

CHORAL MUSIC TODAY

CARUS

Magazine

50 YEARS

Great choral works in small scorings



New editions

Ludwig van Beethoven

Mass in C major

Arrangement for chamber orchestra

arr. K. F. Müller

Soli SATB, Coro SATB, Fl, Ob, Clt, Fg, Cor, Timp,
2 VI, Va, Vc, Cb, [Org]

Carus 40.688/50

Felix Mendelssohn Bartholdy

Hymn of Praise. Symphony cantata

Arrangement for chamber orchestra

arr. Joachim Linckelmann

Soli SST, Coro SSAATB, Fl, Ob, Clt, Fg, Cor, Tr, Trb, Timp,
2 VI, Va, Vc, Cb, [Org]

Carus 40.076/50

Felix Mendelssohn Bartholdy

St. Paul

Arrangement for chamber orchestra

arr. Joachim Linckelmann

Soli SATB, Coro SATB, Fl, Ob, Clt, Fg, Cor, Tr, Trb, Timp,
2 VI, Va, Vc, Cb, [Org]

Carus 40.129/50

- excellent sounding arrangements for small ensemble or organ
- adapted by experienced arrangers
- matches the vocal scores and choral scores of the original version
- based on the Carus Urtext editions
- many standard works from the choral repertoire e.g. by Bach, Haydn, Beethoven, Brahms, Schubert, Mendelssohn, Rossini, Dvořák, Bruckner, Puccini, and Verdi



Dear choral music enthusiasts,

40.001. This number has a very special meaning for all of us here at Carus. It was our very first publication – Vivaldi's *Gloria* was published under this number in 1972. With Günter Graulich as editor, spurred on by the desire to find the musical text in the form the Italian master had intended, and to then share it with the choral world. This is the number everyone in the company knows inside out, one which is also familiar to many of our customers, our printers and colleagues in the music business. The number sequence with which each new software program is initiated and checked, every new technology used is tested, every new tool has to prove itself, and is even sometimes used as a password.

40.001 is the tried and trusted backbone of our publishing program, and it has been through quite a lot. Always in demand, constantly reprinted, and sent throughout the world from Stetten near Stuttgart. Recorded on CD by Tõnu Kaljuste in 2004. And in 2015 came its "encounter" with then-new media: the recording and music edition were merged into something completely new, and published in *carus music*, the choir app. Thoroughly renovated since then, freshly re-issued as 40.001/50 (2020) and now also available in this version digitally, and even available immediately in what we regard as the furthest flung corners of the world.

This magazine marks the 50th anniversary of Carus. We would like to use our anniversary as an opportunity to give you a little more information about the history, the people, and the highlights of our publishing house – and about what inspires us.

And this is our anniversary promise to you: Vivaldi's *Gloria* and the 45,000 masterpieces of choral music Carus has gone on to publish – from unaccompanied folk song settings to major oratorios – these will all be carefully nurtured, renewed, and further developed by Carus. New works will take their place alongside existing publications, in print, or digitally on the server. For music has to live, it has to be performed, and it has to be available so this can happen. We want to continue our excellent partnership with you in choral music – for your programming, your rehearsals, and your performances.

On behalf of all my colleagues I wish you much pleasure in looking through our magazine and making discoveries.

Iris Pfeiffer

Head of Business Development & Marketing

SHORT NOTES



Prof. Jan Schumacher, Ester Petri, Sabine Bock, Dr. Uwe Wolf, Martín Palmeri, Moritz Puschke, and Friedhilde Trüün after the first performance of the *Nisi Dominus* in Nuremberg.

JUBILEE COMPOSITIONS BY MARTÍN PALMERI AND JOHN HØYBYE

We are pleased to have expanded the choral repertoire with two new, invigorating compositions: The tango psalm *Nisi Dominus* by Martín Palmeri, and the children's musical *Hamlet* by John Høybye (music) and Michael Sommer (lyrics) – both written for Carus-Verlag's 50th anniversary. The psalm setting celebrated its premiere at this year's ION music festival in Nuremberg. *Hamlet* will be premiered in late summer at the Landesakademie für die musizierende Jugend in Baden-Wuerttemberg.

BACH 1723 – 2023

Bach
vocal

2023 marks the 300th anniversary of an event that has influenced our choral musical life more than almost any other to this day. On May 30, 1723, Bach conducted his first cantata as the newly elected Thomaskantor. It is hard to imagine what would have happened if the Leipzig City Council had chosen another candidate... For Bach, it marked the beginning of an incredibly productive creative period. In the coming months, Carus will get you in the mood for this special anniversary via our newsletter, blog, and next magazine, which will provide an opportunity to reflect on and celebrate the anniversaries of numerous church-music gems first performed in Leipzig.

NEW AT THE BOARD OF DIRECTORS:

Dr. Johannes Graulich, publisher and managing director of Carus, has been appointed to the board of directors of the Neue Bachgesellschaft, Leipzig. Congratulations!



CARUS EXPANDS ITS DIGITAL OFFERING

Conductors, choral directors, and choral music fans can benefit from a considerably expanded range of products from Carus. Many sheet music editions, complete performance materials, practice aids, audio recordings, and additional materials are available in digital form. Following the successful introduction of the choir app "carus music" in 2015, Carus took the next step in digitalization. The range can be found via the Carus webshop: www.carus-verlag.com

CARUS BLOG

In the CARUS Blog, experts in sacred and secular choral music write regularly about their favorite topic: choral music. The posts are hugely varied: Sometimes musicological, sometimes rapturous. Sometimes work-related, sometimes about personalities of the choral world. Sometimes brief and to the point, sometimes in-depth and detailed. Whatever their format, each post presents exciting stories and practical information for choral directors and singers. <https://blog.carus-verlag.com>

 Carus *Blog*





ANNIVERSARIES

2023/2024

Pablo Casals (1876–1973)
50th anniversary of death 2023

Sergei Rachmaninow (1873–1943)
150th birthday 2023

Max Reger (1873–1916)
150th birthday 2023

Gabriel Fauré (1845–1924)
100th anniversary of death 2024

Anton Bruckner (1824–1896)
200th birthday 2024

Giacomo Puccini (1858–1924)
100th anniversary of death 2024



LET'S KEEP IN TOUCH!

Visit us on Instagram, Facebook, and Youtube. You can find Carus recordings on Spotify.



SAVE THE DATE

In 2023, the national Conference of the American Choral Director's association will be held in Cincinnati (February 22–25). Furthermore, the World Symposium on Choral Music (WSCM) by the International Federation for Choral Music, will be held in Istanbul, Turkey (April 25–30). Carus will be on site with our own stand and reading sessions. We look forward to meeting you there in person!

SINGING FOR PEACE



How can music help those inflicted by war? While we may feel powerless to prevent the atrocities that continue to take place in Ukraine, we can at least turn to music to express our solidarity with its victims and our desire for peace. In Carus's catalog, we offer numerous works on themes of peace and hope suitable for choirs of all types. www.carus-verlag.com/en/spotlight/singing-for-peace/

CARUS HIGHLIGHTS



50 years of Carus – 50 years of passion for choral music, which we share with you. For the Carus anniversary year, each month in the CARUS blog prominent choral directors present their personal highlight from five centuries of choral music. Read what Ton Koopman, María Guinand, Sir John Eliot Gardiner and Frieder Bernius have told us about their favorite works....



LEADING VOICES IN UTRECHT

It was an honor for us to attend the first Leading Voices event, organized by the European Choral Association. We took great pleasure in meeting many choral directors from across Europe. Thank you for your interest!

Jan Schumacher at a Carus Reading Session in Utrecht.

Günter Graulich

Choral director & music publisher



Günter Graulich
in his element.

On June 3, 2022, the 50th anniversary of the founding of Carus was celebrated with a festive gala concert at the Stuttgart Musikhochschule. Günter Graulich (b. 1926), publisher, church musician, music director and educator, and his wife Waltraud founded Carus-Verlag Stuttgart in 1972. They have developed the company into one of the most important choral music publishers worldwide. He conducted the Motettenchor Stuttgart which he founded for over 50 years. For over four decades he was responsible for the Carus publishing program. We talked with him about the birthday of Carus.

What led to the founding of Carus Verlag at the beginning of the 1970s?

