exquisite church music works, almost all written in the years 1757–1760, and which had a significant influence on his time in Italy. These include large-scale Vesper settings with impressive, symphonic-style instrumental introductions, sometimes anticipating Mozartian idioms. Bach’s *Domine ad adjuvandum me*, an immediately captivating work, was written for the opening of Vespers; it seems to be carried along by a sense of euphoric purpose and a dynamic lightheartedness which positively radiates southern European temperament. The work is published in the authoritative Stuttgart Urtext edition, based on the rediscovered Hamburg autograph manuscript.

The edition is the first of a series featuring the publication of Milan Vesper psalm settings by Johann Christian Bach (see the previously-released CD recording, Carus 83.347).

Francesco Durante (1684–1755)

Missa in c
arranged by Johann Sebastian Bach BWV Anh. 26 (Latin)
Coro SATB, 2 VI, 3 Trb colla parte, Org, Bc / 20 min
ed. Frieder Rempff

Johann Sebastian Bach was able to appreciate good works by other composers, as is shown by contemporary accounts, and by a glimpse into what remains of his music library. Francesco Durante, maestro di cappella in Naples, was known in his time as an accomplished composer, who in his sacred works sought to achieve an accommodation between the strict “stile antico” and the “stile moderno” of concert music at that time. This combination distinguishes his *Mass in C minor*, and it may have been what awakened Johann Sebastian Bach’s interest in this work. He copied it about 1730, not merely for study purposes but in order to perform it, as is indicated by various alterations which he made to the composition. Bach replaced the “Christe” by a composition of his own, and for the “Kyrie II” he used Durante’s music for the “Gloria,” making the alterations required by the different words. A worthwhile discovery!



- Carus 54.229, full score
vocal score (7/2014)
complete orchestral parts (7/2014)



- Carus 38.104, full score
vocal score (7/2014)
complete orchestral parts (7/2014)



- Carus 35.008, full score | choral score
complete orchestral parts

Claudio Monteverdi (1567–1643)

Vespers 1610

Vespro della Beata Vergine (Latin)

Soli SSATTBB, Coro SATB/SATB, 2 Fl, 2 Ffari, 3 Cor, 3 Trb, 2 VI, 3 Va, Vc, Vn, Bc / 90 min / ed. Uwe Wolf

Critical edition

- ▶ based on all surviving copies of the print from 1610
- ▶ early handwritten additions in these copies were taken into consideration for the edition, however these were not adopted without written indication
- ▶ variant readings between the parts and the basso continuo score are rendered on ossia staves
- ▶ the original note values and pitch levels have been retained
- ▶ detailed foreword with an explanation of the work, the history of its transmission, and a history of the various editions and liturgical performance practice

Flexible use of performance material

- ▶ choirs may use either the vocal score or the economical choral score
- ▶ colla-parte instrumental parts are available for each of the psalms and for the hymn
- ▶ each of the colla-parte parts includes the complete corresponding vocal part with singing text, and the beginning of each verse is also indicated
- ▶ the use of the parts is flexible and allows for diverse scoring variants; for example, in pieces for double choir each of the winds and string parts contains both choir parts
- ▶ alternative scoring possibilities are suggested in the foreword
- ▶ the performance material included in the edition enables Monteverdi's *Vespers* to be performed using the maximum scoring, but the work may also be performed with a smaller ensemble

The editor Uwe Wolf

- ▶ is a specialist for notational practice of the early 17th century.
- ▶ has published a number of articles and studies on the *Vespers* and has held seminars on the work at various universities.
- ▶ brings his practical experience to the edition as a cornettist through numerous performances of the *Vespers* both in Germany and abroad.
- ▶ has a broad editorial experience.

CD RECORDING IN PREPARATION

Vespers 1610

amarcord, Lautten Compagny, Wolfgang Katschner



- Carus 27.801, full score | full score (clothbound) | vocal score | choral score | study score | complete orchestral parts



- Carus 83.394, CD, in prep.

