

CHORAL MUSIC TODAY

CARUS

Magazine



THE URTEXT MYTH

What is an Urtext edition?
A closer look

GRIPPED BY EVERY MEASURE

Frieder Bernius on his
complete recording of
Mendelssohn's sacred music

MASSES

Repertoire recommendations
for your choral conducting



Vocal scores by Carus for study, rehearsal, and performance

- more than 600 vocal scores for all kinds of vocal works
- reliable Urtext editions at attractive prices
- readable typesetting with convenient page turns
- annotations to original instrumentation
- complete scores and performance materials may be purchased



With over 600 vocal scores in its music program, Carus is a leading producer of vocal music from all periods. For singers and conductors this is a true treasure trove of important cantatas, oratorios, and masses. The vocal scores are carefully constructed for playability. Full scores and performance materials are also available.

Dear choral music enthusiasts!

After an exciting year we look forward to a prosperous 2015. Time has whizzed by in 2014 and events – beautiful and dramatic, personal and global – have stacked up, layer upon layer; just as in every year. But despite all the turmoil there are always constants which help us to stay on top in the hectic world we live in and to gather new strength every time. For many of us, this includes the calming and fulfilling effect of music. If you are a choral director, it is perhaps the feeling you get when your choir translates into sound the way you imagined the music; or perhaps when a chord is really in tune and the magic of the choral sound can truly be felt. Or when, as a singer, after nerve-wracking rehearsals you finally have the feeling that you have now mastered the piece and can really give your all in singing. These moments are really important for all of us, so that we're not just overwhelmed by the turmoil of our busy world. Numerous studies have demonstrated the positive effects of singing on the immune system and general well being.

The colorful world of choral music is reflected in the variety of the projects we undertake as publishers. The spectrum ranges from scholarly Urtext editions of classical works to new upper voice repertoire from Latin America, complete with its snappy rhythms. Find out in this edition of our Carus Magazine why the concept of Urtext is a myth, and how we approach it in Carus editions. Discover your own personal favorites in our recommendations from the immense range of mass settings. Read why choral director Frieder Bernius has been fascinated by Felix Mendelssohn Bartholdy's music since the early 1970s, and how the major complete recording of Mendelssohn's vocal works is based on the new music editions from Carus. And naturally this issue includes an update on our Bach vocal project. Over the next few years, all of the Bach cantatas will be issued in new Urtext editions, with performance material – reason enough to reconsider what Bach's circumstances were when he began composing cantatas regularly.



And finally, we would like to introduce a very special book project. Based on his in depth knowledge of the work, Helmuth Rilling offers insight into his interpretation of Handel's *Messiah*. Choral directors can profit immensely from his exceptionally illuminating wealth of experience.

Most Carus employees sing in choirs themselves or are active as choral directors. Your feedback on our editions and projects is most welcome and will reach the hands of like minds. I wish you great pleasure in looking through our magazine. Remain open to new works and enjoy the “magical moments” of choral singing.

Emanuel Scobel
Carus-Verlag
Head of International Sales



Find **Videoclips** of Carus works at
www.youtube.com/carusverlag



and the latest happenings under
facebook.com/CarusVerlag

View the articles from this magazine at a glance
(including evaluation scores and sound examples) at:
www.carus-verlag.com/katalog204.html

SHORT NOTES

JUBILEES 2015

Joseph von Eybler (1765–1846)

Born in 1765 in Schwechat near Vienna Joseph von Eybler attended the St. Stephen's Boys College, was supported by Haydn and acquainted with Mozart. In 1804 he was appointed vice court Kapellmeister under Antonio Salieri and succeeded him as Kapellmeister when Salieri retired 1824. For his service to the Court, Eybler was raised to the nobility in 1835. On the occasion of his 250th birthday in 2015 Carus will publish the oratorio *Die Hirten bey der Krippe zu Bethlehem* (1794) and the *Missa Sancti Alberti*.

www.carus-verlag.com/Eybler.en.html



Melchior Vulpus (ca. 1570–1615)

Originally his name was "Fuchs" (German: "Fox"), which he latinized to "Vulpus". This name is inseparably linked with the history of Protestant church music, for which he composed nearly 200 motets and 400 hymns, many of them available at Carus. His *Deutsche sonntägliche Evangelien-sprüche* (German sayings from the Gospel for Sundays, Carus 4.009) is an important collection, consisting of four-part settings of readings from the Scripture for the Sundays of the church year. 400 years after his death, his melodies are still living in sacred services.

Ludwig van Beethoven: Symphony No. 9

It is about 200 years ago, that Beethoven made first sketches of his Symphony No. 9, today one of the most popular works in classical music. In the final movement solo vocalists and a mixed choir appear in addition to the symphonic orchestra – a novelty in music history. Carus is preparing a vocal score (Carus 23.801/03) as well as a choral score of this great movement. For performance the editions will offer in legibility and layout the highest quality standard and they will match editions of other publishing houses.

www.carus-verlag.com/Beethoven.en.html



Clytus Gottwald (*1925)

In the last few years, Clytus Gottwald's sophisticated arrangements have very successfully established themselves in the choral repertoire all over the world. In his choral transcriptions, Gottwald applies the vocal compositional techniques of contemporary music to traditional compositions, using a highly differentiated sound to reveal the structures of these works. Gottwald has arranged lieder ranging from those of Franz Schubert to Alban Berg, as well as instrumental pieces from Gustav Mahler to Olivier Messiaen (see also p. 26). In 2015 Gottwald will celebrate his 90th birthday.

www.carus-verlag.com/Gottwald.en.html



Knut Nystedt (*1915)

Starting as a "quasi romantic, national Norwegian composer" – as he retrospectively characterizes himself – Knut Nystedt later became intensely curious to explore new tonal possibilities, first in the instrumental sphere then in vocal music. After the war he also studied composition with Aaron Copland. Especially remarkable is his composition *Ave Maria* (Carus 9.913), in which he has adopted the unusual form of a violin concerto, with the choir replacing the orchestra as the violin's partner. In 2015 Nystedt will celebrate his 100th birthday.

www.carus-verlag.com/Nystedt.en.html





ACDA NATIONAL CONFERENCE INTEREST SESSION WITH HELMUTH RILLING

Looking over Handel's shoulder at *Messiah*

At the ACDA National Conference in Salt Lake City, Helmuth Rilling will present an overview of important issues related to performing *Messiah* from the perspective of a dialogue with the composer himself. Looking over Handel's shoulder at the architecture of his oratorio, Rilling will discuss specific areas which influence the shape of a performance, including musical structure, forces, tempo, dynamics, articulation and ornamentation. The most personal question will pertain to understanding the deeper meaning and significance of Handel's music for performers and audiences of today.

Wednesday, 25 February 2015, 11:00-11:50 am, Assembly Hall in Temple Square

Conducting master class

Wednesday, 25 February 2015, 3:15-4:45 pm, Repertoire: G. F. Handel: *Messiah*
"And the glory," "And He shall purify," "He trusted in God"

Meet us!

ACDA National Conference 2015 Salt Lake City,
25–28 February 2015

CEO Dr. Johannes Graulich and Sales Manager Emanuel Scobel invite you to visit them at our exhibition at booth no. 304, where you can browse through centuries of choral treasures.

Internationale Musikmesse Frankfurt,
15–18 April 2015

14th International Chamber Choir Competition Marktoberdorf,
22–27 May 2015

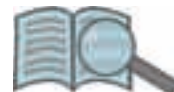
NEW CLIPS ONLINE!

Have a look into Monteverdi's *Vespers of the Blessed Virgin* based on the Urtext edition: For the new Carus recording two of the best German ensembles are performing together: the Lautten Compagnie Berlin and the ensemble amarcord.
www.youtube.com/carusverlag



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At www.carus-verlag.com you can browse through more than 12.000 complete works, small editions as well as large full scores. Just have a look at our perusal scores online!



IMPRINT

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Carus 99.002/42
Press date 11/2014

Our editorial team is looking forward to reading your feedback on this issue of CARUS Magazine.

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Image credits

Cover: Frieder Bernius (photo: Gerd Mothes), p. 3: Emanuel Scobel (photo: Sven Cichowicz), p. 4: Joseph von Eybler (Wikimedia Commons), Knut Nystedt (photo: Lisbeth Risnes), Clytus Gottwald (photo: Hugo Jehle), Ludwig van Beethoven (postcard Carus 40.389/40), p. 5: Helmuth Rilling (photo: vjp), p. 6: Helmuth Rilling and Kathy Saltzman Romey (photo: Jasmin Stucky), p. 7: George Frideric Handel (Thomas Hudson, 1741), p. 8: Brahms: *Schicksalslied* op. 54, p. 9: engraver's copy with autograph entries (Brahms-Institut at the Musikhochschule Lübeck), p. 9: Uwe Wolf (photo: Sven Cichowicz), p. 10: Johann Sebastian Bach (1746), detail from postcard, Carus 40.398/30, p. 11: Klaus Hofmann (photo: private), p. 12: Eric Teissedre / Corbis, p. 16: María Guinand (photo: private), Frieder Bernius (photo: Gudrun Bublitz), Philip Brunelle (photo: Ann Marsden), p. 17: Helmuth Rilling (photo: vjp), Ko Matsushita (photo: private), Volker Hempfling (photo: private), p. 20: Illustration by Max Ackermann (1887–1975), Ackermann-Archiv Bietigheim-Bissingen, p. 21: María Guinand (photo: private), p. 27: Peter Schindler (photo: Sven Cichowicz), p. 28: Hans-Christoph Rademann (photo: Dresdner Kammerchor)



UNDERSTANDING MESSIAH

INSIGHTS FROM HELMUTH RILLING

For many years Helmuth Rilling has been instrumental in shaping the international choral scene. Now the renowned conductor and educator presents his insights into Handel's *Messiah* in his new English book: *Messiah: Understanding and Performing Handel's Masterpiece*. Earlier this year the author spoke with Carus about his intentions, together with Kathy Saltzman Romey, Director of Choral Activities at the University of Minnesota in Minneapolis (USA), who collaborated with Rilling in writing this book.

"*Messiah* is an important piece, perhaps the most performed oratorio of the 18th century, and we both love it. We both perform it, so we know it quite well: There are many open questions which you have to answer when you do a performance. This goes from the forces you need, from the editions you use, from rehearsal techniques, to research about the sources and the different versions. And so we came up with a schedule for working with that score and for dealing with all possible questions which are encountered by all musicians who have to do with the piece. We planned the book in such a way that we first talk in general about certain aspects. But then we go on to every number of the piece."

Kathy Saltzman Romey adds: "Helmuth Rilling's process of score study is multi-layered and very in depth. This aspect of structure informs every part of his work with music and is also critical to the final performance." For Rilling, structural analysis is tightly interconnected with performance practice: "After talking

about the structure for every movement, we go into practical questions. How should the tempo and the dynamics be? What kind of articulation would we use? What kind of ornaments should we put in? Are there cadenzas for the soloists?"

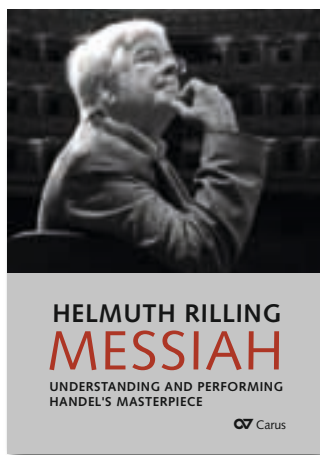
However, Rilling's approach to realizing sacred music does not solely emphasize musical excellence. The deeper meaning and theological implications of the work are issues crucial to his musical philosophy: "At the very end, we come to something which I think is very important: the significance of the given movement – not just of the whole piece. So, what does Handel want to express? What does the piece mean? And what do you convey with Handel's music to an audience?"