Günter Graulich: I needed sheet music for my choir which I couldn't obtain anywhere. Even around 1970, well over two decades after the Second World War, you could hardly purchase music for choirs except for a few popular vocal scores. Important works were still not available – choirs borrowed and lent music from old stock. Publishers were slow to recover. As a freelance editor for Hänssler-Verlag I edited works by Heinrich Schütz, cantatas by Dietrich Buxtehude, and motets by Johann Sebastian Bach.

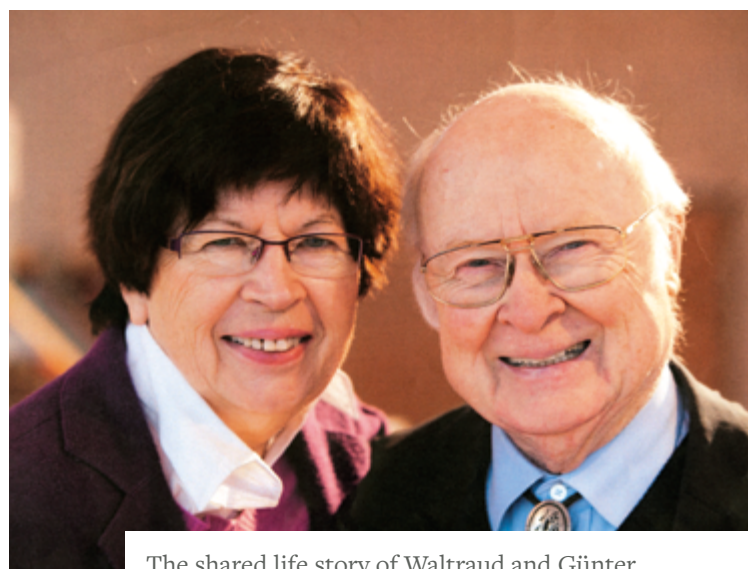
At this time I planned a concert with my Motettenchor with works by Antonio Vivaldi. But the sheet music was not available. The famous *Gloria* was available from Ricordi, but only in an edition by Malipiero, who had radically altered the musical text (as my comparison with the autograph score in Turin revealed). I offered Friedrich Hänssler an edition of the *Gloria*. He turned this down as he had no interest in Latin church music. But he advised me to publish the work myself. This is what happened, leading to the founding of a publishing company. The editorial experience I had gained at Hänssler came in useful. Right away, this first Carus edition became a bestseller and made further things possible.

Carus – what does the company name actually mean?

The name comes from the Latin and means kind, dear, valued – in our case a clearly-presented edition based closely on the sources.

You founded the company together with your wife Waltraud Graulich. What was the division of roles between you?

My wife was responsible for the management, and I for program planning and production. In a two-person company each person basically has to do everything: preparing the manuscript, proof-reading, and preparing works for print, right up to dispatch. Incidentally, for the first eleven years we did this with no employees. But in 1983 we hired our first member of staff because we couldn't manage on our own any longer. This was the extremely capable and experienced Reinhold Lechler.



The shared life story of Waltraud and Günter Graulich is closely linked with choral music. They met in the Leonberg Junger Chor. After founding the publishing company in 1972, he was responsible for the publishing program, and she worked as managing director, which she remained for over 49 years – a true success story!



The *Mass in B minor* with the Motettenchor Stuttgart, performance in Tlaxcala Cathedral, Mexico conducted by Günter Graulich, 1977.

What significance did the Motettenchor Stuttgart, which you founded and directed for 50 years, have for Carus?

As conductor of the Motettenchor I was responsible for sourcing the sheet music required which fitted with the choir's program. In the early years, the music still had to be copied out. My wife and members of the choir helped me with this. Later on, the choir also frequently sang from hand-written Carus proofs.

After the Second World War, Romantic choral music had disappeared from the programs of publishers and choirs. But it interested me then. As well as Distler, Pepping, David, and Bornefeld, in my work with the choir I focussed on the Romantics with Brahms, Schumann, Herzogenberg, Reger, and Rheinberger. Some things were still unpublished, including 39 first editions of works by Mendelssohn. In order to give other choirs an idea of what our discoveries sounded like, the Carus label was launched, firstly with LP records, until records were replaced by CDs around 1980. Some of these recordings were made by the Motettenchor for SWR – using new Carus editions of course.

This time also saw the beginning of a close and productive collaboration with Frieder Bernius and his newly-founded Kammerchor Stuttgart.

With Bernius and his Kammerchor it was possible to achieve a professionalism in choral recordings which had already long existed in the orchestral realm. Soon CDs were in demand as far afield as America, something which was also reflected in growing sales of the sheet music. An important focus in these recordings was Mendelssohn's vocal music, using our critical editions.

How did it come about that a publishing company with an emphasis on Protestant music also became involved in publishing Catholic church music?

In 1994 Carus published the *Freiburger Chorbuch* with music for Catholic worship, a publication which was widely adopted. It was edited by the Department for Church Music of the Archdiocese of Freiburg. And so the Carus catalog expanded to include Catholic choral music, and later organ music too.

The editors went on to enrich the company's publishing program with their ideas. A further important collaboration has been with the Department for Church Music in Salzburg. Its then director Armin Kircher, who sadly died far too young, was an editor of important anthologies published by Carus.

Another important milestone in the company's development was the acquisition of Hänssler Musikverlag in 1992. How did this come about?

In the years after the company was founded, Carus editions were promoted and supplied by Hänssler Musikverlag. That was a stroke of luck, because Hänssler had storage facilities and good promotion, and had access to established distribution channels, including abroad. In 1972 Hänssler included the still-unknown Carus-Verlag in one of the 50 series in its catalog and – most importantly – listed it under the



Bach's *Christmas Oratorio* with the Junger Chor Stuttgart (later Motettenchor Stuttgart) in 1955 in the Stadtkirche Leonberg.

It was pure coincidence, but a very happy one. In summer 1972, in the middle of his degree studies, Frieder Bernius moved from a Stuttgart suburb to the west of the city, just half a kilometre from the Graulich family home and the Carus Verlag head office. And out of this an extremely productive collaboration grew!



Günter Graulich with Clytus Gottwald, whose many works enrich the Carus contemporary repertoire.



Visit to the publishing house in Stetten (2009).
From left to right: Günter Graulich,
Andreas Keller (Internationale Bachakademie),
Johannes Graulich, and
Sven David Sandström (Sweden).



A great honor: in 2009 Günter Graulich was awarded the Distinguished Service Cross of the Federal Republic of Germany for his outstanding achievements in publishing.

name Carus. Hänssler's main focus lay in the 17th and 18th centuries, and Carus's in the 19th century and later. In this way, it was possible to avoid duplications in the program and the acquisition of Hänssler editions by Carus took place seamlessly; the catalog doubled in size practically overnight.

As well as choral music, the nurturing of German folk song is something which is important to you. How did that come about?

When I was growing up and in the family I encountered folk song in a natural way, and even more so as a music teacher and choral director. Folk song also features in the Carus publishing program. The first important publication in this genre was the *Lore-Ley* choral collection in 2006. The catalyst for this collection of 147 folk song settings was the complaint of many jury members at the Deutscher Chorwettbewerb (German Choral Competition) that they heard the same folk songs presented time and time again. For this project we asked many composers from all over Europe to write new settings of well-known German folk songs. The book soon sold out, and had to be reprinted several times.

The first Carus complete edition was devoted to the Liechtenstein composer Josef Gabriel Rheinberger. Was Rheinberger already well-known back then?

Yes, but only his organ works were played. Even the famous *Abendlied* "Bleib bei uns, denn es will Abend werden" was practically unknown amongst choirs in the 1980s.

In my own work with choirs, Rheinberger's unaccompanied choral works had enjoyed a secure place in programs for years, something which was also noticed in Liechtenstein. And so, through an introduction by Harald Wanger, the idea of a Rheinberger Complete Edition came about, made possible thanks to financial support from the Government of the Principality of Liechtenstein. However, those commissioning the work set us a very ambitious timetable: the edition of over 50 volumes was to be completed in 10 years – an enormous time pressure. Rheinberger's music has enjoyed a major international breakthrough thanks to this critical Complete Edition, and through Bernius's prizewinning recording of the eight-part *Cantus Missae* in 1989. Without any doubt, this Mass is a high point in the repertoire of German Romantic choral music.



The Rheinberger Complete Edition laid the foundation for the revival of a composer's work which had long been forgotten. The edition was successfully completed in 2009.

Let's stay with the popularity which the company has achieved. How do you explain this success?

