

# CARUS

CHORAL MUSIC TODAY

*Magazine*

## DISCOVERING BACH

The "other"  
St. John Passion

## ITALIAN MUSIC STARS

Sacred works by Rossini,  
Verdi, and Puccini

## SWANSONG

A reconstruction of  
Heinrich Schütz's  
last opus



# Charles Gounod

1818–1893  
200th anniversary of birth

In 2018 we celebrate the 200th anniversary of Charles Gounod's birth who is known above all for his operas. But throughout his life Gounod was also a very religious man and composed a varied range of church music.

## Messe solennelle de sainte Cécile

■ Carus 27.095

The work, which was written in 1855 in honor of the patron saint of church music, soon became well-known beyond the borders of France and acquired a popularity like almost no other sacred composition. In the *Messe de sainte Cécile*, Gounod combines sublime simplicity with operatic-dramatic elements and a colorful, effective orchestration. Critical edition in proven Carus quality.

## Requiem

■ Carus 27.315

Gounod's *Requiem*, unlike many contemporary settings of the Mass of the Dead, is not characterized by darkness and terror, but rather an atmosphere of hopeful expectation, of trust in the grace and equity of the divine judge predominates.

arr. for soloists, small orchestra, choir and organ  
Zsigmond Szathmáry

■ Carus 27.315/50

arr. for soloists, choir and organ  
Zsigmond Szathmáry

■ Carus 27.315/45

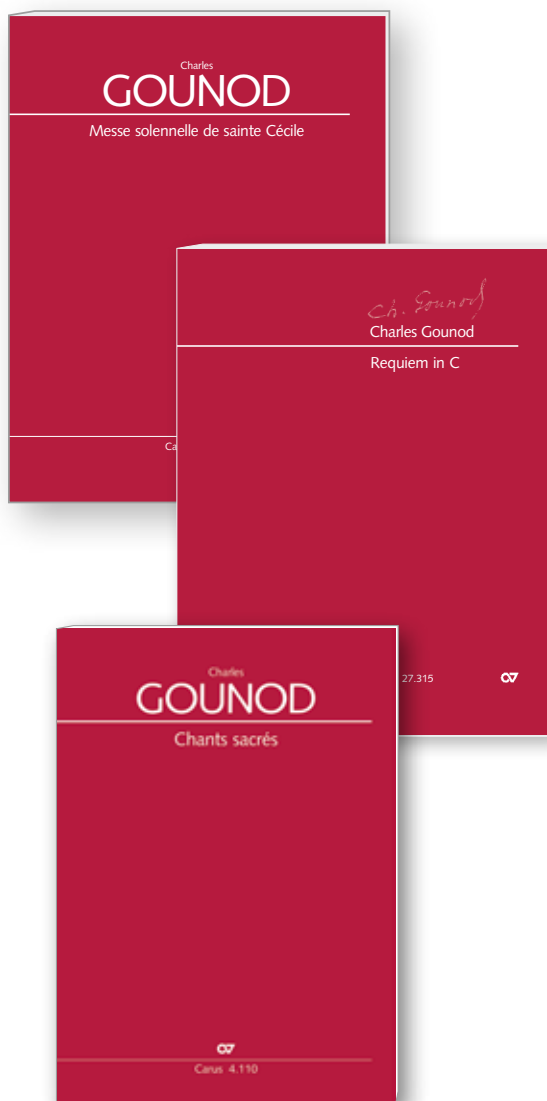
## Chants sacrés

■ Carus 4.110

20 Latin Motets

mainly from

60 *chants sacrés* (Paris [1878–79])



Carus offers further sacred vocal works by Gounod.  
Have a look at our website with perusal scores and further information.

## Dear friends of choral music!

Celebrate the successful conclusion of a truly mammoth project with us! From now on when you or other colleagues are performing a sacred vocal work by Johann Sebastian Bach, you will always be able to find it in a Carus edition. For with the conclusion of the ambitious Bach *vocal* editorial project, the complete cantatas, motets, oratorios, Passions, and masses are now available in critical editions – produced with the requirements of current performance practice in mind – together with the complete orchestral material. Over 12,500 pages of score had to be edited for the 23-volume Complete Edition, some had to be checked again and – where necessary – brought up-to-date, corrected, or newly set; there were at least twice as many pages with the vocal scores, choral scores, and individual parts. An unparalleled challenge for our editors, publishers, and production department. This marks the completion of a substantial section of our publishing program.

The Kantor of St. Thomas's Leipzig once again takes a prominent place at the center of our magazine. Bach expert Meinrad Walter recommends the "other" *St. John Passion* in his article, and encourages readers to consider alternative versions of this magnificent work. Today we are able to perform Bach as he himself performed his work.

Spring, the time when our *CARUS Magazine* lands on your doormat, is also always a time for planning. It is a time to think about anniversaries, and to plan concert programs with these in mind. In the choral world, the 2018 focus is on



Gioachino Rossini and Charles Gounod in particular. In our program you can find major works, and specifically some interesting new editions by Gounod: his opus ultimum, the *Requiem*, and the recently-published popular *Messe de sainte Cécile*. We give you a short preview of some works for forthcoming 2019 anniversaries in this edition of the magazine. And of course we are already working towards the major Beethoven anniversary in 2020 – more on this in the next edition!

We wish you a year full of musical successes, and look forward to continuing our excellent partnership in choral music with you in 2018!

Iris Pfeiffer  
Head of Production and Communication



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# SHORT NOTES

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## CENTENARY OF LILI BOULANGER'S DEATH IN 2018

In her short life, Lili Boulanger (1893–1918) created an impressively multi-faceted musical output of songs, piano music, operatic scenes, and choral music, all works written with great inventiveness. She was one of the most important representatives of Impressionism, and died in the same year as Debussy. In the centenary year of her death, Carus is publishing two of her choral works in June: the truly ecstatic-celebratory *Hymne au soleil* (Hymn to the sun) for mixed choir, alto solo, and piano (Carus 21.101), and an edition of *Psaume 24* (Psalm 24) for mixed choir, tenor solo, and piano or organ (Carus 21.102). She composed the *Psaume 24* in 1916 in the knowledge of her impending death, and with deep religious conviction. A CD by the Orpheus Vokalensemble (Carus 83.489), forthcoming in spring, will also provide an impression of her choral works.

## MISSA LATINA

Bobbi Fischer's *Missa latina* (Carus 28.007) is a colorful and highly spirited work. It is now available in a recording with the festival choir C.H.O.I.R. and Academy Collective 21, an ensemble which includes the composer himself, conducted by Klaus Brecht (Carus 83.483). Elements of Argentinian tango stand alongside Caribbean rhythms and Latin jazz. There is also space for instrumental improvisations which give the Latin mass text a playful feel.



## RESEARCH PROJECT ON CHORAL MUSIC GETS THE GREEN LIGHT

A three-year project has been approved by the German Research Foundation (Deutsche Forschungsgemeinschaft), applied for by Carus and Prof. Dr. Meinard Müller from Audio-Labs, an institute at the Friedrich Alexander University Erlangen and the Fraunhofer Institute for Integrated Circuits. The aim of this research project is to develop better methods and tools for the digital presentation of choral and vocal music. Carus was able to qualify as a partner because of its experience in app development (carus music). We will report on the findings of this project in future editions of the magazine.

## LUDGER RÉMY

The death of the harpsichordist, organist, and conductor Ludger Rémy (1943–2017) has been deeply mourned in the music world. For many artists of his generation he was a highly-regarded colleague, and for younger ones a great model. One of his last recordings was the second part of Heinrich Schütz's *Kleine geistliche Konzerte* (Carus 83.271). The CD has now been released by Carus. Ludger Rémy played a major part in the Schütz Complete Recording with the Dresdner Kammerchor and Hans-Christoph Rademann.

## IMPRINT

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## Let's meet!

11–14 April 2018

**International Music Fair Frankfurt**  
Germany

2–6 July 2018

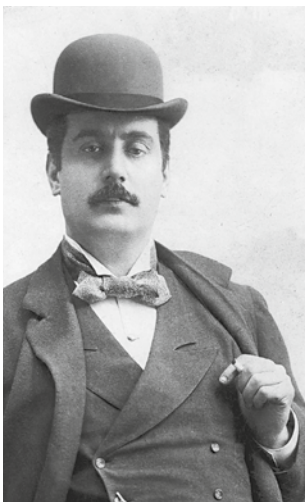
**American Guild of Organists,  
National Convention**  
Kansas City, USA

27 July – 5 August 2018

**Europa Cantat XX**  
Tallinn, Estonia

29 October – 2 November 2018

**6. Stuttgarter Choratelier**  
Carus-Verlag, Leinfelden-Echterdingen,  
Germany



## UNKNOWN PIECES BY PUCCINI

It has only recently become known that Giacomo Puccini composed a large number of organ works in his youth. If these pieces were actually named, they had titles such as "Waltz" or "March". Current Puccini research focuses on this aspect of Puccini's oeuvre that document his importance in the history of liturgical music for organ and reflect his instincts as a composer for the stage.

All these pieces, unknown until recently, will be published in Vol. II/2.1 of the Edizione Nazionale delle Opere di Giacomo Puccini (see p. 14). A selection of twelve pieces from this repertoire will be published soon in the edition *Selected Organ Works* (Carus 18.190) and presented in a workshop on July 4, 2018 at the National Convention of the American Guild of Organists.

## GOTTHOLD SCHWARZ TELEMANN PRIZE

The singer and conductor Gott-hold Schwarz, currently Kantor of St. Thomas's Leipzig, has been awarded the Georg Philipp Telemann Prize 2018 by the city of Magdeburg for his contribution

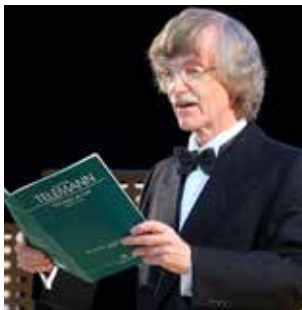


Photo: Viktoria Kuehne

to the composer's work. Schwarz is a specialist for Early music and an proven expert of Telemann. Carus was also awarded this prize in 2009.

## NEW YORK TIMES: BEST CLASSICAL MUSIC RECORD- DINGS 2017

We are happy that the CD *LUTHER Collage* by the Calmus Ensemble (Carus 83.478) has been listed by the New York Times as one of "The 25 Best Classical Music Recordings of 2017".

Calmus has assembled collages from a selection of the diverse Luther hymns. These chorale motets span the period from the Middle Ages via the Renaissance and the Romantic period to the Modern age and illuminate the hymns from the most diverse viewpoints.