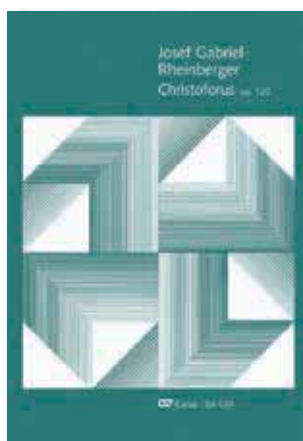
Choral music

Josef Gabriel Rheinberger (1839–1901)

Christoforus op. 120 (German/English)
Soli SATB, Coro SATB, Picc, 2 Fl, 2 Ob,
2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Tb, Timp,
Gran cassa, Org, Arpa, 2 Vl, Va, Vc, Cb
70 min

Around 1900 Rheinberger knew of some 150 performances of his *Christoforus* both at home and abroad – a success story which only ended in the 20th century. With the present new edition, which includes complete performance material, this oratorio can once again find its place in the repertoire. Based on a libretto by his wife Fanny, Rheinberger clothed the famous legend of the bearer of Christ in a colorful garb of dramatic dialogue, ballad-like narrative and enthralling descriptions of nature.

- Carus 50.120, full score | vocal score performance material for rental only



Contemporary choral music

Wolfram Buchenberg (*1962)

Von 55 Engeln behütet (German)
Coro SSAATBB
■ Carus 7.377

Wolfram Buchenberg (*1962)

O Freude über Freude (German/Latin)
Coro SATB / 9 min
■ Carus 7.387

Renato Miani (*1965)

Die Worte des Engels (German)
Coro SATB / 5 min
■ Carus 9.930

Kay Johannsen (*1961)

Abend
based on a sonnet by Andreas Gryphius
(German) / Solo S, Coro SSATTB, Pfte
7 min
■ Carus 9.232

„modern a capella“

Kay Michael Otto (*1978) / Cathleen Lüdde (*1985)

sag kein wort
Suite (German) / Soli, Coro 5–7stg
■ Carus 9.822, full score | choral score

Anders Edenroth

Michael Betzner-Brandt (*1972)

Dönerchicken
„Chili con carne“ (Real Group) from Berlin
(German) / Coro SSATB / 5 min
■ Carus 9.823, full score | choral score

Choral music from Eastern Europe

Valentin Gruescu (*1953)

Psalmodiando (Russian/German/English)
Coro SSAATBB / 7 min
■ Carus 9.752, full score

Chor & Brass

Stephan Langenberg (*1985)

Ein feste Burg ist unser Gott
Reformation cantata (German)
Solo Bar, Coro SATB, 2 Tr, 3 Trb, Trb basso
o Tb, Perc (2 players), Org / 25 min
■ Carus 10.801, full score | organ score
complete orchestral parts

Matthias Hoffmann-Borggreffe

... wie dich selbst (German)
Coro SATB, 3 Trb / 6 min
■ Carus 10.802, full score | choral score | parts



Evaluation scores for this editions online.
www.carus-verlag.com

Carus around the world

Don't miss our exhibitions of sheet music and CDs, workshops and reading sessions in Halifax (Canada), in Boston (USA), Seoul (Republic of Korea), Beijing (China), Paris (France) and Uppsala (Sweden)

Podium 2014: Canada's national choral music conference in Halifax / Nova Scotia (Canada)
May 15–18 2014

Günter Graulich, founder of Carus-Verlag, will introduce his ideas of publishing choral music to the audience.

AGO Boston 2014: American Guild of Organists 2014 national convention in Boston/Massachusetts (USA)
June 23–27 2014

The 12th China International Chorus Festival, Beijing (China)
July 29–August 4 2014

The 10th World Symposium on Choral Music, International Federation of Choral Music, Seoul (South Korea)
August 6–13 2014

Reading session with Maria Guinand (Venezuela): The musical treasure of South America – Repertoire for mixed choir. August 9, 4:15-5:30 P.M.