It's difficult to say. Perhaps it's because Carus has succeeded in orientating its program closely towards the needs of choirs. And we have found gaps in the repertoire which we have been able to fill. Perhaps we therefore also have personal connections with very many choral directors and their choirs because we come with specialist background knowledge. Our publication programs are successful with choirs.

As soon as it was financially possible after the company's founding, we gradually employed up to ten musicologists as editors. They take responsibility for the content of our editions and ensure aesthetically-pleasing musical notation plus printing quality. In editorial terms, we endeavor to remain as close as possible to the composer's intentions. Our editors are specialists in the respective composers and their time. We completed the move to digital music setting very early on.

We work with Korean music setters; one of them is the director of our Production Department in Stuttgart. She learnt the craft of engraving in Seoul and has worked for us for over 30 years.

Carus editions are now used by choirs throughout the world. How has that been achieved?

In America and also in Canada, my wife and I personally presented displays of sheet music many times at the major choral directors' conferences from 1973 onwards. These were the National Conferences of the American and Canadian Choral Directors Associations. They took place at different locations in North America and were attended by thousands of American choral directors. We also met Breitkopf & Härtel and other publishers there. There is no comparable exhibition of sheet music by choral music publishers in Europe. We have also taken part in the World Symposia of the International Federation for Choral Music (IFCM), which are held every three years at different locations worldwide. At these gatherings we have met many choral directors, taking orders from them and gaining inspiration for expanding our catalog. And of course we used these trips to visit music retailers and make them aware of the Carus catalog.

The model: in the evening from the airport by hire car to the hotel, the next day visits to music retailers in the region. In the evening, fly on to the next city. Da capo. On all our trips my wife and I learnt how many choral directors, church musicians, school musicians, and conductors from all over the world appreciate our work and order our music editions.



Always on the road for Carus: the World Symposium on Choral Music, Copenhagen (2008). From left to right: Günter and Waltraud Graulich, Maya Shavit / Israel, Michael J. Anderson / USA, María Guinand / Venezuela, André de Quadros / USA, Johannes Graulich, and Jean-Claude Wilkens / France.



Waltraud Graulich in 2016 on her 80th birthday, with Günter Graulich and Duck-Ja Shin. She was responsible for Carus's business affairs for almost 50 years.

Church music director Günter Graulich (b. 1926) is a teacher, school and church musician, and together with his wife Waltraud Graulich, he founded Carus-Verlag. In 1951 he became conductor of several choirs, which later became the Motettenchor Stuttgart – "his" choir, which he conducted for 50 years. With the choir he gave numerous first performances, radio and TV broadcasts, and went on concert tours to the USA, Canada, Mexico, France, the UK, and Eastern Europe. Always at his side: his wife Waltraud Graulich (b. 1937), also a teacher, enthusiastic choral singer, and piano accompanist. They married in 1960 and have four children, Markus, Ute, Martina, and Johannes. In 1972 Waltraud and Günter Graulich founded Carus-Verlag. Günter Graulich was responsible for the Carus publishing program for four decades, whilst Waltraud Graulich managed the business side, joined from 2001 by their son Johannes.



“It is good that Günther Graulich followed his publishing instinct, as where would we be today without this music!”

As early as 1980, Günther Graulich approached me with the plan of recording several of Felix Mendelssohn's choral works after he had heard the Kammerchor Stuttgart in concert. At that time, Mendelssohn was still deemed a “not very profound” composer. Because his compositions brought together Baroque and Romantic styles, they were often performed in a too turgid manner. So our plan was quite a gamble! Indeed, my enthusiasm for Mendelssohn that started in the 1970s went against the grain of the time. But under Günther's editorial

direction and through our recordings, we gradually worked through Mendelssohn's vocal works. It was only shortly before Mendelssohn's 200th birthday that we finished the complete edition and recordings. What remains to be said is that it is good that Günther Graulich followed his publishing instinct, as where would we be today without this music!

Prof. Frieder Bernius, Conductor

“I think this is the beginning of a wonderful friendship”

“I think this is the beginning of a wonderful friendship”, says Rick, played by Humphrey Bogart, at the end of the famous Hollywood classic “Casablanca”. Likewise, the first collaboration between Carus and the Office for Church Music of the Archdiocese of Freiburg in 1992 on the Freiburg Choir Book was also the beginning of a wonderful friendship. But friendships need to be nurtured, and so the

Office with Carus have published eight more editions – and there is no end in sight to this friendship.

Diocesan Director of Church Music Godehard Weithoff, Director of the Office for Church Music & Prof. Dr. Meinrad Walter, Deputy Head of the Office for Church Music Archdiocese Freiburg

“The essence of trust and appreciation”

50 years of Carus Verlag – an anniversary like no other? Well, for me it activates all four senses: I smell coal dust in the coal cellar of Günther Graulich's parental home, I hear music on the publishing house's YouTube channel, I see complete editions of works by beloved composers, and I taste the essence of trust and appreciation. I have experienced this taste myself. From our first meeting in Gebelsbergstraße, where the sofa almost swallowed me up, to our recent meetings, which unfortunately are becoming more and more rare. Günther, together with his energetic wife Waltraud, fulfilled the task of the publisher wonderfully: attentively listening,

empathetic, constructive, persistent, patient, and, last but not least, warmly affectionate. Thank you both for the publication of wonderful church music, which you have given to so many music lovers and to posterity.

All the best wishes for the choral-musical future of the publishing house

Friedhi Trüün, Vocal Educator / Voice coach for children and teenagers



Easy to read, clear, and elegant

The publishing house's visual identity

Since its founding, Carus-Verlag's visual identity was significantly influenced by a person who is probably not known to many Carus customers: Swiss graphic designer Paul Weber (1933 – 2021). As a friend of the Graulich family, he developed the Carus logo that still appears on all editions, letterheads, flyers, and catalogs. The publisher's house font, the easily readable, clear and elegant typeface, also stems from his personal recommendations.

The sans serif antique typeface was developed by Weber's teacher, the Swiss lithographer Hans Eduard Meier. Weber's graphics distinguished Carus-Verlag's Urtext editions for several decades. They have since been replaced by a simpler, monochrome design developed by Werner Böttler. The logo and typeface are still in use today and have stood the test of time!



The publishing house

From Stuttgart-Heslach to the Filder plain

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The publishing house



The office space in Stuttgart-Heslach:
Hans Ryschawy and Earl Rosenbaum.



Inauguration of the exhibition hall, 1997. Günter Graulich
with architects Michael Beller and Hans Joachim Möckel.

The Carus publishing house was first located in Stuttgart-Heslach, in the basement of the Graulich family home. After a stopover in Stuttgart's Pelargusstrasse, where the premises quickly became too small following the takeover of the Hänssler sheet music program, Carus moved to its present quarters outside the city in 1992.

Here, on the Filderebene, in the rooms of a former carpenter's workshop, all departments are now housed under one roof – from the editorial office to delivery. Events ranging from staff sports to the Workshops of the "Stuttgarter Choratelier" are held regularly in the light-flooded event hall.



The publishing house in
Leinfelden-Echterdingen today.

Singing is at the heart of our mission at Carus



Since joining the family firm in 2001, Johannes Graulich, whose previous career was in medicine, has made his mark on Carus-Verlag. We spoke to him about projects close to his heart and milestones in the history of Carus.

11 questions to paediatrician & publisher Johannes Graulich

1 You were a paediatrician at the renowned Charité Hospital in Berlin before changing direction in 2001 to Carus-Verlag, which your parents founded. That's a really unusual change of direction.

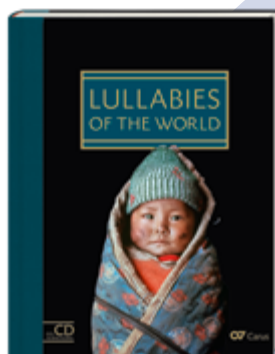
Johannes Graulich: Yes, my parents' request was a surprise to me at the time. After several years in medicine I was ready to take up a new challenge. Music, and especially choral music, had appealed to me throughout my life, so in that respect it wasn't a completely new start. And I had practically grown up with Carus in the family.

development than singing and active music-making with other children? Unfortunately the situation in many choirs, especially in children's and youth choirs, is alarming, as we learned from the ChoCo Study about the situation of choirs in times of corona which Carus co-initiated in 2021. After the end of the pandemic we need to quickly succeed once again in offering children an excellent range of opportunities for choral singing.