## KAMMERCHOR STUTTGART'S 50TH ANNIVERSARY

Frieder Bernius's Kammerchor Stuttgart celebrates its 50th anniversary in 2018 with numerous anniversary concerts and recordings. You can read more about this in the next issue of the magazine! The first CD release is a recording of the *Stabat Mater* by Joseph Haydn (Carus 83.281); the work is performed using the newly-published Carus edition (Carus 51.991).

Photo: Gudrun Bublit





Photos: Cert Mothes

Presenting a substantial editing project: Dr. Johannes Graulich (CEO, Carus-Verlag), Dr. Ulrich Leisinger (editor, Stiftung Mozarteum Salzburg), Dr. Uwe Wolf (editor, Carus-Verlag), Günter and Waltraud Graulich (publisher, Carus-Verlag)

# BACH CELEBRATION

Bach's sacred vocal music edition completed by Carus

During the Reformation Jubilee Year, Carus-Verlag Stuttgart in co-operation with the worldwide renowned Bach-Archiv Leipzig completed their ambitious editorial project "Bach vocal". The Stuttgart Bach Edition now contains Johann Sebastian Bach's complete sacred vocal music. Now the choral and orchestral material of all motets, masses, passions, oratorios and well over 200 cantatas by the famous kantor of St. Thomas's Church is available from Carus – all according to the current state of research and all including a singable English text. Here Carus has set new standards within the realm of sacred vocal music because many works were last edited 50 or more years ago, and a majority of them did not include performance material. Conductors, singers and instrumentalists were obliged to fall back on material from the 19th century which does not do justice to present-day standards with respect to historically informed performance practice. On 9 December 2017 the complete edition of all the scores in a high-quality slipcase was presented during a musicological symposium at the Bach-Archiv Leipzig, Carus's musicological co-operation partner of many years' standing. The renowned Bach

scholars Dr. Christine Blanken, Dr. Ulrich Leisinger, Prof. Dr. Peter Wollny and Dr. Uwe Wolf discussed the subject "Bach editions in the year 2017" with the conductor and Bach prizewinner Prof. Frieder Bernius. A worthy conclusion to a substantial editing project!

A film on YouTube gives an insight into this major project. Scholars Prof. Dr. Christoph Wolff and Dr. Uwe Wolf and conductors Prof. Frieder Bernius and Prof. Hans-Christoph Rademann describe the extensive editorial work undertaken as well as the interaction with practical performing musicians.



[www.carus-verlag.com/31500](http://www.carus-verlag.com/31500)

» It is of course far more exciting when one prepares such an edition in collaboration with performers, remaining in contact and also getting feedback. «

Dr. Uwe Wolf,  
Head of Programme  
Carus-Verlag Stuttgart



The challenges of Bach editions were discussed in a round table with interpreter and scholars (Prof. Frieder Bernius, Dr. Ulrich Leisinger, Prof. Dr. Peter Wollny, Dr. Christine Blanken, Dr. Uwe Wolf).



The St. Thomas Choir of Leipzig singing the *Magnificat* from the Carus edition.

» One becomes ambitious: How far can I get? What more can I discover? Which paths might there be? Which riddles can be solved? Simply because there are still so many large blank patches. We have enjoyed many years of close collaboration with the Carus-Verlag. I am very glad that we have colleagues there who take up and editorially implement all the aspects which interest us. «

Prof. Dr. Peter Wollny  
Director Bach-Archiv Leipzig



The Bach statue at the St. Thomas Church in Leipzig

Photo: © animaflorea – fotolia.com



Many of those involved in the Bach *vocal* Complete Edition were present at the launch in the Bach-Archiv Leipzig.

A small plea for a great Passion music



End of the first part of the Passion with the tenor aria "Ach, mein Sinn" and the chorale "Petrus, der nicht denkt zurück" in the copied violin I part. Staatsbibliothek Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Mus. ms. Bach St 111

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## BACH'S "OTHER" ST. JOHN PASSION OF 1725



The *St. John Passion* was performed under Bach's direction in Leipzig at least four times, but each time in a different form. And not all versions survive complete, so decisions need to be made for each performance nowadays. Increasingly the 1725 version with the opening chorus "O Mensch, bewein dein Sünde groß" is performed. The omission of "Herr, unser Herrscher" in this performance version is coupled with new discoveries. We hear the part of the evangelist as it was sung back then in Leipzig. In addition, highly dramatic arias such as "Himmel reiße, Welt erbebe" are heard to their best advantage.

The *St. John Passion* preoccupied Bach for many years: from his first Leipzig Good Friday in 1724 to his second-last or even his last year of work and life. This has led to a virtual multiplicity of surviving copies of the work. What we are presented with is not a single Bach score with the individual instrumental parts. On the contrary, over 700 pages of music have survived dating from the period between 1724 and 1749. Alongside the composer, a further 20 copyists were involved in this project! And some of the pages of music used in Bach's performances in Leipzig have long been lost.

Let us first look at the textual form of the work. The impression of a colorful mixture is thrust upon us, for the Passion narrative from the Lutheran Bible together with the chorale verses are interspersed with aria texts of very varied origins. An unknown editor compiled these in 1724 from several sources of poetry. He took verses from the famous Passion story by Barthold Hinrich Brockes, the Hamburg city councillor, and other sources. A few of the aria texts, such as "Ich folge dir gleichfalls mit freudigen Schritten" were probably written by this editor who was particularly inspired by the basic ideas of the fourth Gospel. All-in-all, the varied pasticcio character of the libretto distinguishes the *St. John Passion* from its companion work the *St. Matthew Passion* with its text by a single author Picander whom Bach named on the title page of his fair copy.

If we continue the comparison of the two works, further striking differences are apparent. Firstly, the *St. John Passion* lacks a final version. It was performed under Bach's direction at least four times in Leipzig, each time on Good Friday in 1724, 1725, 1732 (?), and 1749 (and possibly also 1750). But each time the work was performed in a different form. A "final version authorised by the composer", such as we know with the *St. Matthew Passion*, does not seem to exist. And this again becomes particularly clear with the fair copy of the score

(1739). Only the first 20 pages of this *St. John Passion* score – up to shortly before the chorale "Wer hat dich so geschlagen" – were written by Bach and document a revision of the work. Then, however, the handwriting changes, for a copyist engaged by Bach later added the other movements based on the original score of 1724 which was then still to hand but has since been lost.

How is this to be explained? Bach probably planned a performance of his *St. John Passion* around 1739 which may not have come to fruition. At any rate there is a note about a ban on Passion performances that year. All this could explain the fact that Bach broke off the revision after 20 pages of score. In addition, he never transferred the numerous alterations already made in the first movements into his set of parts. Consequently, numerous details we hear in modern performances of the *St. John Passion*, for example in the first half hour, were never heard in performances conducted by Bach! These include the passing notes in the middle parts of the first two chorale verses and above all the distinctive major third at the end of the first chorale "O große Lieb" on the word "leiden" (suffer). With all of Bach's performances, this chorale ended rather restrainedly in the minor key. Only in the 1739 score not used by Bach in his own performances, do we find a *B natural* rather than a *B flat* in the tenor part.

But why did Bach perform the *St. John Passion* two years in succession? This question can only be answered with hypotheses. Perhaps he had initially planned a completely new setting of the Passion in 1725 as an integral part of his cycle of chorale cantatas. It is well known that this cycle terminated prematurely around Easter 1725, so Bach might have changed his original plan for a Passion setting or even had to abandon it completely. Was the sudden death of his chosen librettist possibly responsible for this, the fact that a planned

## ST. JOHN PASSION

### Version 1749 (Version IV) and the traditional mixed version 1739/1749

Herr, unser Herrscher (dt/en) **carus plus**  
Soli T (Evangelist), B (Jesus), SATB, Coro SATB, 2 Fl, 2 Ob/2 Obda, Obca, 2 VI, Va, Vg, Bc / 120 min / ed. P. Wollny

■ Carus 31.245, full score 76.00 €, study score 15.50 €, vocal score 12.00 €, vocal score of the traditional version 11.00 €, vocal score XL of the traditional version 16.50 €, choral score <sup>◊</sup>9.80 €, choral score of the traditional version <sup>◊</sup>8.90 €, complete orchestral parts 209.00 €

**carusmusic** / Carus Choir Coach

### Version 1725 (Version II)

O Mensch, bewein dein Sünde groß (dt/en)

scoring like version 1749 (IV), slightly different (2 Ob/2 Obca, Obda) 120 min / ed. P. Wollny

■ Carus 31.245/50, full score 80.00 €, study score 19.90 €, vocal score 12.50 €, choral score <sup>◊</sup>8.90 €, complete orchestral parts 259.50 €

### Version 1724 (Version I)

incomplete version; variant scoring for movements 19 and 20 of the version 1749

■ Carus 31.245/81 (2 Vada) 4.25 €

■ Carus 31.245/82 (lute) 3.35 €



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# Bach vocal



libretto no longer came to fruition? And did the young theology student and Bach pupil Christoph Birkmann (1703–1771), whom Christine Blanken has identified as the librettist of many Bach cantatas (Bach-Jahrbuch 2015), perhaps assist the Kantor of St. Thomas's in spring 1725 in arranging this Passion libretto, which he later published in Nuremberg under the title "Das schmähhlich- und schmerzliche / Leiden / Unsers Herrn und Heilandes / Jesu Christi / in einem / Actu Oratorio / besungen"?

The result, however, is two Passion settings by Bach from 1724 and 1725, which differ from each other considerably. Characteristic of the 1725 Passion is the framing of the work with two great chorale settings: "O Mensch, bewein dein Sünde groß" as the Exordium and "Christe, du Lamm Gottes" as Conclusio. Additionally, Bach newly incorporated several arias into the work. It is unclear at present whether these originated from an older setting of the Passion by him – possibly composed in 1717 for a performance at Schloss Friedenstein near Gotha – or whether Bach newly composed them in 1725 to texts by Christoph Birkmann. With regard to church music and concert practice after Bach's death, it is certain that the entire performance tradition of the *St. John Passion* – from the 19th century to Arthur Mendel's edition as part of the *Neue Bach-Ausgabe* (1973) – does not correspond with any of the four versions by Bach.



J. S. Bach: *St. John Passion*  
(traditional version)  
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In point of fact, the 1739 score (movements 1–10) has been mixed with Versions I and IV (the other movements). The reasoning behind this, at least according to Mendel, is the understandable desire that each movement of the work should be heard in its most fully-developed version. But this has its price and overall results in a form of the work which Bach never performed.

But why do we not perform one of the authentic Bach versions of the *St. John Passion*? The difficulty is that none of the four versions survives in a sufficiently complete state. The first and third versions can only be reconstructed with difficulty because of lost original music material. Version II (1725) and version IV (1749) are, however, performable. And the second version is probably the least well-known major vocal-instrumental work of Bach to this day!