Congrès national des chefs de chœur, Clichy near Paris (France)
September 12–14 2014

Kyrkomusiksymposium: Swedish Church Music Symposium, Uppsala (Sweden)
September 5–7 2014



Heinrich Schütz

Complete Edition Complete Recording Separate Editions



2017 marks the 500th anniversary of Martin Luther's posting of the 95 Theses to the church door at Wittenberg, with which the Reformation in Germany and Protestant church music began. Heinrich Schütz was the first Protestant church musician of European stature. This is reason enough for Carus to combine the publication of the Complete Edition of the works of Heinrich Schütz with an internationally, highly regarded Complete Recording of his works by the Dresdner Kammerchor under the direction of Hans-Christoph Rademann.

JUST PUBLISHED:

Das ist je gewisslich wahr SWV 277 (German)

Coro SSATTB, Bc / 4 min

On the death of Johann Hermann Schein,
† 19. November 1630

- Carus 20.277, full score | choral score



LAST PUBLISHED:

Cantiones sacrae SWV 53–93 (Latin)

4 voices, Bc

ed. Uwe Wolf

- Carus 20.905, complete edition (clothbound), vol. 5
- Carus 83.252, complete recording vol. 5, 2 CDs



A detailed overview of all editions with evaluation scores, pages of music, sound samples and current prices is available on our website.

www.carus-verlag.com/Schuetz.html

Schütz Complete Recording



under the direction
of Hans-Christoph
Rademann

Hans-Christoph
Rademann, princi-
pal conductor of the

RIAS Kammerchor, Artistic Director of the Dresdner Kammerchor, which he founded in 1985, and newly-appointed Director of the Internationale Bachakademie Stuttgart (successor of Helmuth Rilling), is today one of the most sought after choral directors worldwide and he is recognized as a specialist for early music.

All CDs of the Schütz Complete
recording:

www.carus-verlag.com/Schuetz.html

JUST PUBLISHED:



The Resurrection

Complete Recording vol. 9

- Carus 83.256, CD

With the *Auferstehungshistorie* (The Resurrection) the complete recording of the works of Heinrich Schütz continues with a further well-known work. The program is supplemented with additional pieces from the Easter cycle. The Dresdner Kammerchor performs under the direction of Hans-Christoph Rademann, together with renowned soloists, four trombonists from the ensembles Instrumenta Musica and the gamba consort The Sirius Viols, under Hille Perl.

*1714

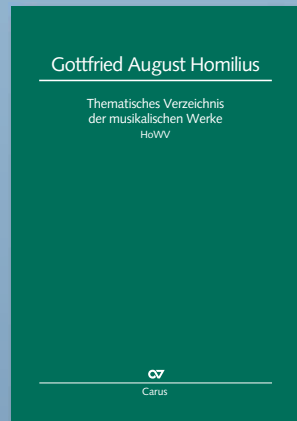
Gottfried August Homilius

(1714–1785)



Gottfried August Homilius left an extensive oeuvre. Many motets, cantatas and oratorios, as well as organ chorale preludes, both with and without an obbligato melody instrument, have been preserved. In their day the compositions of Homilius were very popular and were extraordinarily well circulated. The Selected Works have been published by Carus since 2006, edited by Uwe Wolf.

www.carus-verlag.com/Homilius.html



Thematic Catalog of Works

(German/English) / ed. Uwe Wolf

■ Carus 24.082, catalog of works, 688 p., Hardcover

The complete, surviving works were examined for this first, exhaustive thematic catalog of the works of Gottfried August Homilius. Not only every work, but also every individual movement is provided with a music incipit and information concerning scoring, and different versions of a work or surviving versions are presented, as well as a list of all known manuscripts, editions, libretti, new editions

and, whenever possible, arranged chronologically and geographically. Thus not only a reliable catalog of the works of the Dresden Kreuzkantor is presented here, but also a good deal on church music tradition and church history in the second half of the 18th century is examined and placed in perspective. The volume includes various tables and indexes which amplify the contents of the catalog and in addition important Kantors and copyists from Homilius's era are presented in a lexical appendix.