2 In 2009 Carus and SWR launched the Liederprojekt, a charitable project devoted to singing with children. Presumably this is something close to your heart as a paediatrician?

Because singing and active music-making are so important for health, as a paediatrician it was a particular concern of mine to promote singing with children. As many studies have shown, singing strengthens community spirit and self-confidence. As well as language and articulation skills, singing also promotes artistic expressiveness – and lifts the mood!

Through the corona pandemic this topic has become even more relevant, because singing together – alongside many other activities – disappeared overnight. Many children have been harmed by the pandemic. Free time is mainly filled with digital media, instead of with “real experiences”. A development which worries me. What could be better for encouraging children's cognitive, emotional, musical, and social



The LIEDERPROJEKT in numbers

over 250,000 song books sold

www.liederprojekt.org – a free song archive with over 630 songs

11 high-quality song books with singalong CDs, 14 choral collections, 23 CDs, 7 voice and piano / instrumental volumes

Recordings by over 100 singers and many children's and adult choirs and instrumentalists

over 465,000 Euros donated to date to projects which support singing with children.

3 Does music for children play a greater role since you became Managing Director?

Actually, music for children has always been important to Carus. I see it as a key activity for us as publishers. Over the last 20 years the Landesmusikakademie Ochsenhausen has developed into an important partner and generator of ideas. This collaboration resulted in our multi-volume school choral collection series *chorissimo!* which supports singing in schools – from unison singing in kindergarten, through beginning to sing in parts in primary school choirs, to more ambitious choirs in secondary schools.

We have also published very successful material for children's church choirs, such as the two-volume *Freiburger Kinderchorbuch*. I also see our efforts to offer attractive repertoire for children's choirs and youth choirs in working with versatile composers, such as the Berlin composer Peter Schindler whose works are published by Carus.



The Berlin composer Peter Schindler. His compositions for children's and adult choirs are real classics in the Carus catalog.

4 In 2017 the "Bach vocal" project, the complete edition of Bach's sacred vocal works, was published by Carus. This was presumably one of the biggest editorial projects ever undertaken by the company?

The sacred vocal works of Johann Sebastian Bach are so extensive that it was a challenge for Carus to publish his output in new Urtext editions which reflect the current state of Bach research. And it wasn't just a question of publishing the conductor's scores, because for each work we also published the complete materials for all musicians involved in a performance.

We are particularly experienced in this field of scholarly-critical music editions; Carus has published vocal works by

composers from five centuries in modern Urtext editions. I am thinking here of vocal works by Monteverdi, Schütz, Mozart, Haydn, Brahms, Mendelssohn, Schubert, Fauré, Puccini, and Verdi. But the Bach project had a quite new dimension because of Bach's extensive output of cantatas, with around 200 surviving works. The productive realm of Bach research is constantly making new discoveries, and editions have to be adjusted as a result of this. Here, we benefitted from an intensive and long-term collaboration with the international center for Bach research, the Bach Archive in Leipzig.

Not only in terms of Bach was it a tremendous stroke of luck for Carus that we succeeded in attracting Dr. Uwe Wolf, one of the leading Bach scholars from the Bach Archive, to Stuttgart in 2011. He has been Chief Editor at Carus since 2011, succeeding my father Günter Graulich.



A memorable moment in the company's history: the presentation of the Bach box sets in the Bach Archive Leipzig in December 2017 with many who were involved with the project, and friends of the company. In the middle – with the weighty box sets – Editors Dr. Ulrich Leisinger and Dr. Uwe Wolf.

5 You have further expanded the Carus CD label. What were your strategic considerations in doing this?

Again and again in our researches, we come across unknown, but excellent choral works by composers which are unjustly not performed; for example, works by Lili Boulanger, Louis Spohr, Jan Dismas Zelenka, and Gottfried August Homilius. The last of these, a student of Johann Sebastian Bach and Kreuzkantor in Dresden, left an impressive body of motets and cantatas which was, however, barely known. After publishing these highly interesting works in critical editions, we wondered why Homilius was still hardly ever performed. But then several recordings, coupled with the Carus music editions, helped these works to achieve a breakthrough, especially the interpretations of his motets by Frieder Bernius.

Another main focus has been on the major complete recordings, such as the recording of all Felix Mendelssohn Bartholdy's sacred choral works with Bernius' Kammerchor Stuttgart, and the complete recording of the works of Heinrich Schütz with the Dresdner Kammerchor conducted by Hans-Christoph Rademann. As well as the major works, which are frequently performed, there are real discoveries of works which are largely unknown but are of similar quality. It is precisely this approach which distinguishes Carus from other publishers: we don't just concentrate on music editions of the well-known top works, but show the full breadth of vocal compositions of the preceding centuries – we want to make these audible too.



Carus on the international stage: Chunlung Lin (Pana Musica) and Johannes Graulich at the Music China fair (2006).

6 Carus has also produced surprisingly good recordings for children.

Yes, in the area of music with and for children, the starting position was different again. There are lots of recordings, but often with little appeal. But children, too, deserve musical productions of a world-class level. Out of this conviction came the recordings of 42 of the most beautiful lullabies, a project which was initiated by the singer Cornelius Hauptmann.

These were the basis for the LIEDERPROJEKT, a charitable project which we realised with SWR. Famous singers, top-class choirs and vocal ensembles, and lots of children have recorded lullabies, children's songs, Christmas carols, and folk songs. Beautiful song books with illustrations by Frank Walka were created, as well as numerous new piano and choral settings by over 100 composers and arrangers. At liederprojekt.org a high-quality, non-commercial, digital song archive has been created, like no other I know. And all of this has been enthusiastically received.



Here, nobody had any idea what a success story the LIEDERPROJEKT would become. Presentation of the Wiegenlieder volume at the Frankfurt Book Fair in 2009, with many who were involved in the project. Back row, 3rd from left, the singer and initiator Cornelius Hauptmann, on the right next to him Frank Walka, illustrator of the successful song books.



A great honor for the LIEDERPROJEKT: an award as part of the "Germany. Land of Ideas" initiative from the President of the Federal Republic of Germany, presented by Minister-President of Baden-Wuerttemberg Winfried Kretschmann to Dagmar Munck (SWR) and Johannes Graulich.



Three Carus personalities: Günter and Johannes Graulich with Uwe Wolf. Wolf, a musicologist and previously an editor for Carus of many years' standing, took over as Chief Editor from Günter Graulich in 2011.

**7 How has the company changed over the last years?
Has the core business changed in the face of increasing digitisation in everyday life?**

We all spend several hours a day using digital technology, whether it be at work or at home, on a smartphone, PC, or tablet. That automatically changes the expectations of a modern music publisher. We still enjoy our greatest successes in the area of music editions. But we are also in mid-transition to an increasingly digital media business which, as well as music editions, also offers many other products for choirs, both analog and digital. In this process, high-quality music editions will never lose their importance!

8 Now the company's 50th anniversary is just around the corner. What are the company's main areas of focus, and what remains ongoing, depending on corona?

At Carus we have always used our success to invest further in expanding our program. And with this approach we have really come a long way: we have published music editions of over 45,000 choral works.

In Urtext editions, Carus already has a unique position internationally because of the range and quality of our catalog for choirs. The vocal works of Monteverdi, Bach, Mozart, Haydn, Beethoven, Mendelssohn, Schubert, Fauré, Puccini, Verdi, and many others are published by Carus in modern Urtext editions. Our library of vocal scores, with over 750 editions, is unrivalled worldwide. At the moment we are focusing intensively on the choral music of Bruckner, the next important anniversary, and Handel, whose oratorios represent a treasure trove for choirs. We are also very active in the area of contemporary vocal music.

And of course, much remains to be done: the program of digital editions needs to be developed, other important works are still not in our catalog, much remains to be discovered – and every edition has to be kept up-to-date. There is therefore a wish-list which is unfulfilled, and also some projects which have had to be postponed because of the pandemic.

9 In 2015, Carus opened up a new business area with the launch of carus music, the choir app, a practice aid for choral singers. Can such an investment by a specialist publisher, not aimed at the general public, pay off?

Our practice aid for choral singers has been enthusiastically received by choirs, and reached break-even after three years. There is a real need for this, mainly from singers missing rehearsals, but also because of an increasing number of project-based choirs. We have recently relaunched the app as a browser-based version, so that practising is possible not only with smartphones, but on all devices which have a browser.