In this Passion setting, Bach devoted himself especially to the two opposite poles of devotion and opera, combining them in a unity laden with tension. A total of 18 verses of chorales represent the liturgical aspect, whereas the newly-incorporated arias focus on a highly dramatic and therefore operatic style. With the chorale verses, what is most striking is the variety of styles of composition, ranging from typical four-part "Bach" writing to arias with underwoven chorale verses. And finally, Bach would not be Bach if he only treated contrasting themes one after another rather than integrating them simultaneously by means of musical and theologically rich, indeed almost "intricate", overlaying.

As regards the part of the Evangelist and the words of Christ, the second (and first) version of the work is simpler in the opening "scenes" than the revised version of 1739. In the early versions the two high notes on top A at the word "Hohenpriester" are missing. And with the Vox Christi, Bach only wrote the ariso-like accompaniment of the continuo to the intensively repeated words "den Kelch, den mir mein Vater gegeben hat" in 1739. Perhaps this is even a brief reminiscence of the companion setting of the already existing *St. Matthew Passion*, in which the recitatives of the Vox Christi – and also the words of Communion which

are not included in *St. John's Gospel* – are accompanied by the strings.

The second version of the *St. John Passion* was also not the final one. Everything in fact points to the fact that Bach never arrived at a definitive form for this work. So his experimenting is all the more revealing, as can be seen on a page from the first violin part (see illustration p. 8).

## In this Passion setting Bach devoted himself especially to the two opposite poles of devotion and opera.

This page was played from in all four of Bach's performances between 1724 and 1749, but each time somewhat differently! On the first eight staves is the conclusion of the tenor aria "Ach, mein Sinn", as found in Version I (1724). When Version II was performed the following year, this aria was omitted; therefore it is in parentheses and furthermore, there is a reference for Bach's musicians to the inserted sheet with the aria "Zerschmettert mich" which was now to be played. The following chorale "Petrus, der nicht denkt zurück", which ends the first part of the Passion in all four versions, is in A major in Versions I and II. For Version III (1732) Bach altered the key by erasing two accidentals and overwriting the notes in G major. However, when he reversed this alteration for the fourth version (1749), the renewed overwriting made the legibility even less clear. He therefore crossed out the chorale with thick diagonal pen strokes and notated it below – and here we see the clumsy manuscript writing of Bach's old age – once more in the original key. Perhaps in order to prevent misunderstandings, Bach again entered the marking "Finis I Partis". Despite these repeated alterations, the performers at least needed to know that the sermon definitely followed here.



Johann Sebastian Bach's complete sacred vocal works are now available in modern Urtext editions geared towards historically-informed performance practice, together with performance material and singable English texts.

#### Version I – 1724

mvt. 1: "Herr, unser Herrscher"

–

mvt. 13: "Ach, mein Sinn"

mvt. 19: "Betrachte, meine Seel"  
and mvt. 20: "Erwäge"

mvt. 33<sup>!</sup>: three bar short version  
(lost, after St. Mark 15,38)

mvt. 40: "Ach Herr, lass dein lieb  
Engelein"

#### Version II – 1725

mvt. 1<sup>!!</sup>: "O Mensch, beweine dein  
Sünde groß!"

mvt. 11<sup>!!</sup>: "Himmel reiße, Welt erbebe"  
(after: "Wer hat dich so geschlagen?")

mvt. 13<sup>!!</sup>: "Zerschmettert mich"

mvt. 19<sup>!!</sup>: "Ach, windet euch nicht so"

mvt. 33: "Und der Vorhang im Tempel"  
(seven bars, after St. Matthew 27,51f.)

mvt. 40<sup>!!</sup>: "Christe, du Lamm Gottes"

A brief overview (see box) clarifies the "structure" for the second version of the *St. John Passion*. In five places, a movement has been eliminated from Version I and a new one inserted in its place. With "Himmel reiße, Welt erbebe" an additional aria is inserted into the work, independently of any deletion.

It is very unlikely that Bach was dissatisfied with either his old or new settings of the *St. John Passion* on Good Friday 1725. Perhaps he found their reception aspect interesting; whether and when his listeners would notice that – despite the new chorale framework and substituted arias – much music from the previous year was being played. The further Leipzig history of the *St. John Passion* is highly unusual. Although the work already existed in two versions in 1725, it became almost a work for experimentation in Bach's Passion music as none of the movements newly introduced in 1725 remained in the work for long. But we are aware of the peaceful coexistence of versions with Bach from other work groups. The image of the *St. John Passion* remains a colorful and shifting one, because Bach "only ever gave it a current form, and never a final one" (Hans-Joachim Schulze). Even Version IV once again demonstrates how much the composer was open to innovations, for example with regard to the basso continuo and the orchestration, and how, on the other hand, ironically with the last version he clearly strove to return to the direction of the first form of the work

of 1724, from which he had distanced himself furthest with Version II.

Bach research has taken a long time to allow the *St. John Passion* to be regarded as a work in four different complete versions, yet at the same time as an incomplete work. About fifty years ago, scholars succeeded in arriving at an unambiguous order for the 700 pages of music mentioned at the beginning into four performances given by Bach. But only in 2004 did Peter Wollny's edition for Carus-Verlag enable the second version of this Passion music setting to be performed as it was heard on the afternoon of 30 March, Good Friday 1725, in St Thomas's Church. This "other" setting of the *St. John Passion* by Bach is still very worthwhile hearing for connoisseurs and music lovers today.

Meinrad Walter

**Prof. Dr. Meinrad Walter** gained his doctorate on Johann Sebastian Bach's sacred vocal music, then worked in research, journalism, music management, and publishing. He became church music advisor to the Archdiocese of Freiburg in 2002, and in 2008 lecturer in theology and liturgy at the Freiburg Musikhochschule. He is co-editor of the periodicals *Musik und Kirche* and *Musica sacra*, publishes in specialist periodicals, and is well-known to a wide public through radio broadcasts, lectures, and workshops.

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## Sacred works by Rossini, Verdi, and Puccini



The three were the really great music stars in Italy, only possible within the operatic world at the time; all other genres of music paled into insignificance against its dominance. Gioachino Rossini, Giuseppe Verdi, and Giacomo Puccini are still amongst the most frequently-performed composers in opera houses throughout the world. Their outputs stretched over a period of a good 100 years, from the first operas by the 20-year-old Rossini in 1812 to Puccini's death in 1924. But all three also wrote sacred works – essentially fewer in quantity, but of no less significance.

**Gioachino Rossini**, who many times took a quite different path to the one the Italian public expected, is a special case. After a few minor successes in Bologna, Naples, and Rome, his career really first took off abroad; he unleashed a proper frenzy in Vienna in 1822, then settled in Paris in 1824, as director of Théâtre Italien. After several successful years, he lost his positions following the July revolution in 1830 and declared that he had written his last opera with *Guillaume*

*Tell*. During the following period, Rossini held positions including the directorship of a college in Bologna, but initially composed no more music. The first work he wrote after his "return" was the *Stabat Mater* composed in 1841 in its complete version; twelve years earlier he had been unable to complete this commission because of illness and had asked his pupil Giovanni Tadolini to finish it. In its complete version, Rossini composed new movements for the sections which Tadolini had contributed earlier. Although the style of the individual movements is full of contrast, fluctuating between operatic belcanto and strict fugue, he always succeeds in creating a cyclical coherence through thematic links.

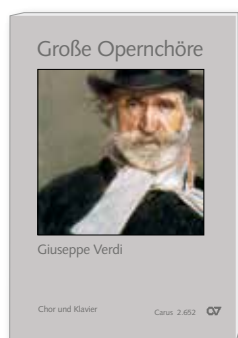
In 1855 Rossini moved back to Paris. He stuck to his decision never to write another opera, but here he composed numerous short piano pieces and the *Petite Messe solennelle* in 1863, his last major work. The "Petite" in the title must definitely be understood as ironic; the mass is around 90 minutes in length. With the scoring for voices, two pianos and

harmonium which seems strange to us nowadays, Rossini was responding to the spatial conditions where the first performance took place – a small private chapel – but also followed the usual practice in France and Italy of accompanying masses only with keyboard instruments. Three years after composing the work, he nevertheless worked on an orchestral version – rather reluctantly, concerned that the mass might be distorted after his death by an arrangement made by another composer. Rossini preferred the original version and decreed that the orchestral version should only be performed after his death. It was performed for the first time in Paris in 1869 and quickly became popular, but since then the preference has long since changed in favor of the original version. "This is no church music for you Germans, my most sacred music is still only semi seria." Rossini laconically countered the oft-heard reproach from German critics that his sacred music was too operatic, too sensuous, indeed playful, and therefore not appropriate for the sacred seriousness of the mass (only "semi seria", half serious). Happily, it is

now accepted that there does not have to be a contradiction between a church service and melodic elegance.

The undisputed opera titan in 19th century Italy was **Giuseppe Verdi**; his name is still almost synonymous with Italian opera for many. Probably his most important non-stage work is the *Requiem* of 1874. The story of its composition is really unusual and goes back to his highly-esteemed colleague Rossini: after the latter's death in 1868, Verdi planned a *Requiem* to which the 13 most important composers of the day in Italy (he counted himself amongst these in all modesty) were to contribute. The project failed because of lack of involvement, and so Verdi initially laid aside his already-complete contribution, the *Libera me*. He could ultimately earn considerably more money with attractive opera commissions. Only a further death, that of the famous writer Alessandro Manzoni, gave the impetus for the composition of his own complete *Requiem* with the Latin text of the requiem mass.