Kathy Saltzman Romey also emphasizes the aspect of reflecting "more deeply about the theological aspects of the work. How do the movements relate one to another? What is the thinking of Charles Jennens [the librettist]? And how does Handel take these ideas and illuminate them in the music?"

These themes constitute the red thread which weaves through the book, allowing the reader to quickly refer to matters of his own interest by following the marginal rubrics: Structure, Forces, Tempo, Dynamics, Articulation, Ornamentation, and Significance. In addition, Rilling has included sections on rehearsal and memorization techniques to aid conductors in internalizing the musical structures and the dramatic process of the work. Closely bound to the new Carus edition by Ton Koopman, the book can serve as a reference work for musicians and interested music lovers alike.

Despite Rilling's clear conceptions for staging *Messiah*, he emphasizes that his book is not to be understood as a kind of "technical performance manual" with perfect solutions fit to be copied. On the contrary, he encourages every conductor to engage in a constant dialogue with the music, and indeed with the composer himself. In his view, significance is the artistic crux for which each conductor must find his own solution, based on intensive reflection of all aspects of the work. Subsequently, conductors must be capable of communicating their visions of this monumental oratorio not only to the musicians involved, but ultimately to their audiences. Learning from Helmuth Rilling's vast musical experience is the first step in treading this path.

Greta Konradt



NEW

Helmuth Rilling
Messiah
 Understanding and
 Performing Handel's
 Masterpiece

publication date:
 February 2015
 ■ Carus 24.070

First presentation
 at the ACDA National
 Conference 2015

MESSIAH – Carus Urtext edition

Already during Handel's lifetime *Messiah* was among his most-often performed works and it achieved virtually cult status. Handel composed the three-part work for the English royal family and gave it its first performance with much success in Dublin in 1742. "The sacred oratorio," as contemporaries called it, combines elements of the English anthem, Italian oratorio, and even German Passion music.

The version of the *Messiah* which is most often performed today is a combination of various versions. Consequently, the present critical edition by Ton Koopman contains all the surviving alternative versions of the solo movements. In the vocal score Ton Koopman has – as a suggestion for the singers – indicated simple ornaments in passages where these were usually improvised.



"The Carus edition which Ton Koopman has so carefully crafted is a wonderful edition, the most recent edition that I know. It has been a joy to be able to look at this edition and to work with such a wonderful score."
Kathy Saltzman Romey

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 and performance material available



George Frideric Handel: Messiah

Carolyn Sampson, Daniel Taylor,
 Benjamin Hulett, Peter Harvey,
 Barockorchester Stuttgart,
 Kammerchor Stuttgart, Frieder Bernius
 Carus 83.219, 2 SACDs

George Frideric Handel



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):

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 (Part I–III),

■ Carus 55.264 (Part I)

■ Carus 55.054 (Part II–III)

Saul HWV 53 (English/German)

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

■ Carus 55.053

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

L'Allegro, il Penseroso ed il Moderato

Oratorio in three parts HWV 55 (English/German) / Soli S(A)TB, Coro SATB, Fl, 2 Ob, 2 Fg, Cor, 2 Tr, Timp, Bc / ●
 ■ Carus 29.214

Te Deum for the victory of Dettingen 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

Dixit Dominus HWV 232 (Latin)

Soli SSATB, Coro SSATB, 2 VI, 2 Va, Vc, Bc / 40 min / ●
 ed. Wolfgang Gersthofer

■ Carus 55.232

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

All works are available with full score and complete performance material.



Brahms: Schicksalslied on 54 n. 9 engraver's copy

THE URTEXT MYTH

AUTOGRAPH SCORES, ORIGINAL PARTS, ENGRAVER'S COPY, FIRST PRINTED EDITION – URTEXT EDITION?

Often choral directors are faced with a question about the great choral works: which edition should I use? Today the choice ranges from free online material or cheap downloads, often of editions full of mistakes, to practical performance editions from the 19th century to current “high end” music editions. Reliably edited music editions from various international publishers (some with DVDs containing the sources) reflect the latest scholarly methods and are issued under various Urtext labels. Our Chief Editor, Dr. Uwe Wolf, an experienced and much sought after editor of works by composers such as Bach, Monteverdi, Schütz and Homilius, explains what “Urtext” actually means and how we establish an Urtext edition.

CARUS Magazine: In preparing the new edition of Brahms's *Schicksalslied* (Song of Destiny), the engraver's copy was available to be consulted for the first time. Why is this relevant for an Urtext edition, especially when Brahms's autograph manuscript survives?

Uwe Wolf: Autograph manuscripts are fundamental sources because they often tell us a great deal about the composer, and enable us to glance over his/her shoulder. However, they are often sources of lesser importance in establishing an authoritative version of a music text. With Brahms's *Schicksalslied* the composition of the work did not end with the completion of the autograph. Like many of his contemporaries, after completing the work Brahms had a fair copy of the manuscript made by a copyist in order to hand this over to his publisher to prepare the first printed edition – what

we call the engraver's copy. But of course he did not just hand over this copy, but once again checked thoroughly to see if the copyist had correctly deciphered his handwriting, and he was not content to simply correct errors, rather he made revisions in the composition itself. Only then did he return the manuscript to the engraver.

If the definitive music text was only published in the first edition, what significance does the engraver's copy then have?

Well, unfortunately even engravers sometimes make mistakes. If we only have the autograph manuscript and the first printed edition, then we notice many differences, but do not know what proportion of these can be attributed to the composer, and whether the engraver had correctly taken all the composer's wishes

into consideration. The engraver's copy revised by the composer, an essential link between the autograph manuscript and the first printed edition, enables us to reconstruct this process and to critically assess again whether the composer's intentions have been correctly realized.

Why do we talk about “Urtext” when we are not referring to the original text, but to a stage of composition which has been revised several times?

The term “Urtext” is not an entirely satisfactory one. In the 19th century it was a well-established practice to only publish early music in editions suitable “for practical use,” and these included numerous additional performance instructions, etc. From the mid-19th century onwards a counter movement, initially quite controversial, can be observed to such editions: editions with the “pure” surviving music text without any additions – “Urtext” in fact. But these are in no way comparable to what we now regard as an Urtext edition: an edition based on a critical examination and evaluation of the surviving sources, in which explanations are given of all steps taken in the assessment and choice of sources, as well as of each individual variant reading which differs from the primary sources.

Is Brahms therefore an exception, or is the significance of the autograph manuscript generally overestimated?

Even if the significance of the autograph manuscript is frequently overestimated for an authoritative music text, it should be checked in individual instances. With successful 19th century composers whose works were published during their lifetimes, as a rule the first printed edition represents the definitive form of the work. But there are also composers who allowed themselves to be too greatly influenced, and whose works became more pleasing but not necessarily better in the preparation of the first editions; then the autograph manuscript becomes more significant. If we go back further in music history, the picture becomes more diverse and, above all, what has been handed down is subject to the influence of chance: sometimes we only have an autograph, but in the main it has been completely lost. The question arises afresh with each composer, with each work. If, for example, with the vocal works of Bach, we have both an autograph manuscript and the parts he used, the performance parts are often more important than the autograph, because Bach only adjusted many performance details when checking through the

parts; with the *Mass in B minor* this then leads to the well-known problems of versions. However, with Homilius, there are really very few autograph manuscripts and no original performance parts at all, but there are many contemporary copies from which a main source should be chosen. Finally, in the case of Monteverdi and Schütz, we are almost entirely reliant on contemporary printed editions and have to contend with quite different problems. The range is immense and the survival of material constantly poses editors with new tasks. It's understandable that we editors easily get a headache at the mention of the term "Urtext." Quite apart from the question whether there is a definitive text at all (such as with a cantata which has been adapted for different performance conditions), we often have no reliable evidence about the original text.

And what do you do then?

Previously, when the "Urtext" in the form of the autograph was missing, people tried to reconstruct this: the most plausible variant readings were combined from different copies. The result was often an artificial ideal image of a composition which probably never existed in reality. Today in such situations, we endeavor to follow a single source as far as possible, that is, to give preference to a historically authenticated text above a hypothetical "Urtext." Nevertheless, this can be an

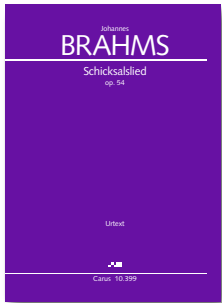
Urtext edition in the present-day sense, if the editor employ the editorial methods of a historical-critical edition.

Is it because of changes in editorial methods that Urtext editions sometimes differ from each other quite considerably?

Yes, but this is not the only reason. In the course of the editorial work, the editor has to make countless decisions, particularly in more complex situations regarding the sources. With many of these decisions there is no clear right or wrong. Nevertheless this can have far-reaching consequences for the music text, such as in the choice of the primary source. An edition does not represent a work "per se," but is always the result of an editor's examination of the

surviving source material. This is what makes editing so exciting – and the user of an edition must always bear this in mind: just as the choice of the source determines the edition, the choice of edition also determines the performance, and of course all the more so, depending on how complicated the source situation is.

NEW



Johannes Brahms
(1833–1897)
Schicksalslied op. 54
Coro SATB, 2 Fl, 2 Ob,
2 Clt, 2 Fg, 2 Cor, 2 Tr,
3 Trb, Timp, 2 Vl, Va,
Vc, Cb / 16 min
ed. Rainer Boss

■ Carus 10.399, full
score and performance
material available



Dr. Uwe Wolf has been Chief Editor of Carus since October 2011. Before that he researched the music of Bach for over 20 years. Thanks to his work as Editorial Director of the *Selected Works*, Gottfried August Homilius is no longer a neglected composer.



Stuttgart Edition – Urtext

At Carus "Urtext" stands for historical-critical editions designed for practical performance. They are edited by well-known scholars and are based on the most current musicological standards. All editions include complete performance material.

Johann Sebastian Bach

In cooperation with the Bach-Archiv Leipzig. Since its founding the Editions of the music of Johann Sebastian Bach have played an important role at Carus. With the *Bach vocal* project it is our goal to complete the publication of Bach's sacred music in the coming years.

Dieterich Buxtehude

Carus continues to publish the complete sacred vocal works of Dieterich Buxtehude.

Joseph Haydn

In addition to the *Creation* all of Joseph Haydn's Latin masses which have been handed down in their entirety are available at Carus with complete performance material.

Johann Michael Haydn

Carus continues to publish Johann Michael Haydn's varied settings of the mass, which enjoyed a great popularity in his day.

George Frideric Handel

Carus continues to increase the number of Handel's works in its music program, to include not only his popular compositions, but also some lesser-known treasures. New in 2014: *Saul*, published for the first time in the version conducted by Handel himself.

Felix Mendelssohn Bartholdy

Mendelssohn's complete sacred vocal music is available in historical-critical editions at Carus.

Wolfgang Amadeus Mozart

Mozart's complete sacred vocal music, including many great, lesser-known works in addition to those more well known, is available in historical-critical editions at Carus.

Franz Schubert

Schubert's complete sacred music is available at Carus.

Georg Philipp Telemann

Carus is publishing a selection of the prolific sacred works of this composer.

... and many more.

www.carus-verlag.com/urtext.en.html

300 YEARS OF “WELL ORDERED CHURCH MUSIC”

Historic turning points are often only recognized for their significance with hindsight. One such turning point was the 2nd of March 1714. This marked the beginning of a new period in the artistic life of Johann Sebastian Bach and a new chapter in the history of Protestant church music. This was the day on which Bach, court organist and chamber musician to the Duke of Saxony-Weimar since 1708, was appointed concertmaster. The new position, which he took up in addition to his previous duties, was combined with the duty of performing a cantata of his own composition every four weeks in the main Sunday service. This arrangement was probably intended as a temporary measure and served to relieve the ailing court Kapellmeister Johann Samuel Drese, but he, supported by the deputy Kapellmeister, his son Johann Wilhelm Drese, continued to remain responsible for the figural music on the other Sundays and feast days.