Carus presents its first app carus music for choral singers at the International Music Fair in Frankfurt, 2015, with NMZ Chief Editor Dr. Juan Martin Koch. An important step in digitisation and a great success.

10 With all these successes and exciting publishing activities, do you sometimes miss medicine?

Yes, absolutely! My profession of paediatrician is my passion, but unfortunately I have hardly been able to practise this for several years. On the other hand, I am really proud of what we have achieved as a business and of how Carus has established itself in the top rank of vocal music publishers worldwide. We have been able to inspire many choral directors, church musicians, and school musicians, and have also received much acclaim internationally. In 2018 the media manager Ester Petri joined Carus as Managing Director. She has brought fresh inspiration to the company and takes the pressure off me enormously so that I can once again see my small patients.

11 Which vision do you have for the future of Carus music publishers?

Without doubt Carus will continue to develop its main focus, choral music. Right from the beginnings of Carus, we have sought and established a dialog with choral conductors from all over the world. This is now to our advantage, for closeness to customers and service are key factors in our success. But Carus doesn't only stand for choral music, but for singing in general. Getting people to sing, making singing in every form easier and improving it – that is at the heart of what we do, it's our mission. Vocal music is of enormous significance to our staff and members of the Graulich publishing family. And with a glance at our 50th anniversary, and hopefully towards the end of the pandemic, we have lots to do.



Ester Petri and Johannes Graulich – jointly responsible for the Carus-Verlag business since 2018.



Reception at the conclusion of the Schütz Complete Recording in 2019 with Hans-Christoph Rademann (2nd from right) and several colleagues involved in the project.

Dr. Johannes Graulich (b. 1967) studied medicine at the Freie Universität Berlin and the University of Washington, USA and subsequently qualified as a specialist paediatrician at the Charité Hospital in Berlin. In 2001 he joined Carus-Verlag, and since 2003 has been Managing Partner. He is a member of the German Society of Paediatrics and Adolescent Medicine, and a Board Member of the Neue Bach-gesellschaft. He is involved in the Copyright Collection Society VG Musikedition, the German Music Publishers' Association, and GEMA.

“Choral music is now unimaginable without Carus-Verlag”

I would like to warmly congratulate Carus-Verlag on your 50th birthday! Günter Graulich approached me over 20 years ago during the Marktoberdorf Choir Competition and said, “I want to make CDs with you!” This conversation later led to the Schütz Complete Recording by the Dresdner Kammerchor under my direction. All I can say is, what entrepreneurial vision.

Choral music is now unimaginable without Carus-Verlag, they are simply indispensable. We are grateful for this, and wish you all the best and great success for the next 50 years!

Prof. Hans-Christoph Rademann,
Internationale Bachakademie Stuttgart



“a masterpiece of publishing”

A collaboration lasting over three decades links me with Carus. I have been constantly delighted that the publisher has always been open to projects which are off the beaten track. So in 1990 I was able to publish a newly-discovered motet by one “Cugino Bach”, in 2002 Bach's *St John Passion* in all its surviving versions, followed later by

works from Bach's music library and the W.F. Bach Complete Edition. The comprehensive documentation of the Bach family's output is a masterpiece of publishing.

Prof. Dr. Peter Wollny, Leipzig Bach Archive

“an extremely fruitful combination”

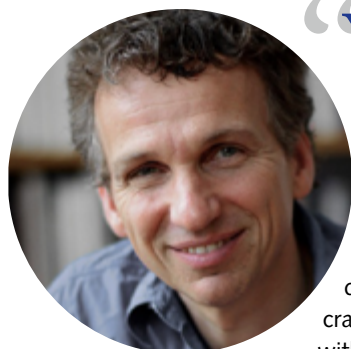
The publication of the *chorissimo! orange* choral collection in 2008 marked the beginning of an intensive collaboration between the Landesakademie and Carus. A choral-pedagogical concept developed out of a close exchange of ideas. It now covers the age range from Kindergarten to secondary level II, and in its approach, it meets the standards of modern choral work both in and out of school. In the *chorissimo!* series,

Carus's high editorial skills combine with the Akademie's modern pedagogical expertise – an extremely fruitful combination, and a really enjoyable one too! Here's to many more joint projects!

Prof. Dr. Klaus K. Weigele,
Landesakademie für die musizierende
Jugend in Baden-Wuerttemberg



“YES, I've come to the right publisher”



Once upon a time, back in the last millennium, Günter Graulich explained to me in detail how he flew to Korea in the early years of Carus to recruit Mrs. Shin for the sheet music production department. I simply thought, “What a crazy guy. He flies to Korea to do business without speaking a word of Korean.” I met his son Johannes for the first time at Midem in Cannes in 2001. In the evening there was

a celebration and everyone had to down a glass of beer. When it was Johannes's turn he didn't hesitate for long, and drank a large beer in front of my Korean friends and musician colleagues. When loud respectful applause erupted, I thought to myself: YES, I've come to the right publisher. And that was it.

Peter Schindler, composer and musician

Carus today

Carus not only always has an open ear for the needs of choral directors, no. Carus also has an open door. Really. When Corona isn't bringing social life to a standstill, choral directors regularly visit to browse through our program in peace and quiet. And on tours through the publishing house, for example on Open House Day or during the Stuttgart Choratelier, there are always fascinating insights into the varied work of a music publisher. And when choral directors pass between the impressive high bookshelves which hold the sheet music treasures, all their hearts beat that little bit faster ... In the following pages we invite you to look over the shoulders of our Carus staff at work.

The team behind the music editions

Strategy discussion with the extended management team:
Iris Pfeiffer (Business Development & Marketing),
 Managing Director **Ester Petri**,
Marit Ketelsen (Sales Department & Customer Services),
 Publisher **Dr. Johannes Graulich**, and
Dr. Uwe Wolf (Program & Rights / Licensing)



Ulrike Störzer,
 Secretary to the
 General Management,
 heart and soul of
 the publishing house
 (alongside many others)
 – and responsible for
 everyone's well-being
 at events. Where would
 Carus be without her?



Whether it's an editor's contract or a license agreement,
Adelheid Dücker and **Gabriele Kolloch** ensure all Carus
 contracts are legally watertight.



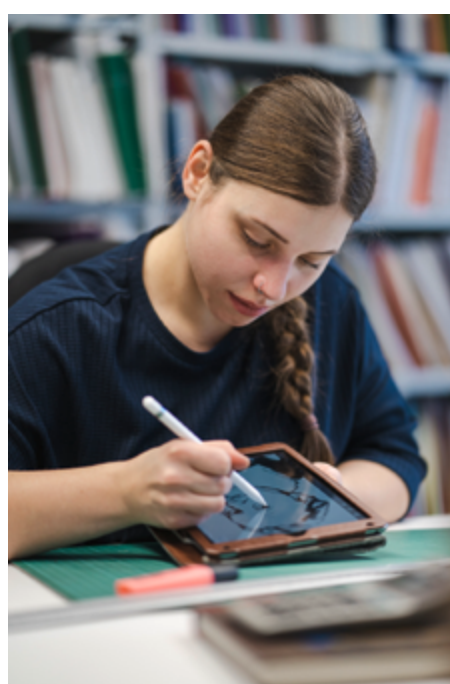
Here the editorial team discusses submissions for the Best Edition Prize 2022:
Dr. Barbara Mohn, Julia Rosemeyer, Barbara Großmann, Sabine Bock, Dr. Uwe Wolf, and Charlotte Mohns.



Responsible for the top-quality Carus music engraving:
Duck-Ja Shin.



Casting a critical eye over all aspects of production: **Hans Martin Saecker.**



Designer **Nadine Kristen** makes her mark on many Carus printed products with her creative graphics.



Carus Urtext editions?
The production responsibility of **Nelly Kolar.**

Magazine, newsletter, app, webshop, trade fair presentation materials and much more besides – the varied life of Business Development & Marketing:
Iris Pfeiffer, Miriam Wolf, Marion Beyer, and Anna Bockisch.



Dr. Reiner Leister is responsible for the Carus Label and for liaising with choral directors all over the world.

We're always receptive to our customers' wishes: staff from Customer Services: **Gisela Schlecht, Conny Sigel, and Susanne Weiler.**



Your experienced contact for rental materials:
Sarah Schweiger.