Verdi included the *Libera me* mentioned above unaltered as the final movement; it also gives the work its basic character: like Rossini, Verdi was criticized for making his *Requiem* an "opera in the guise of a sacred work", although in formal terms it belongs to the genre of the cantata mass in which solo, chorus, and ensemble sections stand in a balanced relationship to each other. The criticism was probably aimed at the tremendous emotional force which the master of music drama was able to create with the alternation between intimate (such as the *Domine Jesu*) and highly expressive passages (such as the orchestral blows at the beginning of the *Dies irae*). Notwithstanding the question of whether that is appropriate for a requiem mass, the *Requiem* remains one of the most popular works in the repertoire to this day. Verdi's last compositions include the *Quattro pezzi sacri*, which he wrote in the period between 1887 and 1897 – completed at the proud age of 84. The first of these four pieces to be composed was the *Ave Maria*, written in 1889, in



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### Giuseppe Verdi (1813–1901)

**Messa da Requiem** (lat) **carus plus**  
Solo SMsTB, Coro SATB, Picc, 2 Fl, 2 Ob, 2 Clt, 4 Fg, 4 Cor, 4 Tr, 4 Ferntrumpeten, 3 Trb, Oficleide, Timp, Perc, 2 Vl, Va, Vc, Cb / 90 min ed. Norbert Bolin  
■ Carus 27.303, full score 89.00 €, study score 49.00 €, vocal score 15.90 €, choral score ◊9.80 €, complete orchestral parts 399.00 €, Carus Choir Coach, [carusmusic](#)

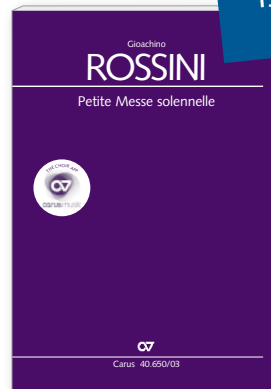
Version for chamber ensemble  
arr. by Michael Betzner-Brandt

■ Carus 27.303/50, full score 79.00 €, vocal score 18.50 €, choral score ◊11.00 €, complete orchestral parts 79.00 €

**Quattro pezzi sacri** (lat)  
(Ave Maria, Stabat Mater, Te Deum, Laudi alla Vergine Maria)  
ed. Albrecht Gaub  
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All four pieces are also separately available with performance material

**Te Deum** and **Stabat Mater** are also available in versions for choir and organ.



### Gioachino Rossini (1792–1868)

**Petite Messe solennelle** (lat) **carus plus**  
Soli SATB, Coro SATB, 2 Pfte, Armo 90 min / ed. Klaus Döge  
■ Carus 40.650, full score 43.00 €, study score 22.00 €, vocal score and part for the Pfte conc 14.80 €, vocal score XL 21.00 €, choral score ◊8.00 €, Pfte di rip + Arm 23.50 €, Set: 2 x Pfte di rip + Arm + 1 x vocal score 53.00 €  
[carusmusic](#)

### Stabat Mater

(lat) **carus plus**  
Soli SSTB, Coro SSTB (SATB), 2 Fl, 2 Ob, 2 Clt, 2 Fg, 4 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc, Cb 66 min / ed. Klaus Döge  
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Version for chamber orchestra  
arr. by Joachim Linckelmann

Soli SSTB, Coro SSTB (SATB), Fl, Ob, Clt, Cor, Fg, Timp, 2 Vl, Va, Vc, Cb  
■ Carus 70.089/50, full score 98.00 €, vocal score and choral score see above.

**Messa di Rimini** (lat)  
Soli SATB, Coro SATB, 2 Ob, 2 Cor, 2 Vl, 2 Va, Bc / 45 min ed. Guido Johannes Joerg  
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## EDIZIONE NAZIONALE DELLE OPERE DI GIACOMO PUCCINI

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

Already available:

### Messa a 4 voci

(„Messa di Gloria“)

ed. Dieter Schickling

■ Carus 56.001, see below

### Orchestral compositions

ed. Michele Girardi,

Virgilio Bernardoni, Dieter Schickling

■ Carus 56.002, 188.00 €

In preparation:

### Compositions for organ

ed. Virgilio Bernardoni

■ Carus 56.003

Twelve pieces from this unknown repertoire will be published soon in the edition *Selected Organ Works* (Carus 18.190), see p. 5.

which Verdi used the 'Scala enigmatica' which a Bolognese Conservatoire professor had invented, and producing a peculiar chromaticism. Alongside operatic passages in the following three pieces, Verdi constantly draws on strict counterpoint in the style of Bach or Palestrina; perhaps here he distanced himself furthest from pleasing singability. The cycle does not have an inner coherence – the scorings are also different – but Verdi did stipulate an order of performance. He himself regarded the concluding *Te Deum* as his best work.

At the end of the 19th century, **Giacomo Puccini** succeeded Verdi as Italy's leading opera composer; but things were not originally envisaged thus. His family had intended him to pursue a career as a church musician, following the tradition of his forefathers for several generations in his native city of Lucca. The standing of the Puccinis was so high that after the early death of Giacomo's father, the city fathers decreed that the six-year-old boy should assume the position of "Maestro di Cappella" at the main church of San Marco as soon as his age and progress in studies would permit. Puccini therefore became a choirboy, learnt the organ, and trained for a career in the church.

So it seems probable that the young Puccini, still many years away from major success, wrote a mass setting as

the final project in his studies in Lucca, where it was successfully premiered in 1880 – a local critic praised its "extremely distinguished ideas". But in the meantime, Puccini had more ambitious aims: he left Lucca shortly afterwards and strove for higher things in Milan, the *Messa a 4 voci con orchestra* temporarily fell into oblivion and was never performed again during his lifetime. Only in 1952 did an American priest research the original sources, enabling a revival of the work in Chicago under the new title "Messa di Gloria" which has now become the work's established name. The version currently published for chamber orchestra by Joachim Linckelmann gives more choirs the opportunity of bringing Puccini's youthful energy and originality to life.

Thomas Jakobi

**Thomas Jakobi** followed his diploma in sound engineering from Detmold with a postgraduate course in music journalism. He works as a freelance author for WDR, NDR, and other companies. He also lectures at the University of Hamburg, and is a text editor for the Coviello Classics label.



NEW

### Giacomo Puccini (1858–1924)

**Messa a 4 voci con orchestra SC 6**  
(lat) („Messa di Gloria“)

**Arrangement for chamber orchestra**

arr. Joachim Linckelmann

Soli TBar, Coro SATB, Fl, Ob, Clt,  
Cor, Fg, Timp, 2 Vl, Va, Vc, Cb

■ Carus 56.001/50, full score  
48.00 €, vocal score 21.00 €,  
vocal score XL 27.80 €, complete  
orchestral parts 122.00 €

**Also available:  
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### Messa a 4 voci con orchestra SC 6

ed. Dieter Schickling

Soli TBar, Coro SATB, Pic, 2 Fl, 2 Ob,  
2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Oficleide,  
Timp, 2 Vl, Va, Vc, Cb, [2 Cor, Arpa]  
43 min

■ Carus 56.001, Edizione Nazionale:  
clothbound 225.00 €, full score (paper-  
back) 118.00 €, study score 35.10 €,  
vocal score see besides, complete  
orchestral parts 270.00 € [carusmusic](https://www.carusmusic.com)

Material by Carus previously listed under the number 40.645 is now listed under Carus 56.001. The orchestral parts have been coordinated with the Urtext of the Edizione Nazionale, enabling some mistakes to be corrected in the process.



# “THY STATUTES HAVE BEEN MY SONGS”

Psalm 119 by Heinrich Schütz,  
his “Swansong”

Heinrich Schütz probably regarded his last opus as an artistic statement of particular importance: he called it his “Schwanengesang” or swansong. But the work then fell into oblivion for several centuries. Sections of the manuscript part books were not discovered until 1900 and were only used as the basis for a first reconstruction in the 1970s. The new edition in the Stuttgart Schütz Edition now offers a unique interpretation of the “Schwanengesang” based on the surviving sources.

**T**he Old Testament Book of Psalms in the translation by Martin Luther was by far the most important source of texts for Heinrich Schütz. Schütz’s earliest setting of a biblical text was Psalm 100 for three choirs (SWV 36a), which was then incorporated in a revised version in the printed collection *Psalmen Davids*. At the end of his output stood Psalm 119, known as his “Schwanengesang” [Swansong], which Schütz completed in 1671, a year before his death. Between these two works he composed well over a hundred psalm settings, some based on individual verses or groups of verses, but also settings of complete psalms.

However, the composer’s love for the psalter does not explain his decision to turn to Psalm 119 at a great age; not only is it extremely long with its 176 verses, but it also lacks the rich imagery of the poetry which made Psalms 23 and 121 (Schütz set both of these twice) so

attractive for composers. Perhaps the stimulus to set Psalm 119 came from one verse which Schütz felt particularly attracted to. It is the 54th verse which became the motto for his life as a composer of sacred music: “Deine Rechte sind mein Lied in meinem Hause.” (“Thy statutes have been my songs in the house of my pilgrimage.”) The “statutes” (or “laws”) of God are – and this is the message – transformed by the composer into a “song” i. e. into music. Schütz used this verse several times in entries in friendship albums, and a visitor reported that in his later years in Weißenfels, it was displayed on the wall of his composition study. In the fourth section of Psalm 119, verse 54 stands out for its particularly powerful setting.

Not only does this verse speak of “Ordnung” (statutes) or “Rechte” (laws), but these concepts also permeate the entire psalm in many repetitions and with various different shades of meaning. They also determine the formal principle

underlying Psalm 119 and dictate its length. Psalm 119 is in fact formed of a so-called acrostic, i. e. the initial letters of its verses are part of a pattern. In the original text all eight verses of the first strophe begin with “Aleph”, the eight verses of the second with “Beth”, and so on, until all 22 letters of the Hebrew alphabet have been used eight times as initial letters. (The acrostic is naturally lost in translation.) So the total number of verses is 176 (22 x 8).

In theological literature this form has been criticized many times as contrived, as it appears to dominate the content. Amongst 20th century theologians it was Dietrich Bonhoeffer who expressed a different opinion. He felt a particular affinity for Psalm 119 and called it his “favorite psalm”. In his *Meditationen über Psalm 119* which was never completed, Bonhoeffer gave the following advice to those who had difficulties with the length and many repetitions: “Here a quite slow, still, patient progress from word to

NEW



**Heinrich Schütz (1585–1672)  
Psalm 119**

(„Schwanengesang“)

Complete Edition vol. 18

ed. Werner Breig

■ Carus 20.918, 198.00 €,  
performance material in preparation

## Stuttgart Schütz Edition

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

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

word, from sentence to sentence, helps us. Then we recognize that the apparent repetitions are indeed new expressions of the one thing, the love of God's word."

How did Schütz the composer react to this not exactly the most music-friendly of texts? First of all, he condensed the 22 sections of the overall acrostic form into eleven sections by combining two eight-verse text elements into single sections. Each section therefore had roughly the usual length of a motet. This division is made even clearer by the fact that each section ends in the lesser doxology ("Glory be to the Father and to the Son ..."). Both the psalm text and doxology start afresh each time, beginning with a unison intonation – a recourse to liturgical monody very seldom found in Schütz's preceding works (for example, three times in the *Musikalische Exequien*).

It is remarkable that Schütz largely avoided strong showy contrasts or colorfulness, as are familiar from the *Psalmen Davids*. The whole 13-part work has a basic scoring of two four-part choirs and an organ accompaniment, mainly written according to the principles of "basso seguente", that is, it does not have an independent function. There is no confrontation between a high and a low choir, or between solo and choral parts, and there are no obbligato instruments. Schütz set the text for eight parts in two choirs – Bonhoeffer can be quoted here – in patient "progress from word to word, from sentence to sentence" – of course with the highly expressive setting of the text as is typical of Schütz. However, he imagined the performance as more colorful than is expressed in the musical text. We know this as he asked his pupil Constantin Christian Dedekind to add instruments ad libitum to the vocal parts. He apparently had something in mind like the additional choirs ("Cappellae") in his first psalm opus, the *Psalmen Davids* of 1619. Schütz's wish was not fulfilled by Dedekind, as he was "not bold enough to presume to do this"; but today's performers are encouraged by this to color the vocal lines with instrumental doublings in certain passages.