For Bach this was a great day: a long held wish became reality. Now, something which a few years earlier he had described in his resignation to Mühlhausen Town Council as his true professional aim was within his grasp: his ultimate aim of a “well ordered church music to the glory of God.” What he meant was church music at the highest artistic level in regular performances throughout the entire church year, with a permanent ensemble of singers and instrumentalists. It may have been the case that Bach had hoped to be able to assume these duties sooner in Weimar, and initially had to assert himself against internal opposition. But the deciding factor was probably the fact that he had successfully applied for the position of organist at St Mary's Church in Halle at the end of 1713, and now the Weimar court ran the risk of losing its organist. They were well aware of what they had in him. They therefore tried to retain him – with success.

The area which Bach embarked upon as a composer with his promotion in spring 1714 was not entirely uncharted territory for him. He had probably composed some church cantatas in his period as organist in Arnstadt, and certainly had when he was at Mühlhausen. But these had all been occasional works for

particular events. He had also composed a secular cantata, the ‘Tafelmusik’ *Was mir behagt, ist nur die muntre Jagd* (BWV 208), for the birthday of Duke Christian of Saxony-Weissenfels in February 1713.

Bach embraced his new duties with enthusiasm. This was an interesting time for Protestant church music: the poet and theologian Erdmann Neumeister had laid the foundations around 1700 for the inclusion of madrigalian recitative and the da capo aria based on Italian opera models in the church cantata. This led to numerous experiments with the form in the following decades. At the same time, this was a period when Italian music increasingly reached central Germany, and in particular, the new genre of the instrumental concerto found wide acceptance. Bach had absorbed and considered all these influences and stimuli intensively, and continued to do so. One result of this is the unbelievably rich variety of forms used in his Weimar cantatas. This is immediately evident in the cantata which he wrote for the occasion of taking up his new position on 25 March 1714, *Himmelskönig, sei willkommen* (BWV 182), a model of the wide variety of his artistic abilities. It is the first in a series of about 20 surviving Weimar church cantatas. But Bach's time in Weimar ended unpleasantly. On 1 December 1716 the court Kapellmeister Johann Samuel Drese died, and with this, the 1714 arrangement which applied to Bach probably expired as well. All authority probably now rested with Drese's son and future court Kapellmeister, Johann Wilhelm Drese. Bach probably resigned and looked out for

new professional openings. This was not easy, as Duke Wilhelm Ernst jealously guarded his musicians and high-handedly threatened draconian steps in the case of any attempts to release themselves from his service.

And thus, Bach was probably only able to escape from his service by subterfuge. This consisted of secretly allowing himself to be lured away in summer 1717 by Prince Leopold of Anhalt-Köthen. In the course of this he hoped that in Weimar, relationships to the royal household would be taken into account, for the Weimar co-regent Duke Ernst August I was married to a Princess of the house of Anhalt-Köthen. The plan was realized, but things did not run smoothly: Bach was imprisoned for four weeks and released in disgrace.



Bach
vocal

In **Köthen** Bach was court Kapellmeister, and as the court was Calvinist-Reformed, he did not have any church music duties. The Prince was a great music lover, and in some respects the time in Köthen must have been idyllic for Bach, the creative musician. But in terms of Bach's life plan, his "ultimate aim," it proved to be only an interval.

"... a well ordered church music to the glory of God."

In **1723 Bach** became Kantor of St. Thomas's in Leipzig. Only then was his dream of a "well ordered church music" fulfilled. Bach worked with incredible diligence on this life project, and in the first years of service in Leipzig he systematically built up his own repertoire of cantatas. In the process, he also carefully integrated earlier compositions into his Leipzig output. His openness to foreign models and influences was to remain as characteristic a trait of his output in Leipzig as the desire to experiment and innovate. In 1724 Bach embarked on an innovative grand project: an annual cycle of chorale cantatas. The basis of the chorale cantata is a congregational hymn, the first and last verses of which remain unaltered, while the middle verses are adapted as recitatives and arias – a bold concept for a new type of cantata. Unfortunately the series of works had to be interrupted after about 40 cantatas (probably because the librettist died).

If the information contained in Bach's 1754 obituary is correct, he left no less than five annual cycles of cantatas, that is around 300 cantatas for the Sundays and feast days of the church year. Just 200 church cantatas survive. These form by far the largest body of works in Bach's entire output.

At first, later generations showed most interest in Bach's organ works, and barely any interest in the cantatas. This only gradually changed with the publication of the Complete Edition by the Bach-Gesellschaft in 1850–1899 and the subsequent publication of the cantatas in practical editions. A new phase of both scholarly and artistic evaluation

began after the Second World War with the New Bach Edition, founded in 1951 and completed in 2006, and its strong international influence. Bach's cantatas have increasingly become an established part of the musical repertoire, helped by technical progress in the dissemination of recordings and, with artistic hindsight, by the growing international interest in early music – a development which continues to endure.

Bach's Weimar and Leipzig church cantatas combine into a unity beyond the merely stylistic in two different ways: the music promulgates the word and enhances worship. Bach constantly strove to do justice to both aspects. In the reception of the cantatas after the time they were composed, it was not in fact the message they contained, but the aesthetic moment – the exceptional artistic range of the music – which aroused and maintained interest in the cantatas, while people increasingly found the cantata texts difficult to understand.

In the meantime, in our encounters with the music of previous centuries, we have also begun to view the texts historically. This makes our access to Bach's cantata world easier. Admittedly there are several of Bach's cantatas where the texts remain puzzling to us and where we are reliant upon theological explanations, such as in cantata services in churches. But often, Bach's music simply transports us beyond the unfamiliarity of the texts, and so it should and can be.

Klaus Hofmann



Prof. Dr. Klaus Hofmann studied musicology, modern German literature and copyright and publishing law in Erlangen and Freiburg. Doctorate 1968. Editor 1968–1978. 1978 Research Fellow, 1981–2006 Deputy Director and full-time Director of the Johann-Sebastian-Bach-Institut Göttingen. 1982–2006 member of the Board of Directors of the Neue Bachgesellschaft, 1986–2006 board member of VG Musikedition, 1989–2006 member of the Editorial Board of the New Bach Edition. Since 1994 honorary Professor at the Georg-August-Universität Göttingen. Numerous publications (including a book on Bach's motets) and editions of early music.

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.

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Himmelskönig, sei willkommen King of heaven, be most welcome

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vocal score / study score / choral
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Mein Herze schwimmt im Blut My heart is bathed in blood

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■ Carus 31.057/07

Man singet mit Freuden vom Sieg The voice of rejoicing and hope BWV 149

■ Carus 31.149/07

Ich ruf zu dir, Herr Jesu Christ I cry to thee, Lord Jesus Christ BWV 177

■ Carus 31.177/07



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MASSES • MISSAE

RECOMMENDATIONS FOR YOUR CONCERT PROGRAMS

It is unlikely that any text has been set more often than that of the mass. From the beginning of polyphony to the present day, mass compositions rank among the high points of music history. Along the way, the pre-conditions for composers were, and are, to some extent unfavorable. The text of the mass, that is the “libretto,” is a completely heterogeneous mixture, when viewed from a literary perspective, which developed over several centuries; the music was regarded by the church, which commissioned the music, as of secondary importance and functionally served solely to accompany the worship service. Accordingly, many directives and restrictions were laid down. Repetitions of text or alterations to it were forbidden, as was any show of “secular” virtuosity.

Nevertheless, almost all composers disregarded these limitations, and composed their own, individual professions of faith. Perhaps it was precisely these challenges which motivated composers over the centuries to employ all of their artistic abilities in the composi-

tion of a mass in order to achieve something quite special: sacred music for the most sacred liturgy in the Christian church.

In the Renaissance there was almost a contest for the most elaborate mass setting on the (secular!) cantus firmus “l’homme armé”; sacred and secular princes vied with each other with their most festive liturgical music; funeral ceremonies for high-ranking persons became showcases for the artistic sensibilities of the period, and many composers left a musical legacy in the form of a mass. At the same time in the tension between functional liturgical requirements and artistic demands, there are countless easy-to-perform mass compositions from and for use in the church, scored for modest forces.

From the multitude of existing and published mass settings we have selected some outstanding examples – our recommendations should bring joy in exploring something unknown!

MASSSES FOR SMALLER ENSEMBLES

Not only the major monasteries, collegiate churches and cathedrals wanted to offer an instrumentally accompanied mass daily, if possible (in those days too, visitors were happier to attend services with vocal music, as contemporary witnesses reported), but in smaller parishes too an orchestral mass was performed at least on Sundays with modest resources. A decree from Emperor Joseph II in 1783 placed a temporary ban on the excessive development towards ever more virtuoso, concertante and opulently scored compositions, particularly in the southern area of Germany. This laid down, for example, strict rules concerning on which Sundays music could be performed and in which scoring – the use of trumpets and drums was only permitted on high feast days. It is understandable that these changing demands and rules lead to an increased demand for new church music, so that a wealth of the varied mass settings were composed which can often be performed by smaller ensembles with modest financial resources. We recommend the *Missa brevis in A minor* by **Johann Ernst Eberlin** (Carus 27.042), which is wonderfully lively to perform with just the “Salzburg church trio” of instruments (2 vl, bc), four soloists (these parts were always sung by choral singers), and chorus (then simply sung by two further singers per voice part and a trombone). The vocal parts are in comfortable ranges. Similarly, for modest resources, namely just for chorus and organ (with soloists, which can be sung by choir members), is **Eberlin's** *Missa Sancti Jacobi in B flat major* (Carus 91.266). Elaborate and spirited contrapuntal writing gives an idea of why Leopold Mozart wrote of his superior the court Kapellmeister: “he has the notes entirely in his power.” It is unfortunate that most of his almost 60 masses, which stand at the transition from the Baroque to the Classical period, have fallen into obscurity, overshadowed by the church music of W. A. Mozart.

“... he has the notes entirely in his power.”

A third work written at almost the same time and largely unknown, despite its composer's famous name, is **Joseph**

Haydn's first mass, the *Missa brevis in F major Hob. XXII/1* (Carus 40.601). This was probably composed around 1749, when Haydn was a boy chorister in Vienna. The unusual scoring (2 soprano soloists, choir, 2 vl) leads us to conclude that Haydn wrote the solo parts for himself and his brother Johann Michael: the soloists introduce the music in a wonderfully agile way, while the choir usually alternates in simple chordal writing.

Other very easy-to-perform treasures from an even earlier period are found in the works of the Franconian composer **Valentin Rathgeber**. His *Missa declina a malo in F major* (Carus 40.636), for example, is relatively straightforward and could make a wonderful introduction to the world of instrumentally accompanied masses for less experienced choral directors.

From the Romantic period, we recommend the largely unknown composer **Johann Wenzel Kalliwooda**. At the small court of the Prince of Fürstenberg he had to be content with very modest resources. For these he wrote the “small, three-part mass, within the range of two octaves” *Missa à 3* (Carus 27.039). This can be performed with very few men's voices a cappella, and although it contains some very folk-like sections, the composer's thoughtful interpretations of the text repeatedly stand out.

MASSSES FOR LARGE VOCAL FORCES

The magnificent spatial experiments of the “cori spezzati” tradition at San Marco in Venice during the late Renaissance and the tonal splendor of polychoral Roman

The *Missa a 16 voci* by **Carl Friedrich Christian Fasch** was a historical “wake up call”

music fell out of fashion, but were not totally unfamiliar to later generations of composers (think of Mozart's legendary enthusiasm on hearing Allegri's *Miserere* for double choir). From the 18th century composers recalled these works and created a new, impressive sound. The *Missa a 16 voci* by **Carl Friedrich Christian**

Fasch (Carus 27.083) was a musical-historical “wake up call” which contributed to reviving the enthusiasm for a cappella Renaissance music. Even before Fasch created a new musical ensemble by founding the Berlin Singakademie in 1791 (which went on to perform early music), his *Missa* was a clear testament to his admiration of the early masters.