The app carus music isn't functioning as it should? In this case, our support (**Lorenz Adamer** in the photo) is there to help with advice.



Every despatch note goes through her hands: **Cindy Förster** is Head of Distribution Services.



In the in-house print shop Carus can fulfil customer orders quickly and reliably – and offer a wide range of products which are always available: **Venija Vignjević** is in charge of the printing presses.



Every parcel safely and carefully packed and despatched by the Distribution team. Here: **Monika Müller, Jasmin Keller, and Roland Steck.**



Many, but not all, of our colleagues were able to attend the photo session. Missing **Anja Braun, Achim Früh, Ilona Graf, Sebastian Hammelsbeck, Susanne Keck, Fabio Mangiameli, Anette Martin, Alicia Meier, Hazel Rowland, Ulla Sachse, Renita Steinwand** and **Ute Weber-Steinbach.**

Carus *Quo vadis?*

Ester Petri &
Uwe Wolf in conversation

What does Carus mean to you? How do you see the future of the company? Ester Petri and Uwe Wolf in dialog. Over the last few years both have had a considerable influence on the development of Carus – Ester Petri as Managing Director alongside Publisher Johannes Graulich, and Uwe Wolf as Chief Editor, succeeding Günter Graulich. Neither Petri nor Wolf is related to the Graulich publishing family, nevertheless they endeavor to maintain the good traditions of the family business – and at the same time to make the company fit for new challenges!

Ester Petri Carus is 50. A good moment to stand back and consider how we can use this experience for our future. For there have been many successful, inspiring, wonderful times, but of course sad moments, and not least with the corona pandemic, a challenge which nobody could have thought possible. I have been at Carus for just three years. Uwe, for you it's a few years longer. Why did you decide back then to become Chief Editor at Carus?

Uwe Wolf It was for a combination of reasons. I had just completed two terrific projects in Leipzig: the new edition of the *Mass in B minor* for the NBAREV, the revised edition of the New Bach Edition, and the redesign of the Bach Museum which I was able to work on with the museum team. Both of these were unique projects after which you ask yourself, what can follow that? And around this time Günter and Johannes Graulich asked me whether I could envisage coming to Carus. Günter had already mentioned this on various occasions, but now the right moment had come and he tempted me with new tasks, a new area of responsibility, and an exciting range of tasks. And Carus is about Bach, about editing, and always about communication, amongst other things. So in fact, it was nothing new,

just under different conditions. It was quite different for you, Ester, because you come from a different field from choral music or musicology – what does Carus represent for you? And what do we need more of for our future – or the opposite?

When and how can digitisation succeed in a print-based business?

Ester Petri Even before I began at Carus, their clear focus on choral and vocal music impressed me. Carus always stands for excellence, which is in no way meant to be elitist, but always in the sense of the best possible support for choirs and choral directors worldwide. Our aim is to make their work as comfortable as possible, so that they can concentrate on the essential – shared musical experiences!

I originally came from the audio-visual sector and in the years before I joined Carus, I worked intensively on the characteristics of the cultural and creative industries and how they are the drivers and creative implementers of digitisation. When and how can a media company – specifically Carus-Verlag – succeed with digitisation? This is my insight: there is no magic recipe, but through its close and intensive contact with the leading players in the world of choral music Carus holds an important key in its hand. This interaction with Carus takes place in many places, and the central question is always what repertoire choirs need, and how it is most useful to them.



Uwe, every day you and your editorial colleagues have the challenge of editing interesting and musicologically-up-to-date editions so that they are easy to use in performance. How often do you tear your hair out to achieve this? Or do you have a secret magic recipe?

Urtext at Carus – created from experience, for practical use

Uwe Wolf No, there are no magic recipes; that would be boring. How a musical text is constituted from given sources can be very varied, and our editors have different approaches and different emphases. Each time it is always an exciting process to select the right sources from what has somehow randomly survived. And when the authoritative source(s) is/are determined, the “Urtext”, or original text is revealed. Then the “tearing the hair out” begins at our end, that is the critical evaluation: how much do we need to intervene so that the musical text is consistent within itself, without at the same time restricting the performers’ latitude – that’s always a balancing act in which every editor has different priorities and introduces new aspects. Our task is to extract the scholarly and musical-practical needs in equal measure. And no work of music can be performed with just a good score. Performers need parts (with good, or at least the most practicable page turns), a vocal score, often a chorus score, translations, pronunciation aids, practice aids ... Not all of these are always needed (or possible), but a score alone will never be sufficient. This then involves the whole company: a good musical text also calls for beautiful music engraving and the right paper, the texts require good translations – up to audio recordings and practice aids. And the editions need to be supplied to the customers.

And of course we don’t always hit the mark. But we keep in close contact with our customers, invite choral directors to a choral workshop at our publishing house every two years. In addition we are present at events such as chor.com or the American ACDA Convention, and our colleagues in Customer Service are available for advice daily. Our ears and eyes are always open for what the choral world needs.



Ester Petri I completely agree. And the feedback that we get in Customer Services or at events show that we get a very great deal of this right. That is encouraging, particularly when we take a risk with editions which require a large financial outlay. Over the last few years, the choral collections have become more elaborate in terms of production. Here we invest a lot and take a risk. Happily up to now that has very often paid off. We have brought out numerous real “classics”: the folk song collections *Lore-Ley*, the choral collections published in cooperation with the Archdiocese of Freiburg, and many other collections for church choirs. And while our *Beethoven Choral Collection* is still relatively new, it is well on the way to becoming a must-have. The success of such collections depends on many factors, but a decisive one is always a coherent choice from the wide range of possible works. Looking to the future, for me the crucial question is how we can present this input digitally, without having to directly print a whole book. There I see a lot of potential, thanks to our single editions which are available digitally, in combination with themed compilations with commentaries from experts in our CARUS blog.



carus music – an app becomes established

Ester Petri The interesting question here is what the choral scene needs now that is new, or what it will need differently in the future, and how we can use the digital opportunities for this. As an outsider, Carus greatly impressed me a few years ago with the digital practice app carus music, the choir coach. As a publisher steeped in the analog print business, with the choir app Carus succeeded in developing a digital product which is not only innovative, but exactly tailored to the needs of choral singers. The app, developed as an investment in the future, quickly covered its costs. That's great and in my observations of the publishing world, is something really rare. I think it worked so well because Carus was very conscious of the wishes and needs of choral singers. In 2021 we were finally able to respond to an unfulfilled wish: carus music now functions on all devices, that is on PCs and not just mobile end devices.

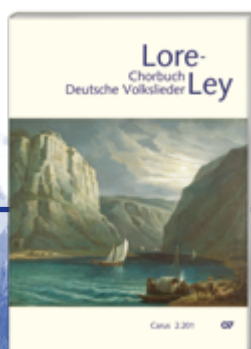
The digital opportunities allow us to make our enormously rich catalog of repertoire easily searchable by choral directors. Hundreds of choral directors from all over the world use the Carus website every day to find information about works and to research suitable pieces for the next concert for their choir. In the past we have regularly received enquiries such as this: I have a rehearsal tomorrow and would definitely like to rehearse Schütz's *Verleih uns Frieden gnädiglich* with my choir. Our Distribution Department is quick, but neither we nor the post can perform miracles. But since 2020 part of our catalog of works (and we are working on expanding the selection) can be downloaded digitally as PDFs. A few minutes after placing an order with us or a music retailer, the music for the choir is sent by e-mail. To print out legally in multiple copies! As well as the sheet music, audio recordings and introductory and singing texts for concert program booklets are available digitally. I am really proud that we can offer this all-round carefree service. We managed to implement this demanding distribution project right in the middle of the difficult corona period. Uwe, what are you most proud of?

Corona – a turning point in the company's history

Uwe Wolf As you've mentioned corona, we can be proud of the fact that, despite everything, we haven't buried our heads in the sand (although I would often have been happy to do that), but we have continued with our publishing program even with considerably reduced resources. We consciously did not set up a special corona program, but prioritised our planned program. Which of the things we find important has become even more important because of corona? An example is our series "Great choral works in small scorings". The series is also important irrespective of corona – and so in these difficult times we have worked on editions which will still be in demand in ten years' time.