As well as the 11-part Psalm 119, Schütz's last opus contains two works composed earlier: a setting of Psalm 100 and a *Deutsches Magnificat*. Schütz evidently wanted to include them in his complete works and if possible, secure them from the haphazardness of manuscript transmission through printing.

It was reported from Schütz's circle that he himself described the opus as his "Schwanengesang" (swansong), obviously because he regarded it as his last and particularly important artistic statement. However, in line with his custom, he formulated the printed title page in a matter-of-fact way, and only named the text sources used in his composition.

This title page and table of contents are the only parts of the work which were printed during Schütz's lifetime. By comparison, the musical text was only preserved in manuscript part books. These were created, as is evident from annotations in the composer's hand, within Schütz's circle and evidently produced by a trained musician, quite possibly Schütz's pupil Constantin Christian Dedekind.

## Of all the Schütz sources this manuscript has suffered the most chequered history.

Of all the Schütz sources this manuscript has suffered the most chequered history and it is only thanks to some fortunate circumstances that it still exists (or, more precisely, a substantial part). After Schütz's death in 1672 the material was probably preserved in the Royal Palace in Dresden. There, it would probably have been destroyed when Prussian troops bombarded the Palace in 1760 if it had not been moved to Guben in Lower Silesia, a town under the control of Duke Christian of Saxony-Merseburg (1615–1691) who was interested in music, and whom Schütz knew personally. (The historic part of the old town is now Gubin in Poland.) There it was stored in the library of the Haupt- und Stadtkirche where it lay forgotten for a long time.

When Philipp Spitta published his Schütz Complete Edition (1885–1894), although he knew from Martin Geier's obituary of Schütz that Schütz had composed Psalm 119 in his last years, he could only state that he did not know anything about this work. Further details only emerged in 1900 when the Strasbourg



theologian Friedrich Spitta, the younger brother of Philipp Spitta, was able to announce in the *Monatschrift für Gottesdienst und kirchliche Kunst* that six part books of a monumental double-choir work by Heinrich Schütz had been found, comprising an eleven-part setting of Psalm 119 and a two-part appendix (Psalm 100, *Deutsches Magnificat*). Of the eight voice parts in the work, two were no longer present and never subsequently came to light. The organ part book was also missing; however, this later ended up through the autograph manuscript trade in the collection of Stefan Zweig, and is now preserved in his collection of manuscripts in the British Library in London. Friedrich Spitta stated that the surviving material allowed "the extent of the loss to be estimated", but in view of the fragmentary condition of the source, he evidently could not imagine that the work could ever be performed.

When Heinrich Spitta, the nephew of Philipp and son of Friedrich Spitta, published a second Supplementary

Volume to the Complete Edition in 1927, he planned to continue his work with a further supplement which was to include Psalm 119. This plan did not come to fruition, probably because a quarter of the vocal parts were missing.

If the part books had remained in Guben, they would no longer exist today because the town was largely destroyed towards the end of the Second World War. The parts were brought to Berlin in the 1930s, where they were photocopied for the "Staatliches Institut für deutsche Musikforschung" and probably also remained there for a period, but after the end of the war went missing for several decades only resurfacing in the 1970s as part of the holdings of the Sächsische Landesbibliothek Dresden. That enabled the Dresden Schütz scholar Wolfram Steude to create the first edition of the work, during which he reconstructed the two missing parts. In this form the work was readily accepted by practicing musicians and, it would appear also by audiences, and has since become an established part of our reception of Schütz.

The edition of the work as part of the Stuttgart Schütz Edition published by Carus-Verlag also required a further study addressing the problems of reconstruction. As there is no clear-cut solution to this task, only different approaches, it was inevitable that the "Stuttgart" version offers other solutions in a number of places. The new version was recorded by Hans-Christoph Rademann with the Dresdner Kammerchor.

Werner Breig

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

NEW



**Schwanengesang**  
Complete recording, Vol. 16  
■ Carus 83.275  
UVP 19.90 €

**Kleine geistliche Konzerte II**  
Complete recording, Vol. 17  
■ Carus 83.271 (2 CDs)

Complete recording  
with the Dresdner Kammerchor  
and Hans-Christoph Rademann

Under the direction of Hans-Christoph Rademann, together with Carus-Verlag Stuttgart, the Dresdner Kammerchor will produce the first complete recording of the works of Heinrich Schütz. The recording of the *St. John Passion* SWV 481 (Carus 83.270) has been awarded the most important independent German Critics Award "Jahrespreis der deutschen Schallplattenkritik 2016." The jury expressly singled out the first Heinrich Schütz Complete Recording as an "edition which sets standards"!



Photo: Holger Schneider

**Hans-Christoph Rademann**, artistic director of the Dresdner Kammerchor which he founded, and director of the International Bach Academy Stuttgart, is one of the most sought after choral conductors and widely-acknowledged specialists of choral sound in the world.



Photo: © JFBRUNEAU – fotolia.com

The Church Saint-Merri at Paris where Saint-Saëns composed his *Messe à quatre voix* op. 4

# MULTIFACETED OEUVRE

## The Sacred Works of Camille Saint-Saëns

Only a few works from Camille Saint-Saëns's extensive output are prominent in the repertoire, such as *Carnival of the Animals*, the opera *Samson et Dalila*, the 1st Cello Concerto, and the *Oratorio de Noël*. But the less well-known works are of no lesser quality than the more famous ones. Saint-Saëns's sacred compositions, such as the *Messe à quatre voix* op. 4 from his early period, or the *Messe de Requiem* from later in his output, demonstrate the composer's versatility.

Already at the age of three years Camille Saint-Saëns composed his first piano piece. Fortunately he grew up in a family that fostered the boy's talents, which were not limited to music; he was no less interested in ancient languages and the natural sciences. While still young, he enjoyed success in Parisian society with his remarkable virtuosity at the piano and early attempts at composition. In 1848 he began lessons with the leading teachers at the Paris Conservatoire. Camille Stamaty (piano), François Benoist (organ), and Jacques Fromental Halévy (composition) took the young talent under their tutelage. At the age of only eighteen, Saint-Saëns was appointed to the post of organist at the Église Saint-Merri, where his compositions included the *Messe à quatre voix* op. 4, and he held the same position at

the Église de la Madeleine from 1858 to 1877. In addition, he taught piano at the prestigious École Niedermeyer starting in 1861. Many works date from this period, including the first two symphonies, several concertos for solo instrument and orchestra, a number of chamber music works, a wealth of solo songs – some with orchestra and some with piano accompaniment – and further sacred and secular vocal compositions.

A military event would have far-reaching consequences on Saint-Saëns's oeuvre: France's defeat in the war with Germany in 1870/71 did not lead to national resignation among the population as might have been expected, but further fueled an exuberant patriotism. Saint-Saëns became the champion of an *Ars gallica* and one of the founders of the Société

Nationale de Musique, which also sought to promote contemporary French (and particularly symphonic) music at an institutional level. The passionate and vocal espousal of these views clashed notably with France's conservative musical circles. Saint-Saëns's compositional phase lasting until just after the turn of the century, with many concert tours and convalescent trips, was characterized by a focus on opera. His successes abroad also led to greater recognition at home: by 1900 he was universally considered one of the most important French composers of his generation, a fact confirmed by the many national and international awards and honors he received.

The final period of his life, during which he was limited by illness, was overshadowed by a growing disregard in France

for his musical activities. As he continued to enjoy unwavering success abroad, particularly in England as well as in the United States and even Asia, he was increasingly viewed as a reactionary in his homeland, largely owing to the emergence of a new musical avant-garde. He died on December 16, 1921 in Algiers.

Throughout his life, Saint-Saëns was a composer who, like many representatives of this era of upheaval, was open to the most diverse musical tendencies, whether old or new, French or foreign. We thus cannot identify a single stylistic thread that runs throughout his oeuvre. This, along with the fact that during the different phases of his life, his contributions to French music met with a varied reception, had the result that only a few works from his extensive output occupy a lasting place in the repertoire.

In the 19th century we note a persistent development embracing experimentation of standards inherited from the Classical period in instrumental music, whereas the church music of the time can only be characterized as backward-looking with a restorational tendency. The corset of the liturgy as the predominant functional element, combined with an idealized, purportedly timeless conception of what kind of music was “proper” for worship (classical vocal polyphony in the style of Palestrina and the Cecilian movement), left little leeway for innovation. Saint-Saëns’s sacred music must also be viewed against this background, and the composer’s openness to varied influences, mentioned above is therefore only discernible here to a limited extent. The *Oratorio de Noël*, composed in 1858, is his only work of sacred music that is included in modern concert programs to any noteworthy degree. The work, sung in Latin, is based on texts from the Old and New Testaments, the Psalms and Gospels alongside the Catholic Christmas liturgy. A distinctive chamber music-like instrumentation, with lyrical soloistic parts and a modest choral part combine to create an underlying pastoral mood.

In addition to the *Oratorio*, he composed a few church compositions in French, as well as over 35 works with Latin texts. These are mostly psalm and hymn settings – i. e. music to be used in connection with the liturgy. An initial, relatively extensive series of works were composed in close succession between 1856 and 1860. In the following years, longer intervals would pass between each composition. Finally in 1914 and 1916, when Saint-Saëns was in his eighties, he turned once again to motet-like sacred compositions (op. 145–149). These works generally fall within the codified frame-

work of liturgical music; this is firstly due to the fact that the majority of his sacred compositions are obligatory or occasional works, and secondly to his embracing of historicism which he saw as one of the postulates of the reform movement centered round French sacred music. The musicologist Ursula Mikliss remarked that “Saint-Saëns’ motets demonstrate that the composer fully agreed that liturgical music should be tied to its function, thus approving of the status of music as servant of the liturgy.”

This is also demonstrated by the *Messe à quatre voix*, op. 4, written by Saint-Saëns in 1856 at the age of only twenty-one. In contrast to his oratorios, this early work offers an example of the symbiotic relationship between Romantic stylistic sensibilities and traditional church music elements. Historicism as a constituent element of his musical language emerges clearly as he harks back to Gregorian chant. In the *Kyrie* and *Credo*, he makes thematic references to the famous *Messe royale 1er ton* by Henri DuMont (1610–1683).