NEW AND EXPANDED EDITION 2014:

Complete edition of the motets for mixed choir a cappella

In the new edition, the collection of 67 motets (Carus 4.100) has been expanded by the addition of two three-choir motets and three choral songs; the foreword and Critical Report have been updated, reflecting the latest state of research.

■ Carus 37.101 (May 2014)



NEW CDs

On the occasion of his 300th anniversary Carus has released several CDs with works by "the best church composer" (J. F. Reichardt) of his time.

Habe deine Lust an dem Herrn. Motets II

dirventes berlin, Stefan Schuck

■ Carus 83.266, CD



Warum toben die Heiden. Cantatas

Handel's Company Choir, Handel's Company, Rainer Homburg

■ Carus 83.267, CD

Musik an der Dresdner Frauenkirche. Jubiläumsedition

Dresdner Kreuzchor, Dresdner Barockorchester, Roderich Kreile
Sächsisches Vocalensemble, Virtuosi Saxoniae, Ludwig Güttler

■ Carus 83.268, 2CDs



Carl Philipp Emanuel Bach

(1714–1788)

Thematic-Systematic Catalog of Musical Works (German/English)

Bach-Repertorium, Vol. III.2

Carl Philipp Emanuel Bach – Vocal works

ed. Wolfram Enßlin

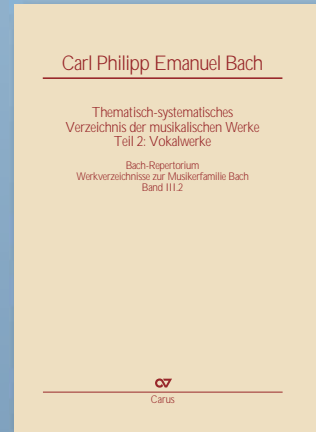
■ Carus 24.203/20, catalog of works, 1.152 p., Hardcover

For the first time all of the known vocal works of Carl Philipp Emanuel Bach have been assembled in a list of compositions. In view of his method of working, arranging compositions by himself and others to create new works, the compilation of this list has necessitated a new definition of the concept of a work. Through detailed descriptions of sources, information concerning the published material, and musical examples, combined with the most important information concerning each work's history and that of its text, we have revealed for the musicologist, musician, and all who are interested in music the vocal works of the "Hamburg" Bach in an entirely new way.

Following volumes of the musical works by Carl Philipp Emanuel Bach's are in preparation:

– Instrumental works, Carus 24.203/10

– Music Library, Carus 24.203/30



C.P.E. Bach's Oratorios and Cantatas

In honor of his 300th anniversary, vocal scores and performance material for four important vocal works by Carl Philipp Emanuel Bach are available at Carus. These are based on the Complete Edition of the works of Carl Philipp Emanuel Bach which, is being published by the Packard Humanities Institute in Los Altos, California, in cooperation with the Bach-Archiv Leipzig and the Sächsische Akademie der Wissenschaften.

www.cpebach.org

www.carus-verlag.com/CPEBach.html

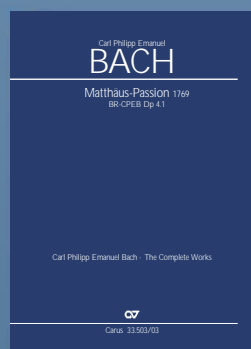
Matthäus-Passion 1769

St. Matthew Passion 1769

BR-CPEB Dp 4.1 (German)

Soli SSATB, Soliloquenten, Coro SATB, 2 Fl, 2 Ob, 2 Fg, 2 Cor, Timp, 2 VI, Va, Bc / 105 min
ed. Ulrich Leisinger

■ Carus 33.503, full score | vocal score | choral score | complete orchestral parts



Die Israeliten in der Wüste

The Israelites in the Desert

Oratorio Wq 238 / BR-CPEB D 1 (German)

Soli SSTB, Coro SATB, 2 Fl, 2 Ob, Fg, 2 Cor, 3 Tr, Timp, 2 VI, Va, Bc / 75 min

ed. Reginald L. Sanders

■ Carus 33.238, full score | vocal score | choral score | complete orchestral parts