In our daily work there are many things which are satisfying: it is particularly pleasing when compositions which had almost been forgotten because there was no available edition can be performed because of our publications, or – as in the case of Homilius – a less well-known composer becomes re-established in concert life. It is also gratifying when we succeed in establishing a new edition of a repertoire piece in the market, that is when we notice that although editions exist, we can still do things differently, often better, with our editors. And I am really proud of my editorial team, a really varied team of people with quite different strengths and very different musical backgrounds who all contribute their abilities and knowledge in a friendly cooperation: from reading unclear cursive writing to the question of whether a double stop works, or which cue notes are the most helpful.

2006



2008



2009



Completion of the Rheinberger Complete Edition

Ester Petri Exactly. When I started at Carus three years ago, I could not have wished for better colleagues – open, considerate, and respectful. In fact, we had various new ideas and projects planned for 2020. But then came the corona pandemic. For us in the company, like so many others, this presented a huge challenge. Until then we had a culture of working closely together. Now we had to disperse all the two- and three-person offices and often send some of the employees to work from home. Our revenue losses were so dramatic that we could only survive thanks to short-time working, drastic cost-cutting in our program, and various state aid programs. I think that we will be able to recover, because in the preceding years Carus achieved a firm place on the choral scene, and our employees in the company have pulled in the same direction magnificently. I have had to demand so much flexibility from them, yet they have remained loyal to Carus. They support each other mutually and all have in mind the common goal of carrying on. Of course we will always do everything we can to ensure that choral music, and thus we as publishers, can quickly put this pandemic period behind us. But I will certainly never forget my gratitude for this solidarity and the great commitment of my colleagues! The cohesion of the choral scene has also helped us as a publisher. That is something I was not previously familiar with. And even amongst competitors there is great cooperation. The crisis has even strengthened collegial exchange.

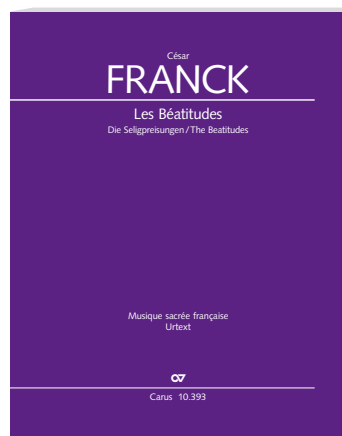
2022 is a very special year for us. We want to celebrate what Carus has achieved over the last 50 years, yet at the same time in 2022 we will still clearly be noticing the after-effects of the pandemic. But naturally we already have lots of plans for the future. We were successful with our application to the funding program “Innovative Business Models and Pioneering Solutions” run by the German Federal Ministry of Economics. This also gives us the necessary starting capital for our next project in the area of digital support for up-and-coming choral directors, which we are developing with Jan Schumacher.

Uwe Wolf For our classical sheet music program, several years ago we decided at Carus to publish all the important choral-symphonic works in modern Urtext editions by the 2022 anniversary year. Corona thwarted this plan, but we are standing by this aim even though we won't achieve it fully by the end of the anniversary year. After Elgar's *The Dream of Gerontius* Bruckner will also feature large over the next few years, and further arrangements will be published in the series “Great choral works in small scorings” and “Choir & Organ”. There will be a new choral collection for choirs with just one male voice part, and new children's musicals are also planned, such as Peter Schindler's new staged cantata *Perpetuum mobile*. A varied program in which many choirs will be able to find their way once more – varied as always, it's just that now we can think in terms of digital as well.

Ester Petri (b. 1974) has been Managing Director of Carus-Verlag since 2018, working with Publisher Dr. Johannes Graulich. She studied Cultural Sciences at the University of Lüneburg. Before working at Carus, she was a Media Manager with several key areas of interest, and worked at the Media and Film Society Baden-Württemberg (MFG), at Swiss Radio and Television (SRF), and at the European culture channel ARTE.

Dr. Uwe Wolf (b. 1961) has been Chief Editor of Carus-Verlag since 2011. A musicologist and historian, he previously worked in Bach research for over 20 years, firstly at the Bach-Institut in Göttingen, and later at the Leipzig Bach Archive. He has long been active as a wind player, performing on instruments from baroque trumpet to cornett.





César Franck (1822–1890)

Les Béatitudes (The Beatitudes)

op. 25 / CFF 185 (fr)

Soli SMsATTBarBB, Coro SATB (div.), Pic, 2 Fl, 2 Ob (Ob II also Eh), 2 Clt, 2 Fg, 4 Cor, 4 Tr, 3 Trb, Tb, Timp, Piatti, 2 Arpe, 2 Vl, Va, Vc, Cb, Org / 125 min ed. Hans Christoph Becker-Foss / Thomas Ohlendorf

César Franck (1822–1890) is now regarded as one of the most important French composers and organists of his time. *Les Béatitudes*, his monumental oratorio setting of the text from Jesus's Sermon on the Mount (Matthew 5,3ff.), is regarded as his most important work and is on an equal footing with the great oratorios of the 19th century. But Franck himself did not live to hear the extremely successful first performance in summer 1891.

With this Carus edition, the *Béatitudes* is published in a modern, thoroughly-researched Urtext edition for the first time. The orchestral scoring is typical of the French orchestra of the time. Both the number of soloists and the size of choir required can be reduced by skilful allocation of the roles. The score offers many practical performance suggestions, based on the editors own experience in trying these out. A new vocal score, prepared with ease of playability in mind, replaces the historic reprint edition previously available from Carus. Ambitious amateur choirs can also perform this magnificent work.

■ Carus 10.393, full score 119,00 € (↓ 107,10 €), vocal score 29,95 €, orchestral parts on loan



George Frideric Handel (1685–1759)

Belshazzar HWV 61 (ger/en)

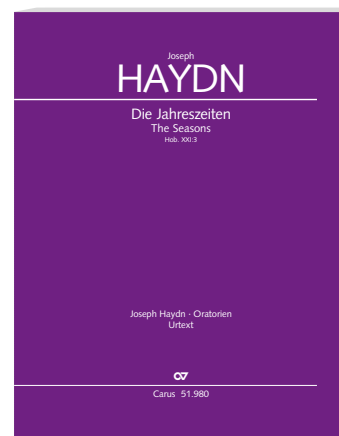
(Edition with all 3 performable versions 1745, 1751, 1758)

Soli SMsATB (1751: SAATB), Coro S(S) AT(T)B, 2 Ob, 2 Tr, Timp, (1758: +2 Cor, 2 Fl dolce) 3 Vl, Va, Bc / 170 min ed. Felix Loy

Belshazzar, with its detailed stage instructions and many short forms such as accompagnato recitatives and arioso, is the most dramatic of George Frideric Handel's oratorios.

The Carus Urtext edition brings together all three performable versions of the work: the one from the first performance of 1745, as well as the reworkings of 1751 and 1758. For the first time, this edition consistently follows Handel's conductor's score, which provides clarity about the numbers which Handel actually performed. Additionally, the edition includes the aria "Lament not thus" which was cut before the first performance. Thus all the choruses and arias composed by Handel for *Belshazzar* are available together, including the late arias "Wise men" and "Fain would I know" which are hardly known.

■ Carus 55.061, full score 139,00 € (↓ 125,10 €), vocal score 35,50 €, choral score ♦ 16,20 €, complete orchestral parts 575,00 €



Joseph Haydn (1732–1809)

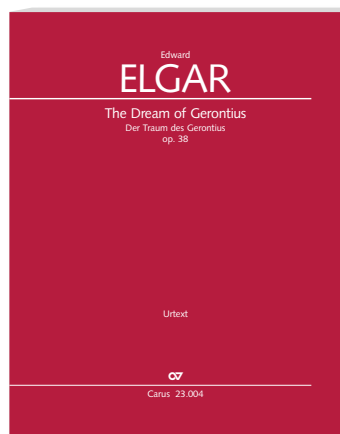
The Seasons Hob. XXI:3 (ger/en)

Soli STB, Coro SATB, Pic, 2 Fl, 2 Ob, 2 Clt, 2 Fg, Cfg, 2 Cor, 3 Tr, 3 Trb, Timp, Perc, 2 Vl, Va, Vc, Cb, Cemb / 130 min ed. Ernst Herttrich

Haydn's great late work in a modern Urtext edition. For this edition the sources regarded as definitive, that is the original parts from the first performance and the first printed edition, have been consulted in a careful evaluation of the variant readings. In order to distinguish between the variant readings, passages and items adopted from the first printed edition are highlighted graphically. Thus a musical text is offered which can claim the greatest possible authenticity. The performance material is laid out so that various different original scorings can easily be realised. The material includes a harpsichord part for all the numbers, and a chorus score. The vocal score is based on the original reduction by August Eberhard Müller, which was specifically praised by Haydn, lightly arranged to conform with modern-day requirements.