The situation is completely different in many parts of the *Messe de Requiem* op. 54 written twenty-two years later in 1878. In this work Saint-Saëns casts off the usual rigid constraints, prompting the musicologist Michael Stegemann to draw attention to its “seriousness and [...] depth of expression.” With his individual musical language, Saint-Saëns gives expression to the liturgical text in his own way, without appealing to historicism as in the *Messe à quatre voix* op. 4. The French music journalist Jacques Bonnaure judged the work as follows: “This unjustly neglected *Requiem* is perhaps the most sensitive, imaginative, and perfect work by the composer, who finds here, more than ever before, a classical balance between form and expression, innovation and tradition, sophisticated compositional style and immediate effect.”

Dieter Zeh  
(translation: Aaron Epstein)

**Dieter Zeh** has worked as a music teacher in schools and as a church musician. In his musicological research work and editing, he has focused on “forgotten” Romantic works, in particular vocal compositions. He has edited pieces for Carus including the *Messe à quatre voix* op. 4 by Camille Saint-Saëns and the oratorio *Die letzten Dinge* by Louis Spohr.



### Messe à quatre voix op. 4 (lat)

ed. Dieter Zeh

Soli SATB, Coro SATB, 2 Fl, 2 Eh, 2 Tr, 3 Trb, 2 Vl, Va, Vc, Cb, Arpa, Org, Org ripieno / 45 min

■ Carus 27.060, full score 79.00 €, vocal score 26.00 €, choral score <sup>⊗</sup>9.50 €, complete orchestral parts 159.00 €



### Oratorio de Noël op. 12 (lat) **carusplus**

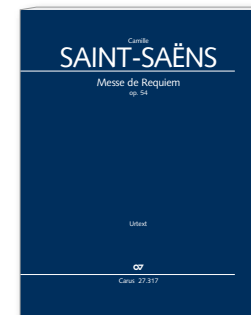
ed. Thomas Kohlhasse

Soli SMsATB, Coro SATB, 2 Vl, Va, Vc, Cb, Org, Arpa / 40 min

■ Carus 40.455, full score 27.50 €, study score 12.30 €, vocal score 11.50 €, vocal score XL 17.00 €, choral score <sup>⊗</sup>3.20 €, complete orchestral parts 75.00 €, Carus Choir Coach, [carusmusic](http://carusmusic.com)  
CD Carus 83.352

Arrangement for soloists, choir & organ

■ Carus 40.455/45, full score 13.00 €, vocal score and choral score see above



### Messe de Requiem op. 54 (lat)

ed. Fritz Näf

Soli SATB, Coro SATB, 4 Fl, 2 Ob, 2 Eh, 4 Fg, 4 Cor, 4 Trb, 4 Arpa, Grand Orgue, Orgue d'accompagnement, 2 Vl, Va, Vc, Cb reduced version: 2 Fl, 2 Ob, 2 Eh, 2 Fg, 2 Cor, Trb, 2 Arpa, Org, 2 Vl, Va, Vc, Cb 35 min

■ Carus 27.317, full score 78.00 €, vocal score 29.00 €, choral score <sup>⊗</sup>6.80 €, harmony parts 99.80 €, complete orchestral parts 275.00 €

# ANNIVERSARIES 2019

## 300th anniversary of birth

### Leopold Mozart (1719–1787)

The children of famous parents always have a difficult task forging their own path. But so do the parents of famous children, who at best we concede have passed on their brilliant genes. At any rate this is how musicologists and interpreters have always regarded Leopold Mozart who is nowadays primarily known for his *Petersburg Sleigh Ride*. At best he is remembered as the author of a famous violin method. Reinhard Göbel has rightly pleaded for the “Leopold bashing” to stop. In support of this argument, I would like to propose one of his works: Leopold Mozart’s *Missa solemnis in C*. This was earlier attributed by musicologists to his son, and given the number KV 115, probably with the intention of saving it from obscurity. Leopold’s *Missa* is stylistically more heterogeneous, but nevertheless just as interesting as well as more unusual in terms of orchestration than the early masses of Wolfgang Amadeus – as might well be found in a contemporary of Philipp Emanuel Bach, Gottfried August Homilius or Niccolò Jommelli. And that is exactly what is exciting about it. After a slow, fugal vocal



introduction to the *Kyrie* accompanied by continuo alone, the orchestra of strings and brass enters with a longer prelude in the sensitive style, providing the four-part choir and four soloists the basis for their syllabic writing. In the *Gloria*, strings and winds again interact in an extended prelude, which then displays rapid changes of tempo and meter on emotive words such as “miserere” and “suscipe”. It is a cantata mass, i.e. choral sections are followed by virtuoso solo arias for sopra-

no and low alto in the *Laudamus te* and *Quoniam tu solus*. A fugal *Cum sancto spiritu* for tutti forces concludes the *Gloria*. Highly virtuosic violin passages ornament the syllabic-choral declamation of the *Credo*, and a virtuoso coloratura-injected tenor aria for the *Et in unum Dominum* follows. The *Et incarnatus* is harmonically very charming, and the *Crucifixus* which follows is constructed based on a funeral march in C minor. In the *Et resurrexit* the trumpets dominate again in C major and the “*Et vitam*” which ends the *Credo* follows with a conventional fugue. With the *Benedictus* the use of a flute introduces a new color, putting the solo soprano in the shade. Sighing motifs determine the character of the following *Agnus Dei*, also in C minor, before the *Dona nobis pacem* in 3/4 time in C major concludes the ordinary of the mass. All in all therefore a work which would embellish any high mass in 2019, the 300th anniversary of the composer’s birth.

Frieder Bernius

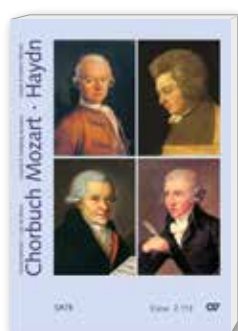
### Leopold Mozart (1719–1787)

#### Missa solemnis in C major

Soli SATB, Coro SATB, Fl, 2 Cor, 2 Tr, Timp, 2 Vl, Va, Bc / 50 min

■ Carus 27.008, full score 78.00 €, vocal score 17.50 €, choral score 9.40 €, complete orchestral parts 131.00 €

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works by Leopold and W. A. Mozart, Joseph and Johann Michael Haydn  
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■ Carus 2.111

Bd. II (sacred works SAB)

■ Carus 2.112

Bd. III (sacred works SATB)

■ Carus 2.113

#### Missa in A major

Soli SATB, Coro SATB, 2 Vl, Bc, [3 Trb] / 15 min

■ Carus 27.051

#### Beata es, Virgo Maria

Solo S, Coro SATB, 2 Ctr, Timp, 2 Vl, Bc / 7 min

■ Carus 27.289

#### Litaniae Laureanae

Soli SATB, Coro SATB, 2 Ob, 2 Cor, 3 Trb, 2 Vl, 2 Va, Bc

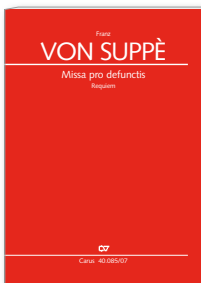
■ Carus 40.031



## 200th anniversary of birth

### Franz von Suppè (1819–1895)

**F**ranz von Suppè, the “creator of German operetta” as a requiem composer? A greater contrast can hardly be imagined. But even Johannes Brahms gave his opinion on the composer: “His unbelievable skilfulness in secular things was actually thanks to his sacred compositions.” And Suppè’s own last wish was to be acknowledged as a composer of sacred music, as the “creator of serious works”. He composed the *Missa pro defunctis* in D minor in 1855 in memory of his patron and supporter, the director of the Theater an der Wien, Franz Pokorny. Sacred, secular, German, Italian, Austrian ...? Suppè’s *Requiem* does not readily fit into any existing category. But the fact that Suppè did not shy away from using musical means which actually belong to opera or dance music of the time contributed considerably to giving his *Requiem* a richness of form and character and a great wealth of expressive means.



**Missa pro defunctis (lat)**  
Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 4 Cor, 2 Tr, 3 Trb, Timp, Tamtam, 2 Vl, Va, Vc, Cb  
70 min  
ed. Gabriele Timm, Rainer Bohm  
■ Carus 40.085, full score 89.00 €, study score 23.80 €, vocal score 18.50 €, complete orchestral parts 332.00 €



also available from Carus:

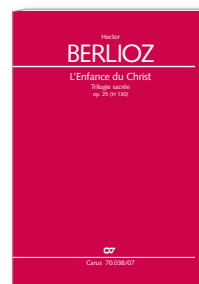
**Missa Dalmatica (lat)**  
Soli TTB, Coro TTB, Org / 45 min  
ed. Rainer Boss  
■ Carus 40.832, sheet music  
■ Carus 83.455, CD



## 150th anniversary of death

### Hector Berlioz (1803–1869)

**W**ith Berlioz the contemporary public was divided: often the French composer received more criticism and hostility than praise and recognition. The oratorio *L'Enfance du Christ* was, however, instantly Berlioz’s greatest success with Parisian audiences. But the composer did not want the work to be regarded as an exception amongst his output, and reacted ungratefully to praise. To speak of a special case in his output would seem an insult, as the composer wrote in a letter to Heinrich Heine, with whom he was in personal contact. The history of the work’s composition is also curious: the nucleus of the oratorio, individual numbers, which he then passed off as the work of a Baroque composer he had discovered, only resulted from a whim on a sociable evening in 1850 with his friend Joseph-Louis Duc.



### **L'Enfance du Christ (dt/fr)**

Trilogie sacrée op. 25  
Soli STBarB, Coro SATB, 2 Fl, 2 Eh, 2 Clt, 2 Fg, 2 Cor, 4 Tr, 3 Trb, Timp, Arpa, 2 Vl, Va, Vc, Cb, Org  
95 min  
ed. Paul Prévost  
■ Carus 70.038, full score 110.00 €, study score 48.00 €, vocal score 16.50 €, choral score €7.30 €, complete orchestral parts 311.00 €

## 175th anniversary of birth

### Charles-Marie Widor (1844–1937)



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■ Carus 18.180, in preparation

The series A makes a representative selection of the great symphonic organ works of Widor available for the first time in modern Urtext editions. The primary source in each case is the last edition published during Widor's lifetime, together with any corrections made by the composer after publication. Earlier editions have also been consulted for the clarification of any variant readings. All decisions have been listed according to present-day editorial and scholarly methods, misprints and doubtful passages in the sources have been remedied and, where applicable, alternatives indicated in order to present a musical text of the greatest possible authenticity. Tips by the editor Georg Koch on the performance of particular passages also provide valuable stimuli for interpretations.