The culmination of polychoral masses from the Romantic period is without doubt the *Cantus missae* by **Josef Gabriel Rheinberger**.

A new discovery is the *Mass op. 54* by **Louis Spohr** (Carus 91.240) for two five-part choirs and five soloists. Spohr was at the height of his artistic success and had a position at the court in Kassel in view when he began work on the composition of this mass. But when he heard the Leipzig Gesangverein rehearsals, he was beset by major self doubts: “As I didn't hear anything approaching the effect which I had in mind in my enthusiasm while writing the work, I believed that I had written a totally unsuccessful work, and wanted to hear no more of it from then onwards. I had also almost completely forgotten it when a long time afterwards, a few movements were sung to me by the Berlin Singakademie under the direction of Zelter. They were so well rehearsed, their intonation was so pure and made such an imposing effect with their many voices, that I had to renounce my previously-held opinion about the unperformability of the work, and now desired to rehearse it myself with my own choral society.” In autumn 1827 the unusually chromatic and dramatic work was performed for the first time under the baton of the composer in Kassel.

But the culmination of polychoral masses from the Romantic period is without doubt the *Cantus missae* by **Josef Gabriel Rheinberger** (*Missa in E flat major op. 109*, Carus 50.109), often described as his most beautiful work. This mass also was much influenced by the debate about norms of compositional technique in sacred music by the Cecilian movement. Their precepts allowed only for emotionally detached music, which should be strongly in the mould of the

late works of Palestrina and entirely and exclusively in the service of the word and the liturgy. In his major mass composition, the only work for double-choir among his 18 settings of the mass, Rheinberger's models and his rejection of Cecilian precepts are unmistakable: the masterly vocal part-writing and the impressive mastery of counterpoint are the result of his intensive study of the vocal polyphony of the Roman and Venetian Renaissance, and Bachian counterpoint. The dynamic structure, the modernity of the harmony which occasionally points to Wagner, have their roots in the music of Viennese classicism, in particular the composers Beethoven and Mozart, who Rheinberger so admired.

FAMOUS MASSES

What would an article on masses be without mention of the *Mass in C major* ("Sparrow"), the *Coronation Mass* and the *Mass in C minor* of Mozart, Beethoven's *Missa solemnis* and the late masses of Joseph Haydn?

Mozart's *Missa in C major* K. 317 (Carus 40.618), which later became known as the *Coronation Mass*, was not written for

The *Et incarnatus* from Mozart's *Mass in C minor* K. 427 seems not to be composed, but directly revealed from heaven.

a coronation, but probably for the 1779 Easter Service in Salzburg Cathedral. Mozart had to bend Archbishop Colloredo's strict performance rules, but he accomplished this task with such bravura that this festive mass was happily performed at later coronations of emperors and kings. The *Et incarnatus* from **Mozart's *Mass in C minor* K. 427** (Carus 51.427), in which the solo soprano sings in concert with the four woodwind soloists as a fifth instrument, seems not to be composed, but directly revealed from heaven. This aria is so overwhelming, and the whole mass is so unusual: it was apparently composed without commission, presum-

ably as a token of love on the occasion of Mozart's marriage to Constanze, who was also intended to sing the soprano solo. It remained incomplete and was further revised in *Davide penitente*. Robert Levin, the early music specialist, Harvard professor, and renowned pianist, has convincingly completed this mass from fragments and other contemporary works by Mozart, thereby creating a usable full-length concert and liturgical work.

Like all six late masses by **Joseph Haydn**, his *Missa in Angustiis* Hob. XXII/11 (Carus 40.609) was a commission for the name day of the Princess Maria Josepha Hermenegild von Esterházy, whom Haydn greatly admired. None of his liturgical works is darker, more oppressive, or more aggressive, and no other work contains so much individuality or subjectivity. Under the epithet "Nelson Mass" this work became Haydn's most popular setting of the mass ordinary. When the organ plays a high D minor chord in the second measure of the *Kyrie* against unison strings and trumpets, it is clear how masterfully Haydn translates the subtitle "... in Angustiis – in trouble" into sound: a musical heart-stopping moment.

PASTORAL MASSES

Christ, the "Good Shepherd" with an intimate relationship to his sheep, is closest to people at the Feast of the Nativity, and from this derives the Christmas tradition of performing "pastoral masses" with particularly sensitive, captivating expressive styles. In this genre, often synonymous with "folksiness," we are sometimes in the company of first-rate composers, as shown by **Wolfgang Amadeus Mozart's *Missa brevis in G major* K. 140** (Carus 40.623), probably composed in the early 1770s. This little known, but highly charming work delivers the characteristic triple and six-beat meters of the pastoral genre, but captivates beyond this through its subtly differentiated expressivity reflecting the text.

But the Christmas mood does not have to come from pastoral, rocking rhythms: an appropriately expressive cantus firmus can ensure the right atmosphere.

Georg Philipp Telemann achieved this

effect in his *Missa brevis for Christmas* TVWV 9:5 (Carus 39.097) by taking the motifs used in the setting, which is entirely written in the imitative *stile antico*, from the melody of the song "Ein Kindelein so löblich." Bach's successor in Leipzig, Gottlob Harrer, later composed two horn parts for it, which emphasize the cantus firmus. Telemann's mass for the Protestant liturgy consists only of the *Kyrie* and *Gloria*.

The Hungarian composer **József Ács** (b. 1948) has composed a complete setting of the ordinary of the mass in 1984

Richter's *Messa Pastorale* is characterized by melodic imagination and compositional variety.

based on the melodies of 14 well-known Christmas carols (Carus 97.506); the four-part chorus is lightly accompanied by organ.

At the other end of the scale in terms of forces is **Franz Xaver Richter's *Messa Pastorale in G major*** (Carus 97.006), with which the Moravian composer got the congregation in Strasbourg Cathedral into a Christmassy mood around 1775: this fascinating work is characterized by a wealth of melodic ideas and compositional variety, which surprises with a series of special compositional ideas.

REQUIEM SETTINGS

Over the course of church music history the texts of the Requiem Mass have given rise to numerous liturgical settings as well as settings for the concert hall.

Joseph Gabriel Rheinberger's *Requiem in E flat major* op. 84 (Carus 50.084), one of three Requiem Masses by the Lichtenstein composer, was definitely intended for use in a church service. In his moderately contrapuntal writing for four-part a cappella chorus, the venerable "Palestrina style" can at least be discerned, but at the same time he uses a romantically enriched harmony – a most

attractive piece which is not too demanding for performers.

In the case of the *Requiem* by **Wolfgang Amadeus Mozart**, with the exception of the expansive setting of the Sequence, the piece can still readily be used in a liturgical setting. Conductors have the choice of several arrangements, ranging from the Süßmayr completion with its shortcomings (Carus 51.626) to editions which acknowledge the relevance of other sources. Both the editions by Richard Maunder (1986, Carus 40.630) and Robert Levin (1993, Carus 51.626/50) offer, for example, a fully worked-out Amen double fugue at the end of the Sequence: in 1960 the musicologist Wolfgang Plath discovered original sketches for this which Süßmayr had ignored.

As one of the most monumental concert settings of the Requiem Mass, **Giuseppe Verdi's Requiem** contains numerous challenges which can be perplexing for some choral directors. As far as questions of scoring are concerned, the arrangement we published in 2012 for chorus, soloists, piano, double bass, marimba, bass drum, and timpani (Carus 27.303/50) offers an astoundingly effective solution as an alternative to the original symphonic version (Carus 27.303).

An astoundingly effective solution as an alternative to the original symphonic version.

Gabriel Fauré's Requiem, published in 1901, is one of the composer's most beloved works. It is of an elegiac character, without the threatening vision of the *Dies Irae*, which is prevalent, for example, in the famous requiems of Mozart and Verdi. The work is scored for soloists, choir and orchestra and in this form is known to most of the music world today. However, beginning in 1889 Fauré's composition of the *Requiem* proceeded in gradual stages and, thus, it did not achieve its final, seven-movement form for larger forces until 1900, when he finally completed the work. The starting point for his *Requiem* was originally a version

for strings, harp and organ, and over the course of a 13-year period he added two further movements and continued to augment the instrumentation. In an effort to render an earlier developmental stage in the genesis of this work, Carus has prepared and published a version of Fauré's *Requiem* in a chamber setting which reflects the work before it attained its ultimate form and scoring of 1900. Not only does this more compact version provide considerable insight into Fauré's compositional process, it also makes the work more accessible to conductors and choirs under the constraints of limited budgets. Both the *Requiem* with orchestra and the version for chamber ensemble are available from Carus with complete performance materials (Carus 27.312 and 27.311).

An exception is the *Deutsches Requiem* (A German Requiem) by **Johannes Brahms** (Carus 27.055); this follows in the Protestant tradition of the *Musikalische Exequien* by Schütz with its unique, German language text. And in purely musical terms too, the piece has long been regarded as a monolith, and performing it can represent a milestone for all ambitious choirs.

FINAL MASSES

The Latin "Ordinarium Missae," this unparalleled concentrated convergence of statements about theology and faith, has offered composers a multitude of opportunities for a creative dialog with the Christian faith since time immemorial. With this in mind, it is worth taking a look at those "final masses" which have a special place in the output of many composers.

This barely needs to be said for **Johann Sebastian Bach's Mass in B minor BWV 232** (Carus 31.232): this is one of the most impressive legacies, not least because by re-using numerous movements from his own cantatas, Bach makes clear what he felt was most successful, and what he wanted to survive for posterity in an enhanced form. Why, as a Protestant, he chose the form of a Catholic mass for this work is still not clear: but in

practical performing terms, the work is no longer shrouded in mystery, for superbly produced Urtext editions such as the Carus edition offer optimal convenience for performers.

Franz Schubert probably did not regard the *Mass in E flat major D 950* (Carus 40.660) which he began in 1828, the year of his death, as his "Missa ultima," for his death soon afterwards was unexpected. Nevertheless, the work is fascinating for its profound expressivity, particularly in the *Sanctus*, where Schubert creates the image of a God strange and frightening to man before the ears of the listener. And even the *Agnus Dei* seems to herald personal existential anguish through its motivic links to the song *Der Doppelgänger* from *Schwanengesang* D 957.

Schubert's final mass is fascinating for its profound expressivity.

Less well known is the final mass by **Johann Adolf Hasse** (*Mass in G minor*, Carus 50.705), which the 84-year-old composed in Venice in 1783 for the Dresden court, which he had served as Kapellmeister until 1763. The large-scale late mass, lasting an hour, belongs to the "missa solemnis" genre in terms of scoring and form and is a convincing work through its almost serene stylistic maturity. We can assume that this will attract a great deal of attention in the future.

Text by Stefan Schuck and Michael Wersin

All masses published by Carus are listed at www.carus-verlag.com/missa.en.html

Favorite Works



MARÍA GUINAND
♥ Haydn: Missa Sancti Nicolai
Hob. XXII:6

I love the *Missa Sancti Nicolai Hob. XXII:6* by Joseph Haydn, also known as the *Nicolaimesse*. It was composed in 1772 for soloists and choir, accompanied by two oboes, two horns, strings and organ. In a later revision (1802), Haydn added trumpets and timpani. This is a wonderful short mass, with beautiful melodic lines and comfortable vocal tessituras. The string writing adds much interest to the music. Particularly beautiful sections are the opening of the *Kyrie eleison* which is repeated in the closing *Dona Nobis pacem*, and the intimate *Benedictus*.

María Guinand is one of the most distinguished and best-known choral directors on the international scene. She directs many exciting choral projects both nationally and internationally.