Klopstocks Morgengesang am Schöpfungsfeste

Wq 239 / BR-CPEB G 1 (German)

Soli SS, Coro SSTB, 2 Fl, 2 VI, 2 Va, Vc, Vne, Bc / 12 min
ed. Bertil van Boer

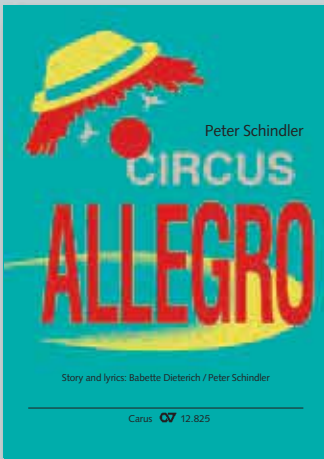
■ Carus 33.239, full score (clothbound, contains further works) | vocal score | choral score | complete orchestral parts

Dank-Hymne der Freundschaft

Danket dem Herrn BR-CPEB G 9 (German)

Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 Cor, 2 Tr, Timp, 2 VI, Va, Bc / 50 min / ed. Ulrich Leisinger

■ Carus 33.504, full score (clothbound) | vocal score | choral score | complete orchestral parts



Circus Allegro

Following the great success of this musical by Peter Schindler in Germany, it is now also available in English language.

- Carus 12.825, full score | full score for version 2 & vocal score
orchestral parts rental only

Peter Schindler (*1960)

Circus Allegro (English)

A Circus Musical for all kids under 100

Librettists: Babette Dienerich, Peter Schindler

Translator: Maria Slowinska

Version 1: 1–2 voice choir, soloists as actors, wind quintet (Fl, Clt, Tr, Sax, Trb), string orchestra (2 VI, Va/VI 3, Vc), rhythm section (piano, bass, drums)

Version 2: 1–2 voice choir, soloists as actors, piano (bass and drums ad lib.)

70 min

Everything seems to be going wrong at “Circus Allegro.” Bruno the Bear refuses to appear on stage, his assistant, Bella Stella, has disappeared, and finally, even the tiger escapes! Circus director Ricardo Grande has to improvise constantly. Luckily, his new assistant, clumsy August the Clown, always has a brilliant idea just at the right time. Despite all mishaps, the audience gets to experience a splendid circus evening. And in the middle of all the excitement, the tiger and Bella suddenly reappear. The audience is swept off its feet. Wherever the worldfamous “Circus Allegro” appears, audiences shed tears of joy and are enchanted – visually, acoustically and emotionally. The individual numbers of this children’s musical are composed in different styles and the songs can be performed either with an orchestra or just with a piano.



Composer, pianist and organist **Peter Schindler** writes and performs music for ballets and theatrical performances, films and dramatic recordings, instrumental and choral arrangements, chansons and sacred works.

He is particularly passionate about his compositions for children and young adults, which has come to comprise hundreds of humorous children’s songs (Kinderhits mit Witz). His full-length musicals include *Geisterstunde auf Schloss Eulenstein* (Witching Hour at Eulenstein Castle), *Max und die Käsebande* (Max and the Cheese Gang), *König Keks* (Cookie King), *Zirkus Furioso* (Circus Allegro), and *SCHOCKORANGE*. These musicals are some of the most frequently played pieces of their kind by children’s and youth choirs in German-speaking theaters and schools. With his first English musical *Circus Allegro*, Peter’s hugely successful work for all kids under 100 is now also accessible to audiences around the world.

Mass settings by Peter Schindler

Missa secunda (Latin)

Coro SSATB, 2 Tr, Cor, Trb, Tb, Timp, (alternative wind version: Ob, Eh, Fg, Bass-Trb), Org / 15 min

The complete Latin text of the Ordinary provided the inspiration and the basis for this composition. Due to its duration of only 15 minutes the *Missa secunda* is suited both for a concert performance and also for services. The scoring is variable and can be constructed modularly. There is one cantus firmus which can be sung by a schola or by the congregation in unison, either in the women’s or men’s voice range. The *Missa secunda* can be expanded to a four-part setting. A five-part performance can be realized through the addition of a treble voice (children’s choir or solo soprano). In the full scoring the *Missa secunda* can be accompanied festively by a wind quintet and a timpani.