**Subscription offer for Series A:  
20% discount off the retail price**



## 150th anniversary of death

### Carl Loewe (1796–1869)

Carl Loewe, who today is known only for his Ballades, left behind an extensive musical opus especially created to meet the rapidly growing needs of the emerging middle class during the Biedermeier period (including 15 oratorios). In the oratorio *Das Sühnopfer des neuen Bundes* (The Expiatory Sacrifice of the New Covenant), composed during the middle of the 19th century based on the story of the Passion as a compilation by Wilhelm Telschow of texts drawn from the four Gospels, Loewe merged the stylistic tendencies of this era into a simple, charming whole. In accordance with the demands of the time, the vocal parts can be accompanied solely by a keyboard instrument, by strings with or without a keyboard instrument, or by a symphonic orchestra.

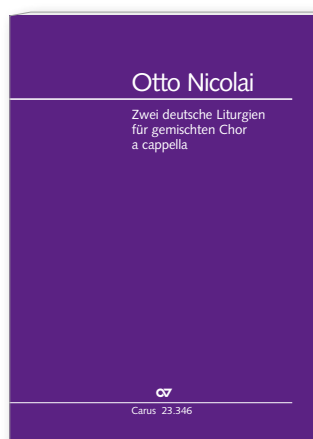


#### **Das Sühnopfer des neuen Bundes** (dt)

Passion oratorio

Soli SATTBB, Coro  
SSAATTBB, 2 VI, Va,  
Vc, Cb [2 Fl, Ob, 2 Clt,  
Fg, 2 Cor, 2 Tr, Trb,  
Org] / 105 min

■ Carus 23.002,  
full score 39.00 €,  
vocal score 16.50 €,  
choral score ◊ 8.50 €,  
complete orchestral  
parts 148.00 €

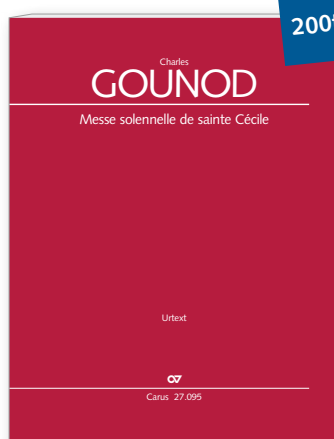


**Otto Nicolai (1810–1849)**  
**Zwei deutsche Liturgien**  
 ed. Klaus Rettinghaus

Otto Nicolai, primarily known as an opera composer, succeeded Mendelssohn in 1847 as court Kapellmeister at Berlin Cathedral during the reign of King Friedrich Wilhelm IV. The King's father had introduced a new Agende, or order of worship, for the Protestant church in the whole of Prussia in 1829, with a music appendix for the chorally-sung sections of the liturgy. Friedrich Wilhelm IV commissioned not only Mendelssohn, but in 1846 also Otto Nicolai to compose a new setting of these liturgical motets. Today, these settings are still eminently suitable for use in worship, and some can also be performed separately in concerts. The soloists can be drawn from members of the choir.

■ Carus 23.346, full score 19.40 €

**Clytus Gottwald (\*1925)**  
**Harmonie du soir**  
 from: Cinq Poèmes de Charles Baudelaire (fr)  
 Coro SSATBB / 4 min  
 ■ Carus 9.169, ◊ 6.20 €



**Charles Gounod (1818–1893)**  
**Messe solennelle de sainte Cécile** (lat)  
 Soli STB, Coro SATB, Picc, 2 Fl, 2 Ob,  
 2 Clt, 4 Fg, 4 Cor, 2 Pist, 2 Tr, 3 Trb,  
 Perc, Arpa, 2 Vl, Va, Vc, Cb, Org  
 45 min / ed. Frank Höndgen

“Shining rays stream from the ‘Messe de sainte Cécile’. At first people were dazzled, then bewitched, then overcome.” This is how the composer Camille Saint-Saëns described his impression of what was probably Charles Gounod's best-known setting of the mass. The work written in 1855 in honor of the patron saint of church music, soon became well-known beyond the borders of France and acquired a degree of popularity like almost no other sacred composition. In the Messe de sainte Cécile, Gounod combines sublime simplicity with operatic-dramatic elements and a colorful, effective orchestration. Critical edition in proven Carus quality.

■ Carus 27.095, full score 79.00 €, vocal score 15.00 €, choral score ◊ 8.50 €, complete orchestral parts 238.00 €

**Charles Gounod (1818–1893)**  
**Messe no 1 aux orphéonistes**  
 Soli TTB, coro TTB, [Soli SS, Coro SS],  
 Org / 19 min / ed. Paul Prévost  
 ■ Carus 27.021, full score 29.00 €, choral score ◊ 9.80 €

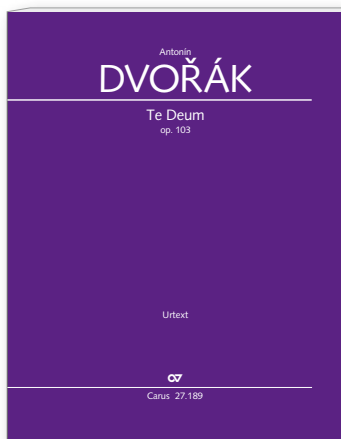


**Charles Gounod (1818–1893)**  
**Messe à la mémoire de Jeanne d'Arc** (lat)

Soli SATB, Coro SATB, 4 Tr, 3 Trb (Pfte [Org]), Vl solo, Arpa, Org (instead of brass alternative: Pfte, Org) / 12 min  
 ed. Barbara Großmann

Gounod's *Messe à la mémoire de Jeanne d'Arc* was composed in 1887 for a festive mass in Reims to commemorate the arrival of the national heroine in the city on the occasion of the coronation of Charles VII in 1429. Performed a cappella or only accompanied by an organ, vast stretches of the work are in an archaic style in the tradition of Palestrina. The royal procession into the cathedral is conveyed in the splendid Prélude at the beginning, which was performed at the premiere by eight trumpets, three trombones, and organ. In the performance material, the present edition also offers a version of the movement for piano and organ. For the Offertoire, Gounod composed a cantilena for violin and organ (or piano), which is also included in the edition, as a “Vision” of Jeanne d'Arc.

■ Carus 27.096, full score 39.00 €, vocal score 32.00 €, choral score and set of parts in preparation

**Antonín Dvořák (1841–1904)****Te Deum op. 103 (lat)**

Soli SB, Coro SATB, 2 Fl, 2 Ob (auch Eh),  
2 Clt, 2 Fg, 4 Cor, 2 Tr, 3 Trb, Tuba, Timp,  
Perc, 2 Vl, Va, Vc, Cb / 20 min  
ed. Lucie Harasim Berná

In 1892 Dvořák received a prestigious commission from New York to write a festive cantata to commemorate the 400th anniversary of Christopher Columbus's discovery of America. In response he wrote an impressive work in a very short space of time – his *Te Deum*, which expresses the old hymn of praise in four effective, contrasting sections in celebratory style. During preparation of the Carus edition, a careful assessment has been made of the variant readings of the autograph score and first printed edition, drawing on these as sources. The work has now been published in a modern, scholarly edition. The complete performance material is available on sale.

- Carus 27.189, full score 34.90 €, € vocal score 9.50 €, choral score \*5.50 €, complete orchestral parts 219.00 €

In the first half of 2018, Carus is publishing some notable choral works: first and foremost of these is Handel's oratorio *Judas Maccabaeus*, probably one of his most popular vocal works. Then comes a new edition of Charpentier's *Te Deum* which shot to fame through its use as the "Eurovision Hymn".

**George Frideric Handel (1685–1759)****Judas Maccabaeus (en)**

Soli SMsATB, Coro SATB, 2 Fl,  
2 Ob, 2 Fg, 2 Cor, 3 Tr, Timp,  
2 Vl, Va, Bc / 160 min  
ed. Felix Loy

- Carus 55.063 (March 2018)

This is the first critical edition of the oratorio *Judas Maccabaeus* which is one of George Frideric Handel's most popular choral works. It was performed over fifty times during the composer's lifetime and was one of his first works to be performed in Germany (1772). The frequent performances given by Handel himself resulted in a particularly large number of reworkings, reflecting local conditions. This new edition therefore offers the work in two performable versions: firstly, the version of the first performance in 1747, and the version given during the last oratorio season of Handel's lifetime (1758/59). This makes available all choruses and arias which Handel ever wrote for *Judas Maccabaeus*. Reflecting the latest Handel research, the edition is based for the first time throughout on Handel's conductor's score, thereby eradicating not only long-perpetuated mistakes, but also providing clarity about which pieces were actually performed by Handel.

**Heinrich Schütz (1585–1672)****Psalm 100**

„Jauchzet dem Herren, alle Welt“  
SWV 493 (dt)

Coro SATB, SATB, Bc / 6 min

- Carus 20.493 (April 2018)

**Deutsches Magnificat „Meine Seele erhebt den Herrn“**

SWV 494 (dt/en)

Coro SATB/SATB / 7 min

- Carus 20.494/50 (April 2018)

**Deutsches Magnificat „Meine Seele erhebt den Herrn“**

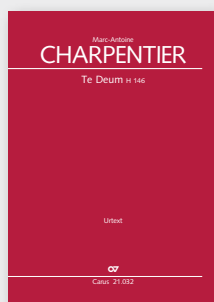
(early version) SWV 494a (dt)

Coro SATB, SATB, Bc / 7 min

- Carus 20.494/80 (April 2018)



## SPRING PROGRAM 2018 (SELECTION)



### Marc-Antoine Charpentier (1643–1704)

#### Te Deum H 146 (lat)

Soli e Coro SST(A)TB, 2 Fl, 2 Ob, 2 Tr, Timp, 2 Vl, 2 Va (Va, Vl), Bc  
25 min / ed. Hans Ryschawy  
■ Carus 21.032 (April 2018)

### Dieterich Buxtehude (1637–1707)

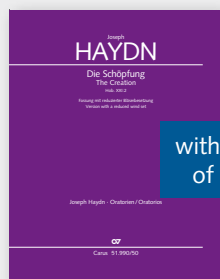
#### Nun lasst uns Gott, den Herren

BuxWV 81 (dt)  
Coro SATB, 2 Vl, Bc / 6 min  
ed. Johannes Bernet  
■ Carus 36.081 (March 2018)

### Jan Dismas Zelenka (1679–1745)

#### Missa Sancti Josephi (lat)

Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 Cor, 2 Tr, Timp, 2 Vl, Va, Bc / 38 min  
ed. Wolfgang Horn  
■ Carus 27.082 (April 2018)



with a reduced number  
of wind instruments

### Joseph Haydn (1732–1809)

#### The Creation (dt/en)

Version with a reduced number of wind instruments by Joe Hickman  
Soli STB, Coro SATB, 2 Fl, Ob, Clt, Fg, 2 Cor, Tr, Timp, 2 Vl, Va, Vc, Cb  
105 min / ed. Joe Hickman  
■ Carus 51.990/50 (April 2018)