FRIEDER BERNIUS
♥ Schubert: Mass in G major D 167

How to choose just one of the innumerable mass settings, many of which are really dear to my heart? Composers of all periods have provided settings of the mass, in a multitude of styles beyond simple liturgical function, portraying a compendium of all Christian beliefs, and so, selecting just one of these has been very difficult.

So I have chosen the first mass which I conducted, the themes of which are still in my head: Schubert's *Mass in G major D 167*. Of course the 18-year-old composer's work, steeped in the Viennese classical style, would be unimaginable harmonically or melodically in some passages without Beethoven's *Fidelio* (the beginning of the *Credo* and the theme and variations of the *Benedictus*). But even in a chamber music scoring, what is already audible is that unmistakable Schubert sound which both allows us to empathize and carries us away on the top of the world, and which the composer intensified to a thrilling symphonic sound in his late masses.

The conductor and choral director Prof. Frieder Bernius is invited to give master classes, to attend competitions, and festivals, and to guest conduct worldwide. He conducts the Kammerchor Stuttgart – one of the best chamber choirs worldwide, – the Barockorchester Stuttgart, the Klassische Philharmonie Stuttgart and the Hofkapelle Stuttgart.



PHILIP BRUNELLE
♥ Rossini: Petite Messe Solennelle

As someone who has long been an admirer of the operas of Rossini, I was delighted years ago when I first came upon his *Petite Messe Solennelle*, composed late in his life – possessing the same charm as the operas from his early years.

The *Petite Messe Solennelle* is a work of great drama requiring vocal virtuosity and a real sense of theatre to bring it to life. From the overture-like introduction for the *Kyrie*, the snappy, march-like *Domine Deus*, the ebullient *Cum Sancto Spiritu* (which sounds like a *Barber of Seville* ensemble), and the amazing *Agnus Dei* that sounds like Verdi, this is a work of great charm and passionate depth. And, the original orchestration (piano four hand, and harmonium) adds a unique color all its own.

Philip Brunelle ist Founder and Artistic Director of VocalEssence, founded in 1969. Moreover he is organist and music director at the Plymouth Congregational Church in Minneapolis, Minnesota, USA.



HELMUTH RILLING

♥ Haydn: *Harmoniemesse* Hob. XXII/14

The wonderful mass settings which Carus has published in the last few years include the complete masses of Joseph Haydn. Of these I regard the six late works – from the *Mass in Time of War* to the *Harmoniemesse* – as particularly important. Written at the turn of the 18th to 19th centuries, around the same time as *The Creation* and *The Seasons*, Haydn summed up the experiences of a long and varied composing career. This applies particularly to the last work in this group, the *Harmoniemesse* Hob. XXII/14. Haydn himself said: "When I think upon my God, my heart is so full of joy that the notes dance and leap from my pen; and since God has given me a cheerful heart, it will be pardoned me that I serve him with a cheerful spirit." This exuberant gaiety characterizes the *Harmoniemesse*, most surprisingly in the *Benedictus*, the most spirited setting ever made of this text. The cheerful majesty of the *Kyrie*, the songlike unfolding of the *Incarnatus* and *Agnus Dei* and the captivating *Et vitam venturi* fugue, full of brio, are also truly marvellous. The *Harmoniemesse* is great fun for performers and their enthusiasm is catching for audiences.

The church musician, conductor and music teacher Prof. Helmuth Rilling has specialized in sacred vocal music since the 1970s. Rilling founded the Gächinger Kantorei in 1954, the Bach Collegium Stuttgart in 1965, the Oregon Bach Festival in 1970 and the International Bach Academy Stuttgart in 1981, which he led to international recognition. He was its Artistic Director until June 2013.



KO MATSUSHITA

♥ Rheinberger: *Mass in G minor* op. 187

Among the choral composers who I most admire, I have to single out Josef Gabriel Rheinberger. As a composer of a great deal of sacred music, he represents German Romanticism and was also well-known as a successful organist. From his sacred output, I would like to introduce the *Mass in G minor* op. 187 for female voices and organ. I have performed this masterpiece so many times that I've forgotten the exact number, reflecting my great love of this mass setting. As with his other mass settings, the *Mass* op. 187 is also pure and beautiful, and the depth of Rheinberger's faith is fully evident in the music. An attractive aspect of Rheinberger's choral music is the contrapuntal movement within the tonal structure. You can enjoy the exquisite and precise style to its full extent in the *Mass* op. 187. You will be absolutely captivated by the opening melody sung by the alto in the opening *Kyrie*, which starts with an upwards leap of a minor sixth. When this characteristic and unforgettably beautiful melody has been sung by all voice parts, we cannot help but be affected by its beauty. The *Mass* is undoubtedly a masterpiece and is a jewel in the repertoire for female choirs. I heartily recommend all choirs to perform this piece, and pray that all who perform it will be filled by the Holy Spirit.

The 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.



VOLKER HEMPFLING

♥ Puccini: *Messa a 4 voci*

As a young man I had the opportunity of seeing lots of opera performances in the Arena di Verona which made a lasting impression on me. Those which particularly fascinated me were the great Italian dramas such as Verdi's *Aida* and Puccini's *Tosca*. There are also operatic sounds in one of my favorite masses, Puccini's *Messa a 4 voci*, better known as the *Messa di Gloria*. What Puccini, then just 19 years old, achieved in this composition is little short of miraculous. Passages such as the opening of the *Gloria* and the *Qui tollis*, or the bass aria *Crucifixus* give us a clear foretaste of what the future master of music theatre was to achieve.

Puccini was actually destined for the career of a local church musician, his thorough musical training was aimed at that, and the *Messa* was his apprentice work. For choral singers the work offers a wealth of wonderful melodies, really catchy tunes.

My tip for choral directors who are rehearsing the work: get your singers to sing the theme of the choral fugues as a warm up on particular syllables. This way the choir will then learn the themes thoroughly and you can build on the sound quality achieved in this exercise in rehearsals.

Until 2014 the church musician and choral director Volker Hempfling conducted the Kölner Kantorei, which he founded in 1968. In 1983 he became director of the Gürzenich Choir in Cologne. He is also active as a music teacher and jury member of several choral competitions.



Johann Sebastian Bach (1685–1750)

Mass in B minor BWV 232

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Johann Adolf Hasse (1699–1783)

Mass in G minor

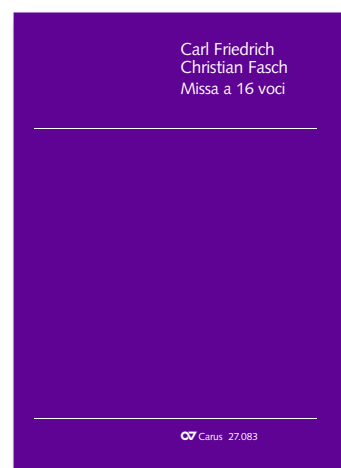
Solo SATB, Coro SATB, 2 Fl, 2 Fg, 3 Ob, 2 Cor, 2 Tr, Timp, 2 VI, Va, Bc
63 min / ● / ed. Wolfgang Hochstein

After Johann Adolf Hasse had ended his career as a composer for the opera stage and finally settled down in Venice, he wrote a number of sacred works. Since he had long been obligated to the Saxon Court, where he served as a composer for three decades until 1763, these works were originally intended for the Catholic Court Church in Dresden. The solemn-pathetic *Missa in G minor* (1783), with the inserted movement *Ad te levavi*, is Hasse's final work: a crowning conclusion to an oeuvre whose significance in music history has only recently begun to be recognized and has now received the fitting acknowledgment it deserves.

■ Carus 50.705 Hasse Edition, vol. IV/3

Complete performance material available

www.carus-verlag.com/Hasse.en.html



Carl Friedrich Christian Fasch (1736–1800)

Missa a 16 voci

Soli ST, Coro SATB/SATB/SATB/SATB, Org / 23 min / ● / ed. Ryan Kelly

Carl Friedrich Christian Fasch's *Mass in 16 parts* is remarkable for more than its unusual scoring. Inspired by the Italian church music style of Orazio Benevoli, it was composed in 1783 for the Berliner Singakademie, and revised by Fasch several times throughout his life in order to adapt the score to the vocal capabilities of his ensemble. The composer destroyed all earlier compositions, which probably contributed to the legendary fame which this mass has enjoyed since the 19th century.

The mass was, however, only published in 1839 – around four decades after Fasch's death. The present edition is based on the version contained in the first printed edition. In addition to modern music notation, extensive performance materials (two choral scores, separate organ part) facilitate the rehearsal of this challenging work.

■ Carus 27.083, full score

1. choral score (Coro I+IV+Soli)
 2. choral score (Coro II+III)
- organ

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Franz Schubert · Ludwig van Beethoven · Josef Gabriel Rheinberger



Curious for Latin American choral music?

MAKUMBEBÉ!

Makumbebé* – Latin American choral repertoire for equal voices: original works by contemporary composers and a wide selection of choral versions of popular melodies reflecting the cultural heritage of our region. A wide range of compositions and choral arrangements of different levels of difficulty has been included in order to make the collection accessible to all types of choirs. One of the ideas was to include some of the popular music of countries such as Guatemala, Bolivia, Costa Rica, Chile, and Mexico which were not included in Makumbebé I (for mixed voices). Some arrangements and original compositions are simple and graceful, and the possibilities for interpretation are varied and flexible. Other works, which are more complex and difficult but of excellent quality, require more experienced singers and thorough preparation on the part of the conductor. A brief survey of the music, composers and arrangers will be useful in introducing this new collection.

Two different styles of Cuecas have been chosen to show the vitality of this dance. It is found in many South American countries and derives from the Spanish 'Jota'; it also contains several elements from the 'Fandango.' In general, 'Cuecas' are

written in minor keys and use the rhythmic meter of 6/8, sometimes alternating with 3/4. This genre includes the melancholy *He venido a despedirme* (Bolivia, arr. Jesús Ochoa), which derives from the Peruvian 'Yaraví,' and *La Rosa y el Clavel* (Chile, arr. Albert Hernández), a 'Cueca brava' also known as 'Cueca Chilenera,' a festive and cheerful dance.

From Central America, the well known pantomime and dance, *El Torito* (Costa Rica, arr. Pedro Silva), was chosen for its colorful melodies and fast moving tempo, which combines 2/4 patterns with triplets in the bass part, and *El Barreño* (arr. Alberto Grau) which is a folk dance found in various countries such as El Salvador, Honduras, and Guatemala.

Mexico is represented by two songs. One is *La Golondrina* (arr. Alberto Grau), composed in 1862 as a song of exile or farewell by a young Mexican soldier who was captured by the French army and taken prisoner. It became an iconic popular anthem for all Mexican exiles. The author contrasts the image of the eagle as a symbol of power with a simple and eager-to-learn bird, the swallow.

This song, in the style of a serenade, has been performed in many versions by the great popular and opera singers. Another song from Mexico is *Mariposa Candorosa*, a graceful and refined Mexican Danzon, composed by José Antonio Rincón (b. 1938).

Newly composed pieces have also been included in *Makumbébé*. From Brazil comes *Cana Fita* by Eduardo Lakschewitz (b. 1970). It is based on a popular Brazilian melody included by Mário de Andrade (1893–1945) in his *Ensaio sobre a música brasileira* (1928). This is a work song from Pernambuco which uses the 'coco' rhythm and describes the hard life on a sugar plantation. This composition employs the main melody in a set of variations, alternating between the high and low registers of the choir. *Natal* by Ernani Aguiar (b. 1950) is a happy and lively Christmas song with clearly articulated rhythmic figures which sometimes contrast with a more subdued melodic line depicting sleeping shepherds.

From Colombia comes *Cántica No 8* by Luis Antonio Escobar (1925–1993). This composition is from a collection of choral works called *Cánticas Colombianas* inspired by the traditions and texts of the Colombian peasants who Escobar visited during his childhood in his native village of Villapinzón.