Also available:

Missa in Jazz (Latin)

Coro SATB, Org, Sax, Perc

- Carus 27.028, full score | choral score | parts | CD



- Carus 27.075, full score | choral score
complete orchestral parts

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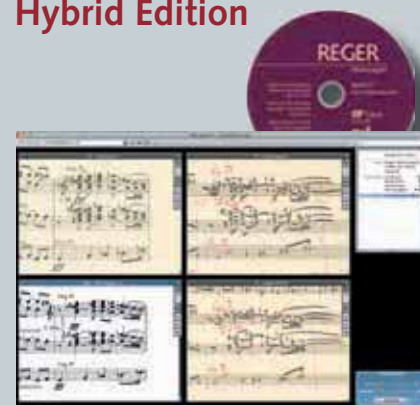
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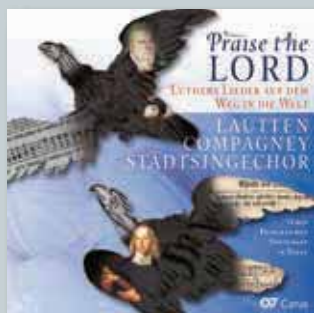
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Edited by the Max-Reger-Institut
Karlsruhe

NEW CDs



■ Carus 83.355, CD



■ Carus 83.339, CD



■ Carus 83.463, CD

Johann Michael Haydn/Hans Kössler: Masses for Women's Choir

il gioco col suono, Mädchendor Hannover, Ulfert Smidt: Orgel, Gudrun Schräfel

The Hannover Girl's Choir under the direction of Gudrun Schroevel presents three masses for high voices. The two masses *Missa Sancti Aloysii* and *Missa sub titulo Sancti Leopoldi* by Johann Michael Haydn (1737–1806) were written on the occasion of Holy Innocents' Day and breathe the spirit of an age of hope and social improvement. The CD is rounded out by the world premiere recording of the *Missa in f Minor* for women's choir by Hans Koessler (1853–1926), a composer who belonged stylistically to the "Rheinberger School."

These works are also available as sheet music at Carus:

Johann Michael Haydn (1737–1806)

Missa Sancti Aloysii MH 257 (Latin)

Soli SSA, Coro SSA, 2 VI, Bc, Org / 30 min

ed. Armin Kircher

■ Carus 54.257, full score

Vocal score, choral score and complete orchestral parts are available for sale.

Missa sub titulo Sancti Leopoldi MH 837 (Latin)

Soli SSA, Coro SSA, 2 VI, Bc, [2 Cor] / 20 min

ed. Armin Kircher

■ Carus 54.837, full score

Vocal score, choral score and complete orchestral parts are available for sale.

Hans Kössler (1853–1926)

Missa in f (Latin)

Soli o Coro SSA, Org

ed. Günter Graulich

■ Carus 27.067, full score | choral score

Praise the Lord. Luther's Songs On the Way Through the World

Stadtsingechor zu Halle, Lautten Compagny Berlin, Wolfgang Katschner

The Stadtsingechor zu Halle and the Lautten Compagny Berlin under Wolfgang Katschner invite to an unusual historic singing class from the Francke Foundations of Halle: "Praise the Lord – Luther's Songs On the Way Through the World" brings the musical day at the former orphanage back to life. The Lutheran chorales and new songs sound festive, full of life and straight from the heart. Originating in Halle, together they embarking on an international career ...

The Bassoon Abroad. Foreign Composers in Britain

Ensemble Chameleon, Jennifer Harris

Bassoons exist not only as the muffled, dusty bass instruments of the wind family; no, they can sigh, speak and laugh, in short – they can come alive, as shown in this multi-faceted and colorful CD from the ensemble Chameleon. Foreign Composers in Britain, that is, music by foreign composers in Great Britain, features music performed by the British bassoonist Jennifer Harris who, in a neat turn-around, actually lives in Germany. Harris plays music by John Ernest Galliard and Luigi Mercè, complemented by traditional Scottish songs.