### Johann Michael Haydn (1737–1806)

#### Missa Sancti Raphaelis MH 87 (lat)

Coro SATB, [2 Ob], 2 Ctr, 2 Tr, Timp, 2 Vl, Org e Bassi / 17 min  
ed. Armin Kircher  
■ Carus 54.087 (April 2018)

### Franz Schubert (1797–1828)

#### Stabat Mater

Jesus Christus schwebt am Kreuze  
D 383 (dt)  
Soli STB, Coro SATB, 2 Fl, 2 Ob, 2 Fg, Cfg, 2 Cor, 3 Trb, 2 Vl, Va, Vc, Cb  
37 min / ed. Stefan Schuck  
■ Carus 70.065 (April 2018)

## CONTEMPORARY MUSIC

### John Høybye (\*1939)

#### Psalm 151 (en)

Vl solo, Coro SSAATTBB / 15 min  
■ Carus 10.113 (April 2018)

### Jacek Sykulski (\*1964)

#### Pater noster (lat)

Coro SSAATTBB / 8 min  
ed. Stefan Schuck  
■ Carus 9.674 (March 2018)

#### The peace meditation

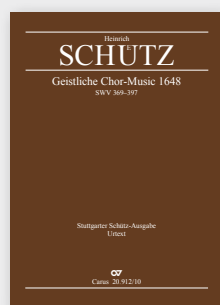
Solo S, Coro SATB / 4 min  
ed. Stefan Schuck  
■ Carus 9.675 (June 2018)

## COMPLETE EDITION

### Stuttgart Schütz Edition

#### Geistliche Chor-Music 1648

(Complete Edition, vol. 12).  
Paperback edition  
ed. Michael Heinemann  
■ Carus 20.912/10  
(April 2018)



### Max Reger Complete Edition, vol. II/8:

#### Mixed choruses a cappella I

ed. Alexander Becker, Christopher Grafschmidt, Stefan König, Stefanie Steiner-Grage  
■ Carus 52.815 (May 2018)

## INSTRUMENTAL MUSIC

### Johann Sebastian Bach (1685–1750)

#### Recorder parts in the vocal works

ed. Klaus Hofmann, Peter Thalheimer  
■ Carus 31.308 (March 2018)

### Josef Gabriel Rheinberger (1839–1901)

#### Orgelsonate Nr. 2 in A flat major

„Fantasie-Sonate“ op. 65  
19 min / ed. Martin Weyer  
■ Carus 50.065 (May 2018)

#### Orgelsonate Nr. 6 in E flat minor

op. 119 / 26 min / ed. Martin Weyer  
■ Carus 50.119 (May 2018)

#### Orgelsonate Nr. 19 in G minor op. 193

35 min / ed. Martin Weyer  
■ Carus 50.193 (May 2018)

### Edward Elgar (1857–1934)

#### Enigma Variations op. 36

selection, arranged for organ  
by Eberhard Hofmann  
■ Carus 18.011 (June 2018)



### Giacomo Puccini (1858–1924)

#### Sonate, Versetti, Marce

Selected organ works  
ed. Virgilio Bernardoni  
■ Carus 18.190 (April 2018)

## BOOKS

Klaus Rettinghaus

#### Bach-Repertorium 6: Johann Ernst Bach

■ Carus 24.206 (April 2018)

#### Hasse-Studien 8 (dt/it)

Franz Sales Kandler: Cenni storico-critici intorno alla vita ed alle opere del celebre compositore Giovanni Adolfo Hasse detto il Sassone. Edited with a German translation  
ed. Wolfgang Hochstein, Reinhard Wiesend  
■ Carus 90.020 (February 2018)

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## Carus Choir Coach



On the occasion of the 150th anniversary of the death of Giachino Rossini the *Petite Messe solennelle* has also been published in the series Carus Choir Coach. For every vocal range a separate CD containing each choir part is available. What is more, the *Mass in C major* by Beethoven and the *German Requiem* by Johannes Brahms are both in preparation.

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Magnificat in D major  
Missa in G minor BWV 235\*  
Ein feste Burg BWV 80\*  
Gott der Herr ist Sonn und  
Schild BWV 79  
Complete Motets

**Ludwig van Beethoven:**  
Mass in C major +  
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Symphonie No. 9, Finale + ⊕

**Johannes Brahms:**  
German Requiem +  
Liebeslieder-Walzer\*

**Anton Bruckner:**  
Te Deum +

**Luigi Cherubini:**  
Requiem in C minor

**Antonín Dvořák:**  
Mass in D major. organ version\*

**Gabriel Fauré:**  
Requiem +

**Charles Gounod:**  
Messe brève no. 7 in C ⊕

**George Frideric Handel:**  
Messiah + ⊕  
Brockes-Passion  
Alexander's Feast  
Israel in Egypt  
Dettingen Te Deum  
Dixit Dominus  
Nisi Dominus

**Joseph Haydn:**  
The Creation  
Missa brevis in F major  
Great Marizell Mass  
Missa Sancti Nicolai  
Little Organ Solo Mass  
Mass in Time of War  
Lord Nelson Mass  
Theresien Mass

**Gottfried August Homilius:**  
St. John Passion  
Christmas Oratorio  
Ergreifet die Psalter

**Felix Mendelssohn Bartholdy:**  
Elijah ⊕  
St. Paul ⊕  
Christus Teil II\*  
Psalm 42. Like as the hart + ⊕  
Lauda Sion\*  
Lobgesang

Hear my Prayer  
Magnificat in D major  
O Haupt voll Blut und  
Wunden  
Vom Himmel hoch +  
Wer nur den lieben Gott  
lässt walten

**Claudio Monteverdi:**  
Vespers 1610 / Vespro della  
Beata Vergine ⊕

**Wolfgang Amadeus Mozart:**  
Requiem, version Süßmayr + ⊕  
Missa brevis in G major K. 140  
Missa brevis in D major K. 194  
Missa in C major K. 220  
Missa brevis in B flat major KV 275  
Missa in C major K. 317 +  
Missa in C minor K. 427 + ⊕  
Vesperae solennes de  
Confessore

**Giacomo Puccini:**  
Messa a 4 voci con  
orchestra +

**Josef Gabriel Rheinberger:**  
Evening song  
Masse in E flat major / Cantus  
Missae  
The Star of Bethlehem

**Gioachino Rossini:**  
Petite Messe solennelle + ⊕  
Stabat Mater

**Camille Saint-Saëns:**  
Oratorio de Noël + ⊕

**Domenico Scarlatti:**  
Stabat Mater\*

**Franz Schubert:**  
Mass in G major D 167 +  
Mass in C major D 452  
Mass in A flat major D 678\*  
Mass in E flat major D 950 ⊕  
Magnificat

**Heinrich Schütz:**  
Musikalische Exequien  
Weihnachts-Historie

**Georg Philipp Telemann:**  
Machet die Tore weit

**Giuseppe Verdi:**  
Messa da Requiem + ⊕

**Antonio Vivaldi:**  
Gloria + ⊕  
Magnificat  
Credo

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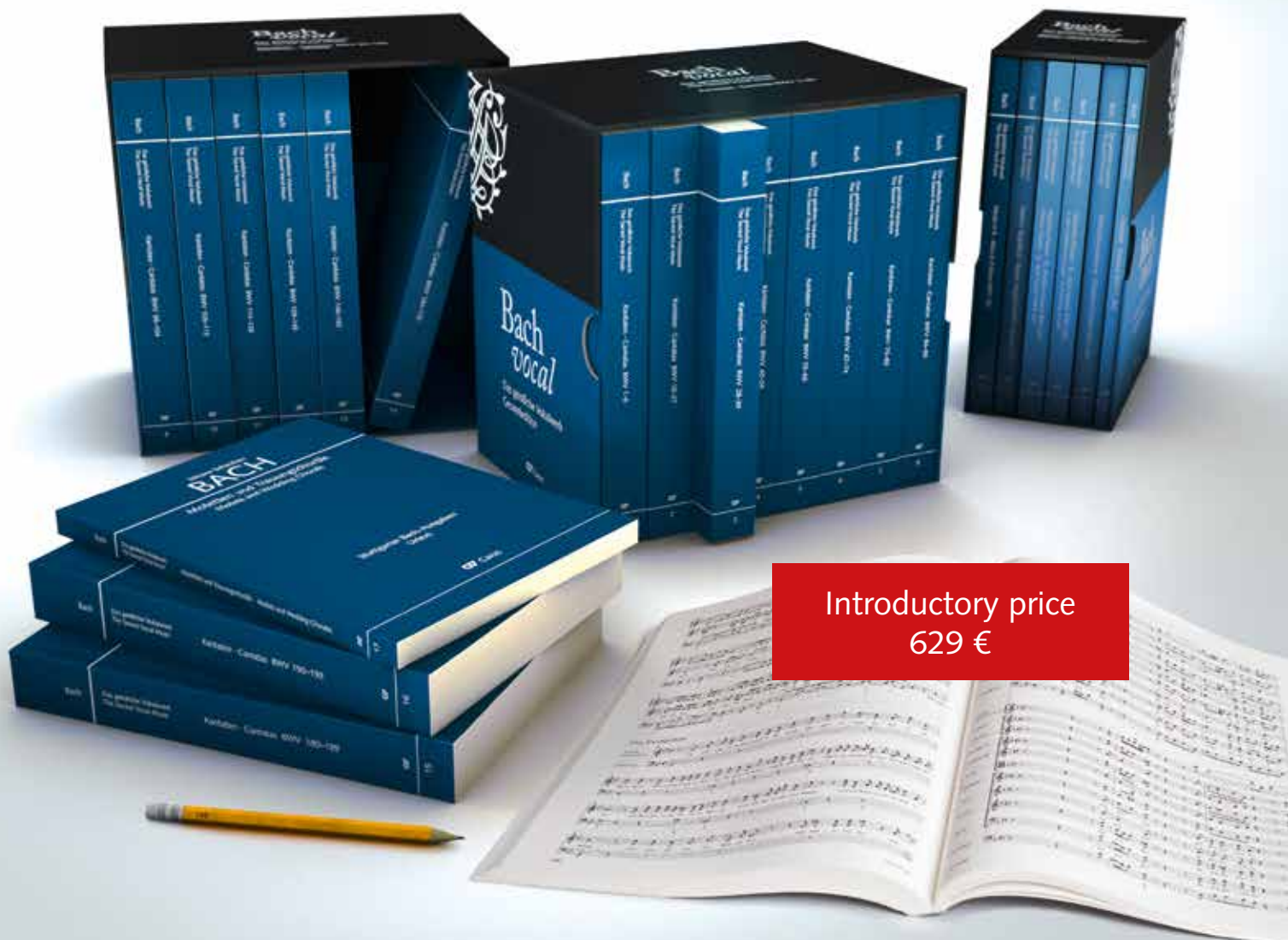


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