Cuba is represented in this collection by Guido López Gavilán (b. 1944) and his virtuoso composition *Paisaje*. The composer uses onomatopoeic choral sounds imitating the guitar and mandolin, instruments that always accompany serenades and love songs. The poem describes pastoral landscapes, and the verses alternate with vocal-instrumental interludes which help to create an extraordinary climax of sound. The colorful harmonies are reminiscent of the impressionists' musical language.

Finally, two very different works were chosen from the choral repertoire of my native Venezuela for female voices. One is *Caracolitos chicos*, by Alberto Grau (b. 1937) (published separately by Carus), a virtuoso composition for women's choir from a group of works that Grau wrote for ensembles that

were looking for new aesthetic ideas. García Lorca's text, which serves as a point of departure, is only a short selection of playful verses describing the natural and untamed character of a child that imitates a horse. The composition combines different layers of polyrhythmic textures in the choral parts with body percussion. The composer's intention is that the piece should be a festive and happy experience for choir and audience.

The other work from Venezuela is *Aniceto Rondón* (arr. Jesus Ochoa), a choral version of a 'Contradanza,' a very popular style in the city of Maracaibo in western Venezuela which later evolved into the popular genre of the 'Gaita Zuliana'.

As performance tips, I would like to add that all instrumental accompaniments in our popular music are generally improvised by musicians who have some expertise in the different styles and rhythmic subtleties. However, in this collection we have suggested instrumentations for each piece according to the musical traditions of its region. Conductors should of course feel free to use these arrangements or create new ones according to the abilities of their choirs.

It is my hope that many choirs will enjoy singing this music and convey to their audiences the feelings of the Latin American soul, its rhythms and its colors.

María Guinand



María Guinand is one of the most distinguished and best-known choral directors on the international scene. She directs many exciting choral projects both nationally and internationally.

* The word "Makumba" comes from the African Bantu language and has various meanings: a musical instrument, the name of a deity, or simply the indication of something magical. "Makumbébé" derives from "Makumba" and has the meaning and sound of a drum.

NEW EDITIONS

Makumbébé II

Choral music from Latin America for women's choir
ed. María Guinand

■ Carus 2.502, vocal score + CD



Carus-Verlag, together with the IFCM (International Federation for Choral Music), has created the series **Carmina mundi** featuring traditional choral works from different regions of the world. These choral volumes show the musical richness of different traditions and encourage singing together beyond geographical boundaries.

Latin America: Makumbébé

ed. María Guinand
for mixed voices, Carus 2.302

NEW: for women's choir, Carus 2.502

Israel: Open the Gates

ed. Maya Shavit
for mixed voices, Carus 2.304
Sabbath, the Queen
for women's choir, Carus 2.504

Southeast Asia: Spice, Magic and

Mystique, ed. André de Quadros
for mixed choir, Carus 2.303

www.carus-verlag.com/carmina-mundi.en.html

GRIPPED BY EVERY MEASURE

Frieder Bernius on his complete recording of Mendelssohn's sacred music

It was pure coincidence. In summer 1972, in the middle of my studies for my degree, I moved from a Stuttgart suburb to the west of the city, just half a kilometer from the Graulich family home and the head office of Carus-Verlag. Günter Graulich was then closely involved with editions in the Stuttgart Schütz Edition, for 1972 was a special year in the history of Heinrich Schütz – the 300th anniversary of his death. At that time I was not so very interested in the music of Heinrich Schütz, having grown up with him alongside Bach and his contemporaries. This may have been because the essential qualities of Heinrich Schütz were then rather obscured by the overly Romantic ways of singing and playing still typical at that time, and the use of a group of singers which was simply too large.

At that time I was much more interested in the choral music of German Romanticism, works by Mendelssohn and Brahms. It was precisely their historical approach to contrapuntal vocal music which was a bridge for me to what I had learned in my “musical puberty.” Their compositional style developed into what became my preferred style towards the end of my studies. During my studies I had heard, particularly with regard to Mendelssohn, only derogatory, even ridiculing opinions.

And so it came about that the “thousand year” performance ban on Mendelssohn's music stipulated by the Nazis lasted only about three times as long as their disastrous dozen years in power. Only at the beginning of the 1970s did an unprejudiced examination of Mendelssohn's vocal works begin. I can still remember exactly how I tried to find kindred spirits, swimming against a strong tide, undermined by the rejection of this music which was then regarded as too bombastic or as a pure stylistic copy.

My very first radio recording and second LP recording in the mid-1970s were devoted to Mendelssohn's works – admittedly neither with music from Carus-Verlag nor for its record label, which had just been launched. However, the recordings led to an initial interest in my work at that time by the publisher Günter Graulich.

One of the fundamental precepts of the publishing house is to encourage a wide interest in different works through music editions and recordings of the same work. In the late 1980s Günter Graulich invited me to record all of Brahms's unaccompanied sacred works. I passed on this generous, kind offer to my choir – and had to concede that after its first two recording projects, the ensemble was tired of making recordings. So I had to decline. This resulted in a recording by Roger Norrington which has been in the Carus catalog ever since, and was only joined by our new recording in 1995.

Our first recording for Carus was therefore devoted to the secular choral music of the German composer and music teacher Karl Marx (1897–1985). Now we began to work together closely once more: Carus wanted to publish the “complete sacred works of Mendelssohn” and to issue large parts of this on recordings. In 1976, four years after the publishing house was founded, Günter Graulich himself edited the first Mendelssohn publication in the Carus catalog with the organ version of the famous hymn *Hör mein Bitten*. And now came the plan for a complete edition of his sacred music, accompanied by a complete recording: what a project! And, from the perspective of the early 1980s, what a risk!

Only at the beginning of the 1970s did an examination of Mendelssohn's vocal works begin in any unprejudiced way, starting with his vocal works.

“Felix Mendelssohn Bartholdy has left us his most significant creations in his many compositions of sacred vocal music.” This was the assessment of Hermann Kretzschmar in his 1895 concert guide *Führer durch den Konzertsaal*. Why should the precocious composer of a few well-known works, such as the *Octet* or the *Overture to A Midsummer Night's Dream*,



Frieder Bernius around 1980

not have also written important vocal works?

However, a more thorough examination of Mendelssohn's vocal works was always overshadowed by an undue emphasis on his role in reviving Bach's *St Matthew Passion*, or by prejudices about his Jewish background.

From the very beginning I was as enthusiastic about the idea of a complete recording as I am gripped by almost every measure of this composer's work (and the proviso "almost" is the same reservation that applies to every great composer: that alongside the outstanding works, there are also weaker ones). In 1983, just a year after the release of the very first compact disc on the German market, we released the first Carus CD (Mendelssohn's *Hör mein Bitten* and other sacred works, Carus 83.101), marking the beginning of this ambitious and extensive project.

A complete recording and complete edition of the vocal works went hand in hand with each other: 38 works by Mendelssohn were published for the first time ever, and many recorded for the first time. One recording which is still particularly vivid for me is that of *Lauda Sion* in June 1996 in the Protestant Church of St. Johannes in Schwaigern. In the 19th century edition still then in circulation, the fugue "Sub diversis specibus" (No. 6) is missing. Research revealed that although Mendelssohn had initially discarded the fugue, he had later reincorporated it. In the new edition published by Carus it was once again included in the complete work, and in my recording – which we were in the process of making – we were able to include it at very short notice. And I

recall how Günter Graulich casually told me about an unpublished orchestral version of the hymn *Hör mein Bitten*, composed in 1844, which he had just become aware of: I was immediately full of enthusiasm for this version – for some time I had become very interested in orchestral scores and colors, and while I was transcribing the work from the autograph manuscript, I was able to make interesting comparisons between the organ version and the composer's intentions in orchestrating the work.

Since then a total of twelve CDs containing all of Mendelssohn's church works have been released and in 2013 the edition was completed with the release of two box sets: a long period of time over which interpretative approaches naturally change. The complete recording of Mendelssohn's sacred vocal works, recently complemented by recordings of his three incidental music works, has allowed my interpretations of his outstanding vocal compositional technique and his fine art of orchestration to mature over 25 years of artistic study. Paying close attention to the composer's metronome markings helped me to get closer to his aesthetic intentions. And it proved to be the case that interpretative experience with the complete vocal works can cast light on the major oratorios *Lobgesang* (Symphony no. 2), *St Paul* and *Elijah*.

In the meantime we now have an overview of Mendelssohn's complete oeuvre of sacred vocal music in scholarly music editions and recordings. Over 200 years after Mendelssohn's birth, we now have a truly thorough (re-)evaluation of this part of his compositional output, which has long been necessary.

Frieder Bernius

Felix Mendelssohn Bartholdy Complete recording of the sacred choral work

Kammerchor Stuttgart · Frieder Bernius

"... Phenomenal: Mendelssohn's sacred music with the Stuttgarter Kammerchor ... no superlative is wasted in praise of this choir. From the Baroque to Ligeti's intricate ramifications of sound it has developed a sensibility, a language of colors, in which Mendelssohn's music is now illuminated. Through this Complete Recording, not only the view of the composer will be changed for a long time" DIE ZEIT



Carus 83.020



Carus 83.021

The internationally award-winning complete recording on 12 CDs/SACDs is also available in two box sets.

www.carus-verlag.com/Mendelssohn-Gesamteinspielung.en.html

NEW CD

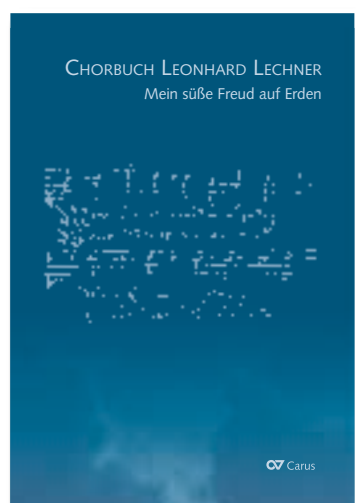


Felix Mendelssohn Bartholdy Incidental music

A Midsummer Night's Dream
Antigone · Oedipus at Colonus

Sibylla Rubens, soprano
Claudia Schubert, alto
Manfred Bittner, bass
Anne Bennent, Joachim Kuntzsch,
Julia Nachtmann, Michael Ransburg,
Angela Winkler, narrator
Kammerchor Stuttgart
Hofkapelle Stuttgart
Klassische Philharmonie Stuttgart
Conducted by Frieder Bernius
■ Carus 83.022, CD-Box with 3 CDs

NEW EDITIONS – CHORAL MUSIC



Leonhard Lechner (ca. 1556–1606) Choral collection

Mein süße Freud auf Erden

(German), ed. Klaus-Martin Bresgott

“The supreme and most individual of all the song motets” of the entire late Renaissance period: this is Friedrich Blume’s evaluation of Leonhard Lechner’s choral music. And yet, only a very few know of his creative output. Although its scope is not nearly comparable to that of Schütz or Bach it is all the more comparable with regard to individuality, virtuosity and the sublime luminance of his compositions. At the same time, both choir and conductor benefit from Lechner’s practical considerations for facile learning and performance of his motets and from an effective, full sound in dense four or five-part settings. This a cappella choral music ventures deep expression and expressive lamentation, as well as pleasure and praise. Therefore, Leonhard Lechner represents not only an introduction, but also an experience, par excellence, of German choral music of the Late Renaissance.

- Carus 4.022, choral collection
German text only



Leonhard Lechner: Mein süße Freud auf Erden. Sacred Choral Music

Athesinus Consort Berlin
Klaus-Martin Bresgott

- Carus 83.384, CD



Claudio Monteverdi (1567–1643)

Magnificat a sei voci (Latin)

Soli e Coro SSATTB, Bc

ed. Uwe Wolf

The *Magnificat* for 6 voices and basso continuo is the “smaller sister” of the *Magnificat* from the so-called *Vespers of the Blessed Virgin* (*Vespers 1610*). Monteverdi published it in 1610 together with the larger work, which included obbligato instruments – a real alternative for Vesper services and performances where only an organ is available.