NEW CDs

Franz Schubert: Lazarus D 689

Oratorio (Fragment)

Sarah Wegener, Johanna Winkel, Sophie Harmsen, Andreas Weller, Tilman Lichdi, Tobias Berndt, Kammerchor Stuttgart, Hofkapelle Stuttgart, Frieder Bernius

After the prizewinning first recording of Franz Schubert's opera *Sakontala*, Frieder Bernius has now turned to his oratorio *Lazarus*. Although it only survives as a fragment, *Lazarus* is often regarded as a forerunner of Wagner's *Parsifal* because of its recitative-arioso form, and still retains its place in the repertoire. For the live recording from the Bachfest Leipzig 2013, Bernius was joined by a distinguished cast of soloists, the Kammerchor Stuttgart and the Hofkapelle Stuttgart.



Frieder Bernius

Frieder Bernius's musical career has been characterized by a curiosity about new repertoire, a questioning of interpretative traditions and a distinctive personal style of sound.

Frieder Bernius · Opera Rediscoveries

Franz Ignaz Danzi: Der Berggeist

Romantic opera in two acts

■ Carus 83.296

Franz Schubert: Sakontala

Opera in two acts

■ Carus 83.218, 2 CDs

Johann Rudolph Zumsteeg: Die Geisterinsel (The Island of the Spirits)

Opera in three acts

■ Carus 83.229, 3 CDs

Justus Heinrich Knecht: Die Aeolsharfe (The Aeolian Harp)

Romantic opera in four acts

■ Carus 83.220, 3 CDs



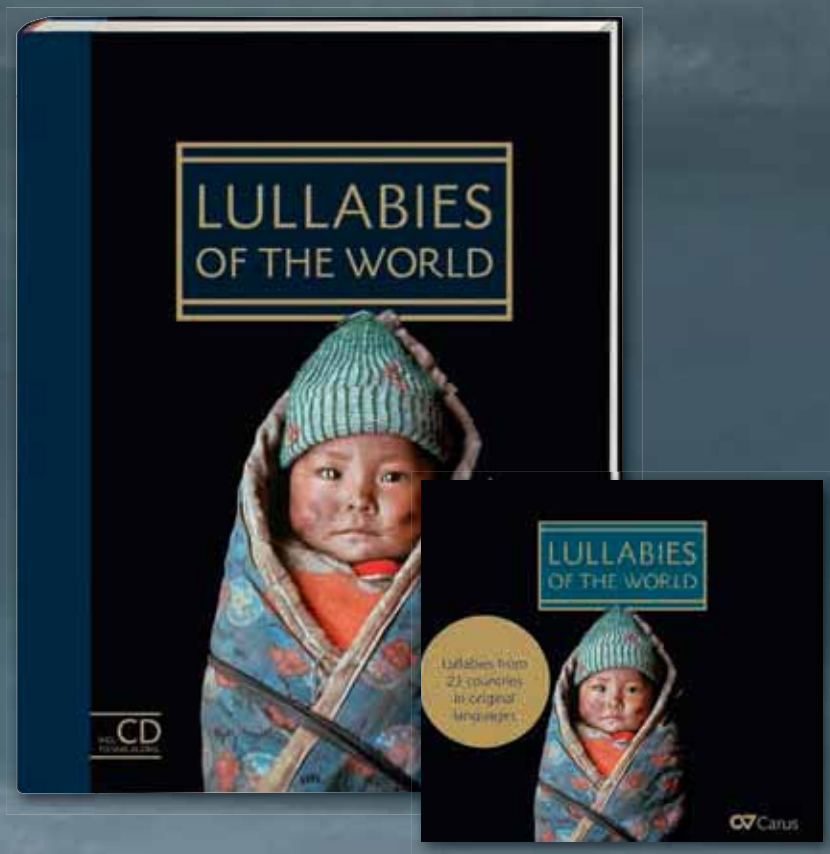
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