- Carus 27.205, full score
choral score

Already available:

Vespro della Beata Vergine (Latin)

Vespers 1610

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

Carus 27.801, full score
full score (clothbound edition)
study score / vocal score
choral score
complete orchestral material

[www.carus-verlag.com/
Monteverdi.en.html](http://www.carus-verlag.com/Monteverdi.en.html)



Heinrich Schütz (1585–1672)

Cantiones sacrae SWV 53–93 (Latin)

The highly expressive style of the *Cantiones sacrae* (1625) demands that the singers be open to a highly unusual music rich with dissonances. The reward for this venture will be an extraordinary depth and expressiveness and music truly beyond compare! Based on the Complete Edition, all of the *Cantiones sacrae* by Heinrich Schütz are also available in separate editions. (Carus 20.053ff). All of the motets are included in an instrumental bass part (Carus 20.905/11).



**Heinrich Schütz:
Cantiones Sacrae**
complete recording,
Vol. 5
Dresdner Kammerchor, Hans-Christoph Rademann

- Carus 83.252,
2 CDs

A recording of the complete works of Heinrich Schütz under the direction of Hans-Christoph Rademann is currently being released on the Carus label. The Dresdner Kammerchor along with many renowned soloists presents these works true to historical performance practice (see p. 28).

[www.carus-verlag.com/
Schuetz.en.html](http://www.carus-verlag.com/Schuetz.en.html)

NEW EDITIONS – CHORAL MUSIC



Gottfried August Homilius (1714–1785)

Complete Motets. Selected Works. New Edition 2014, ed. Uwe Wolf

Gottfried August Homilius left a large legacy of compositions. The music of the Kantor of the Kreuzkirche in Dresden was very popular and widely distributed during his lifetime. Homilius's motets clearly display the compositional characteristics of early classicism: counterpoint is subordinated to more simple harmonies, the regularly-structured themes follow the ideal of the "unity of sentiment" and of "pleasing, natural singing." This revised edition of the complete motets contains music for all occasions and every level of difficulty. The edition now contains 67 motets and also, includes two motets for three choirs and three newly discovered choral songs; the foreword and critical report have also been revised.

■ Carus 37.101, collection

All motets are also available as separate editions; a selection is available on CD.

Preise, Jerusalem, den Herrn (Praise the Lord, O Jerusalem)

Cantata for the Feast of the Reformation. HoWV II.169 (German). Soli ST, Coro SATB, 3 Tr, Timp, 2 Ob, 2 VI, Va, Bc 15 min / ed. Uwe Wolf

In 2014 the 300th anniversary of Gottfried August Homilius was commemorated. The cantata is dominated by a sweeping, festive opening chorus in which – in keeping with the occasion – the psalm text is combined with a Protestant chorale.

■ Carus 37.221, full score and complete performance material available

www.carus-verlag.com/Homilius.en.html



Felix Mendelssohn Bartholdy

(1809–1847)

Verleih uns Frieden gnädiglich (In thy mercy grant us peace) (German). Chorale cantata MWV A 11 Coro SATB, Org arr. Klaus Weber / 6 min

In 1840 Schumann remarked: "The small piece deserves to be world famous and will become so in the future; the Madonnas of Raphael and Murillo cannot remain hidden for long." Together with the orchestral version a version for choir and organ is available.

■ Carus 40.481/45, score for choir and organ

The vocal scores (Carus 40.481/03) may also be used for a performance of the original version.

"Choir & Organ" series

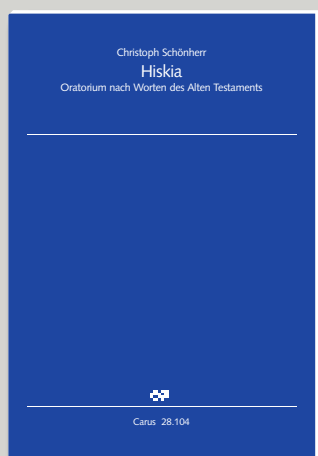
Great works for small ensembles

In the "Choir & Organ" series Carus offers works by various composers originally scored for large orchestra whose accompaniments have now been arranged solely for organ. All that is required for a performance are two scores (one for the conductor and one for the organist), and either vocal scores, or the lower-priced choral scores. These reductions are based on the Carus Urtext editions. For later performances with orchestra only the orchestral parts would be needed. On the other hand, only the score of the "Choir & Organ" version is required to perform the work with organ alone.

Already available in the "Choir & Organ" series:
Gounod: *Requiem* · Vierne: *Messe solennelle* · Verdi: *Te Deum* & *Stabat mater* · Saint-Saëns: *Oratorio de Noël*
Haydn: *Little organ solo mass*

All editions in the series can be found at:
www.carus-verlag.com/ChorundOrgel.en.html

NEW EDITIONS – CHORAL MUSIC



Christoph Schönherr (*1952)

Hiskia

Oratorio on words from the Old Testament (German)

Solo Bar (Hiskia), B (Jesaja), Bar (Rabshakeh, chief cup-bearer, officer of Senacherib, the king of Assyria), S (messenger of Isaiah), S (maid), T (narrator), Coro S(S) A(A)T(T)B(B), Fl, Soprano-Sax/Alto-Sax (1 player), 2 Tr/Flügelhorn, Trb, Strings, Piano/E-piano, Cb/E-Bass, Drumset, 2 Timp, Soprano-Carillon, Triangle, Crotales, Chimes, Claves, Latin Percussion (2 players) / 85 min

This is a delightful work especially for choirs: the dramatic history of the old Jewish King Hezekiah in a blues and rock idiom. In formal terms, the composition follows in the Baroque and Romantic oratorio tradition, using the techniques of recitatives and turba choruses found in Bach and especially in Mendelssohn. As a transitional work, *Hiskia* combines traditional compositional techniques with the harmony and grooves of late 20th and early 21st century pop music. The extremely successful premiere took place at the German Church Congress in Hamburg in 2013.

Version with English text in preparation.

■ Carus 28.104, full score and vocal score for sale, complete orchestral parts rental only

CHRISTMAS REPERTOIRE

Josef Gabriel Rheinberger (1839–1901)

Christmas Carol "Morgenstern der finstern Nacht" WoO 17 (German) / 2 min

1st version: voice, Pfte

2nd version: Coro SATB

■ Carus 50.253

In 1884 Josef Rheinberger composed a setting for solo voice and piano of the Christmas poem "Morgenstern der finstern Nacht" by the mystic Baroque poet Angelus Silesius at the behest of a magazine. 16 years later, he returned to the melody and set it for four-part a cappella choir. Both versions are printed as a choral song sheet. The choral setting – published here for the first time – is a welcome addition to the Christmas repertoire.

Otto Nicolai (1810–1849)

Der 13. Psalm (German)

Soli SSAATTBB, Coro SATB, [Pfte ad lib]

● / ed. Klaus Rettinghaus

■ Carus 23.344

also included in Nicolai: *Sechs Psalmen für den Berliner Domchor*, Carus 23.348

Heinrich J. Hartl (*1972)

Missa da pacem op. 68 (Latin)

Coro SATB (divisi parts) / 9 min

■ Carus 9.934

Alfred Hochedlinger (*1963)

Deutsche Messe in F (German)

Coro SATB, Pfte, [Cb/E-Bass, Perc] / 9 min

■ Carus 97.322

CHORAL ARRANGEMENTS

by Clytus Gottwald (*1925)

Gabriel Fauré: Deux Mélodies

(French/German)

- La Lune blanche (Text: P. Verlaine)

Coro SAATBB

- Danseuse (Text: R. de Brimont)

Coro SAATBB

■ Carus 9.147

Hugo Wolf: Three Songs on texts by

Eduard Mörike (German)

- In der Frühe / Coro SMsATBB

- Gebet / Coro SMsATBB

- Um Mitternacht / Coro SAATBB

■ Carus 9.158

www.carus-verlag.com/Gottwald.en.html

CARUS NOVUS

Alberto Grau (*1937)

Caracolitos chicos (Spanish)

Soli SS, Coro SSMsA / 6 min / ●

■ Carus 9.935

Peter Michael Hamel (*1947)

Tief stummen wir ... (German)

Coro SATB with divisi parts / 5 min

■ Carus 9.936



In our new CARUS CONTEMPORARY series, Stefan Schuck presents international composers who specialize in choral composition and whose works feature new choral sounds. As experts with the instrument of "the choir," these composers often have extensive experience of their own both as solo singers and chorally, and consciously exploit the tonal colors of singers' voices.

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

Daniel Elder (*1986)

Factus est repente (Latin) / Coro SATB / 2 min

■ Carus 9.645

Cyrrill Schürch (*1974)

Three pieces on texts by Georg Trakl

(German) / Coro SATB

- Rondel / Carus 9.650

- Sonniger Nachmittag / Carus 9.651

- Im Park / Carus 9.652

Frank Schwemmer (*1961)

Vier Lieder von Licht und Schatten (German)

- Du mein einzig Licht / Coro SSATB

3 min / Carus 9.646

- Es geht eine dunkle Wolk herein

Coro SSATB / 2 min / Carus 9.647

- Hört! Wie die Wachtel / Coro SSAATBB

5 min / Carus 9.648

- Heiland, rei die Himmel auf

Coro SSATB / 3 min / Carus 9.649

Frank Schwemmer:

Perlmutterfalter

Contemporary Choral Music

Athesinus Consort Berlin,
Klaus-Martin Bresgott

■ Carus 83.464, CD



NEW EDITIONS – CHORAL MUSIC



Sergei Rachmaninoff (1873–1943)

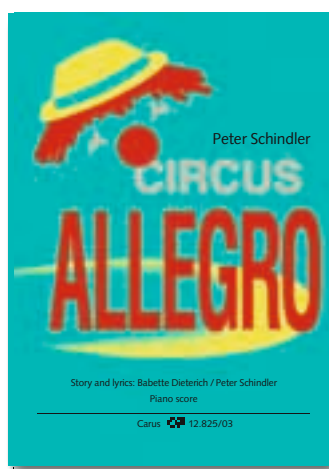
All Night Vigil op. 37

for mixed choir a cappella
ed. Helmut Loos

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. In this new edition the text is underlaid in Church Slavonic in Latin transcription, as well as in a singable German translation. It also contains an English pronunciation table.

■ Carus 23.014, full score
choral score

Works from the *Liturgy of St. John Chrysostom* op. 31 (Carus 23.013, published in spring of 2014) are also available in separate editions.



Peter Schindler (*1960)

Circus Allegro (English)

A Circus Musical for all kids under 100

Librettists: Babette Dieterich,
Peter Schindler

Translator: Maria Slowinska

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

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

■ Carus 12.825

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 world famous "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. 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), *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.

Listen to *Circus Allegro* music samples at our YouTube channel:



www.youtube.com/carusverlag

CARUS CDS FROM OUR URTEXT EDITIONS

Since Carus was founded it has been a particular interest of ours to make the music publishing program alive and audible and to release works on our own label. Worldwide, the CARUS label stands for the highest standards and quality in the area of vocal music. The foundation of this lies in close cooperation with the best choirs, ensembles and conductors internationally. New repertoire ideas are often developed in combination with editorial projects in the publishing house, in conjunction with the concert plans of our artists.



Claudio Monteverdi: *Vespers 1610*

Soli e Coro, 2 Fl, 2 Ffari, 3 Cor, 3 Trb, 2 Vl, 3 Va, Vc, Vn, Bc / 80 min
amarcord, Lautten Compagny,
Wolfgang Katschner
■ Carus 83.394, CD

For this new Carus recording two of the best German ensembles are brought together: the Lautten Compagny Berlin and amarcord. The ensemble amarcord is augmented by five guest singers, allowing performances of passages with up to ten voices. However, each part is sung by a single performer. The present recording is based on the new Urtext edition by Carus.

As with scarcely any other work of the 17th century, Monteverdi's *Vespers* has found its way into today's repertoire. But still there are a lot of frequently discussed questions regarding instrumentation, performance practice,

transposition and liturgical unity. The new edition from Carus is based on all surviving copies of the print from 1610, early handwritten additions in these copies were taken into consideration for the edition, the original note values and pitch levels have been retained. The use of the parts of the performance material is flexible and allows for diverse scoring variants; alternative scoring possibilities are suggested in the foreword.

Score: Carus 27.801
full score, performance
material available



Heinrich Schütz: *Weihnachtshistorie* (Christmas History) SWV 435

complete recording, vol. 10
Soli e Coro SSATTB, 2 Vl, 2 Vga, 2 Rec, 2 Tr, 2 Trb, Bc
Soloists, Dresdner Kammerchor, Hans-Christoph Rademann
■ Carus 83.257, CD

Schütz' *Christmas History* is a favorite piece of church musicians and has been published with Carus in a historical-scholarly edition of the Stuttgart Schütz edition.

The *Christmas History* is published as the 10th CD in the complete recording.

Score: Carus 20.435/50,
full score, performance
material available



Schütz complete recording with Hans-Christoph Rademann

Hans-Christoph Rademann – principal conductor of the RIAS Kammerchor, artistic director of the Dresdner Kammerchor, which he founded in 1985, and since June 2013 Director of the International Bach Academy (successor of Helmuth Rilling) is one of the most sought after

choral conductors and widely-acknowledged specialists of choral sound in the world. His pioneering concerts and recordings of music of the 17th and 18th centuries showcase the musical treasures of Saxony.

All CDs of the Schütz Complete recording:
www.carus-verlag.com/Schuetz.en.html



Louis Spohr: The Last Judgment, oratorio
Solo SATB, Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc, Cb
Soloists, Kammerchor Stuttgart, Deutsche Kammerphilharmonie Bremen, Frieder Bernius
■ Carus 83.294, CD

Louis Spohr's oratorio *The Last Judgment* is one of his most successful works and one of the most important contributions to the literature of the oratorio. The text is based on selected passages from Revelation in the New Testament, whose visions of death and eternity Spohr set most vividly in music. The work impresses through its masterful instrumentation, its careful, stunning use of chromaticism, its large-designed solo recitatives and, likewise, through the imposing choral movements, with

their fervent, emotional and stirring dramatic content. Like no other ensemble, with this group of elite soloists, the Kammerchor Stuttgart and the Deutsche Philharmonie Bremen, Frieder Bernius aptly succeeds in bringing to light the many facets of this dramatic oratorio.

Score: Carus 23.003, full score, performance material available



Charles Gounod: Requiem
Antonín Dvořák: Mass in D major
Soloists, Hye-Lin Hur, organ, Rundfunkchor Berlin, Polyphonia Ensemble Berlin, Risto Joost
■ Carus 83.386, CD

Charles Gounod composed this *Requiem* under the impact of the death of his four-year-old grandson, Maurice. According to information handed down, while finishing the details of this work he was overtaken by death. The work was given an impressive performance on the occasion of the first anniversary of Gounod's death in the Parisian church of Sainte-Madeleine under the direction of Gabriel Fauré, and it was highly acclaimed by

the contemporary press. This CD presents the organ version by Zsigmond Szathmáry. With its traditional forms and proven compositional models, its original ideas, which are sometimes marked by a folk- or folk songlike melodic character, and with its harmonic richness, Dvořák's *D major Mass* op. 86 serves in its liturgical context to express the worship of God. The Mass is characterized by lyrical meditation rather than by dramatic immediacy. On the CD the arrangement for wind quintet (flute, oboe, clarinet, horn and bassoon) by Joachim Linckelmann has been recorded. In addition Carus offers both the original orchestra and organ versions with performance material.

Scores:

Charles Gounod: Requiem in C major / 35 min

● Original version: Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 4 Cor, 2 Tr, 3 Trb, Tb, Timp, Grosse Caisse, Arpa, Perc, 2 Vl, Va, Vc, Cb, Org · Carus 27.315

♣ Version for small orchestra: Solo SATB, Coro SATB, Ob, Clt, Cor, Vl, Va, Vc, Cb, Org arr. Zsigmond Szathmáry
Carus 27.315/50

● Organ version: Solo SATB, Coro SATB, Org arr. Zsigmond Szathmáry · Carus 27.315/45

Performance material of all works available.

Antonín Dvořák: Mass in D major / 43 min

● Orchestral version (orig.): Soli SATB, Coro SATB, 2 Ob, 2 Fg, 3 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc, Cb, Org
Carus 40.653, full score

● Organ version (orig.): Soli SATB, Coro SATB, Org
Carus 40.651, full score

♣ Wind version (arr. Linckelmann): Soli SATB, Coro SATB, Fl, Ob, Clt, Cor, Fg / Carus 40.653/50, full score
Performance material of all versions available.



New CDs in the series Carus Classics

The Carus Classics series, initiated on the occasion of Carus's 40th anniversary in 2012, continues with five more best sellers marking the history of our publishing house.

The CD covers were designed exclusively for the series by the well-known graphic artists Friedrich Forssman und Cornelia Feyll.



Wolfgang Amadeus Mozart: Litaniae

Tõnu Kaljuste, Estonian Philharmonic Chamber Choir,
Tallinn Chamber Orchestra
■ Carus 83.331, CD

Johannes Brahms: Sacred choral music

Roger Norrington, The Schütz Choir of London
■ Carus 83.332, CD

Der Mensch lebt und bestehet

Choral music by Reger, Webern and Wolf
Georg Grün, KammerChor Saarbrücken
■ Carus 83.335, CD

Franz Schubert: Ständchen

works for male voices
Schubert hoch vier (male quartet),
Thomas Seyboldt
■ Carus 83.334, CD

Georg Philipp Telemann: Machet die Tore weit

Cantatas for Advent and Christmas
Günter Graulich, Motettenchor Stuttgart,
Ensemble '76 Stuttgart
■ Carus 83.333, CD



The Sons of J. S. Bach: Concerti

Instrumental works by Wilhelm Friedemann, Carl Philipp Emanuel, Johann Christoph Friedrich und Johann Christian Bach
Freiburger Barockorchester
■ Carus 83.023, Box with 4 CDs



Heinrich von Herzogenberg Jauchzet dem Herrn, alle Lande

ensemble cantissimo,
Markus Utz
■ Carus 83.408, CD

Score: Sacred a cappella choral works, Carus 4.106 / Secular choral music a cappella and with piano
■ Carus 4.102



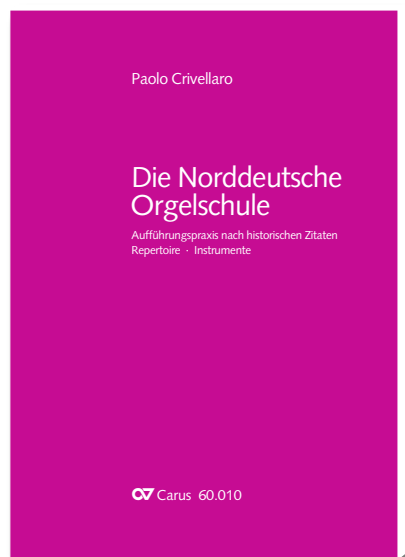
Nachtgedanken

Calmus Ensemble
Elke Heidenreich, narrator
■ Carus 83.389, CD



Madrigals of Madness

The Calmus Ensemble presents madrigals of the 16th and 17th centuries on this CD, which includes masterpieces by Gibbons, Flecha, Monteverdi, Gesualdo and Josquin des Prés. The CD initiates a larger series of recordings featuring the Calmus Ensemble: In the coming years they will record various madrigal programs dealing with the different emotions. "Madrigals of Madness" marks the start of this undertaking and takes as its theme, as the title indicates, the subject of madness, as it is encountered in love, war or loneliness – this is a complex theme which Calmus expresses masterfully and convincingly with high emotionality. The CD-Booklet expands the musical exploration of this theme from a medical point of view through an interview with a psychiatrist. A most interesting CD.
■ Carus 83.387, CD



Paolo Crivellaro

Die Norddeutsche Orgelschule

Aufführungspraxis nach historischen Zitaten · Repertoire · Instrumente
(German)

The North German organ music has been treated extensively in the last decades in many essays, books and sheet music editions. This book strives mainly to serve the practical organist who wishes to play with "historical awareness." It is the intention of this study to summarize the findings of many recent publications on the one hand, and to offer a wide compendium of historical quotes on the other.

■ Carus 60.010, book, 208 p.



Edizione Nazionale delle Opere di

Giacomo Puccini

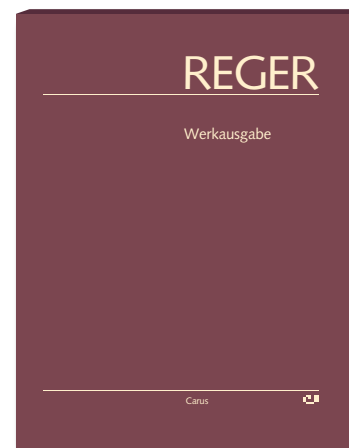
Vol. II/1 – Instrumental music

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

In Italy, the land of opera, orchestral works were, first and foremost, written as exercises to learn the craft of the opera composer. Thus Puccini's orchestral works were written primarily during his student days. The *Preludio a orchestra* SC 1 was composed in 1876 while he was still at the "Istituto musicale Pacini" conservatory in Lucca, the *Preludio sinfonico* SC 32 1882 while studying at the Milan Conservatory, as was probably the rather sketchy *Adagetto* SC 51; the *Capriccio sinfonico* SC 55 of 1883 was a compulsory composition for his graduation in Milan. Although in his youth Puccini imagined becoming a pure symphonist in the German tradition, these works show him on his way to becoming an opera composer, which is what happened consequently. Ultimately, in the orchestral works what was more important to him than thematic development was the effective presentation of themes, which later recur in his operas. Evidence of the composer's wrestling with his material along the way is found in the 38 measures from the *Preludio sinfonico* published in this volume for the first time. These were deleted shortly before the premiere (but used shortly afterwards in his first opera, *Le Villi*).

■ Carus 56.002, complete edition
(clothbound)

www.carus-verlag.com/Puccini.en.html



Max Reger (1873–1916)

Reger Edition, vol. I/6: Organ pieces II

Ed. Alexander Becker, Christopher Grafschmidt, Stefan König, Stefanie Steiner-Grage

The Max-Reger-Institut (MRI), located in Karlsruhe, Germany, has initiated the first ever scholarly-critical edition of works by Max Reger. The Reger-Werkausgabe (RWA) is sponsored by the Mainzer Akademie der Wissenschaften und der Literatur, and with its design as a hybrid edition breaks new ground in editorial techniques. The sixth volume in the series of organ works includes, in chronological order, the organ pieces Max Reger composed in Munich between April 1902 and spring 1903.

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Zwölf Stücke op. 65 · Präludium und Fuge d-Moll WoO IV/10 · Zehn Stücke op. 69 · Fünf leicht ausführbare Präludien und Fugen op. 56 · Postludium d-Moll WoO IV/12

■ Carus 52.806, clothbound edition with DVD

In spring, 2015, vol. 7 will complete the organ works within the Reger Edition. Some of these are also available in economically priced separate editions.

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Carus has published Bach's "opus ultimum" for the first time as a Hybrid Edition. It includes additionally all the relevant sources in high resolution scans on DVD – linked measure for measure, it is easy to compare the sources and editorial decisions.

Johann Sebastian Bach **Mass in B minor BWV 232**

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

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