■ Carus 51.980, full score 103,00 € (↓ 92,70 €), vocal score 16,00 €, choral score ♦ 10,20 €, complete orchestral parts 370,00 €

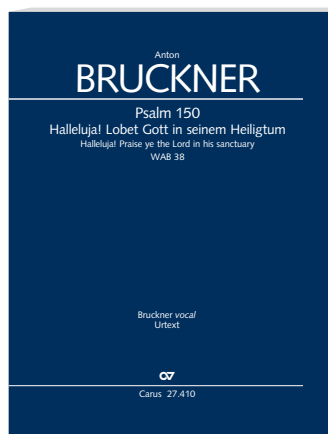
↓ Carus offers numerous works with extensive digital material (full scores, introductory and vocal texts). For our series "Great choral works in small scorings" the complete orchestral parts are available on loan in digital form.

**Edward Elgar (1857–1934)**

The Dream of Gerontius op. 38 (en/ger)
Soli MsTB, Coro SATB (divisi), Semicoro
SATB (divisi), 2 Fl, Pic, 2 Ob, Eh, 2 Clt,
Clt basso, 2 Fg, Cfg, 4 Cor, 3 Tr, 3 Trb,
Tuba, Timp, Perc, 2 Arpe, Org, 2 VI, Va,
Vc, Cb / 100 min / ed. Barbara Mohn

“This is the best of me”, wrote Edward Elgar after the final measure of his *Dream of Gerontius*. Premiered in 1900, the work has long been a standard work in the repertoire of large oratorio choirs in the UK. Elgar’s moving, poetic setting of the eponymous poem by Cardinal John Henry Newman is about a dying man and his journey beyond death to God. All previous editions were reprints based on the historic first printed materials, which are inconsistent. By contrast, Carus has produced a modern, newly-engraved edition, compatible in all sections, which takes all the sources into consideration and evaluates the autograph manuscript in detail. For this edition the complete orchestral material is available for purchase, and the vocal score and full score contain both English and German singing texts. The full score is also available digitally.

■ Carus 23.004, full score 129,00 €
(↓ 116,10 €), vocal score 24,95 €,
complete orchestral parts 787,00 €

**Anton Bruckner (1824–1896)**

**Psalm 150. Halleluja! Lobet den Herrn
in seinem Heiligtum** WAB 38 (ger/en)
Solo S, Coro SATB (divisi), 2 Fl, 2 Ob,
2 Clt, 2 Fg, 4 Cor, 3 Tr, 3 Trb, Tb, Timp,
2 VI, Va, Vc, Cb / 9 min / ed. Uwe Wolf

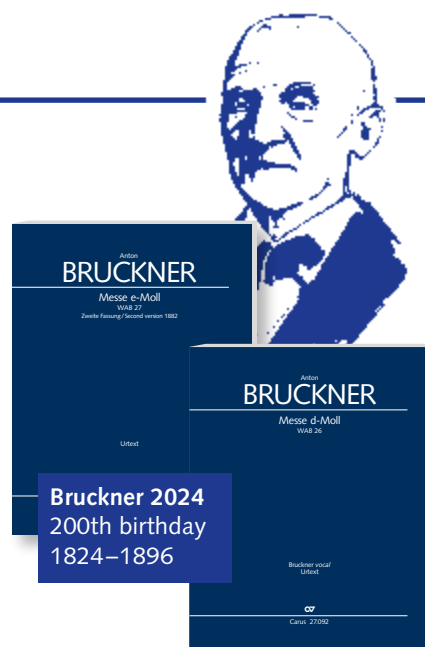
Bruckner described his setting of Psalm 150 of 1892 as “my best festive cantata of all”. Psalm 150 has a definite festive character, manifested straight away in the monumental *Hallelujah* theme for the full forces which opens the cantata, and which punctuates the work and concludes it. All in all, a fascinating combination of filigree motifs, chromatically bold complexities and intensifications, and powerful passages up to triple forte. The chorus is often divided in the homophonic passages, with wide vocal ranges, but the fugue remains in four parts. With a duration of just nine minutes, this is an ideal companion piece for other shorter works by Bruckner (such as the *Te Deum*) or, works by other composers.

■ Carus 27.410, full score 24,95 €
(↓ 22,50 €), vocal score 9,90 €,
choral score *3,50 €,
complete orchestral parts 146,00 €

Also available in an arrangement for soloists, choir and organ by M. Popp:

■ Carus 27.410/45, full score 26,95 €

In 2024 we celebrate Bruckner's 200th birthday. Many of the sacred and secular choral works are already available from Carus. By 2024 all the masses, the complete liturgical music, all the late works for choir and orchestra, and other secular choral repertoire will be published.

**Mass in D minor** WAB 26 (lat)

Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 Clt,
2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 VI, Va,
Vc, Cb, Org / 45 min / ed. Knud Breyer

Anton Bruckner composed his first mass, the *Mass in D minor*, in 1864 in just four months. It is one of his first works to be written in his characteristic symphonic style. This edition is based on a critical evaluation of all the relevant sources, and offers an improved musical text.

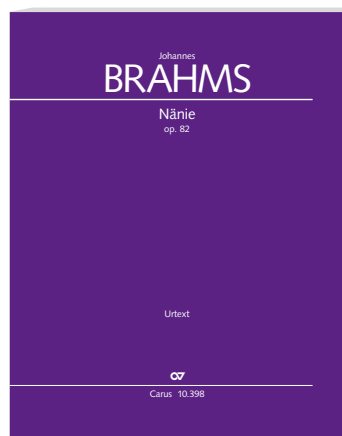
■ Carus 27.092, full score 89,00 €
(↓ 80,10 €), vocal score 26,95 €,
choral score *11,95 €,
complete orchestral parts 273,00 €

Mass in E minor WAB 27 (lat)

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

Composed for a performance in the open air, this work stands out among Bruckner's Masses and those of his contemporaries because of its scoring, omitting strings and organ in favor of an accompaniment for wind and brass instruments alone. This new edition takes into consideration for the first time the surviving parts from the Bruckner Archive at the St. Florian Monastery and the choral parts rediscovered in 2016.

■ Carus 27.093, full score 35,50 €
(↓ 32,00 €), vocal score 12,50 €,
choral score *9,20 €, set of parts 97,00 €
Also available in an arrangement for soloists, choir and organ by K. Rothaupt:
■ Carus 27.093/45, full score 59,95 €

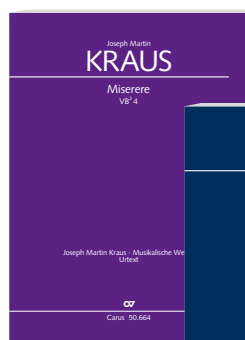
**Johannes Brahms (1833–1897)****Nänie** op. 82 (ger/en)

Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 3 Trb, Timp, Arpa ad lib., 2 VI, Va, Vc, Cb / 14 min / ed. Rainer Boss

Brahms' elegy *Nänie* op. 82, based on the poem by Friedrich von Schiller, was composed in 1880/81 following the death of the painter Anselm Feuerbach, whom Brahms greatly admired. In contrast with the poem, Brahms' *Nänie* ends full of hope: after earthly decline, beauty can live on in art.

Carus has published the work in a modern Urtext edition. One or more harps can be used ad lib. The primary source is the first printed edition of 1881. The latest scholarly discoveries as well as practical requirements have been taken into consideration. Performance material is available on sale as well as a vocal score, based on Brahms's original vocal score, but in a revised performing version.

■ Carus 10.398, full score 21,50 € (↓ 19,40 €), vocal score 10,20 €, choral score ♦5,50 €, complete orchestral parts 168,00 €

**Joseph Martin Kraus (1756–1792)****Requiem** VB 1 (lat)

Soli SAB, Coro SATB, 2 Cor, 2 VI, Va, Org / 30 min / ed. Wolfram Enßlin

The composer Joseph Martin Kraus was born in the same year as Mozart, and like Salzburg's famous son, he was highly gifted and died too young. But in recent years he has received more attention. And rightly so! Even in this early work Kraus showed himself to be a true exponent of the musical "Sturm und Drang" movement.

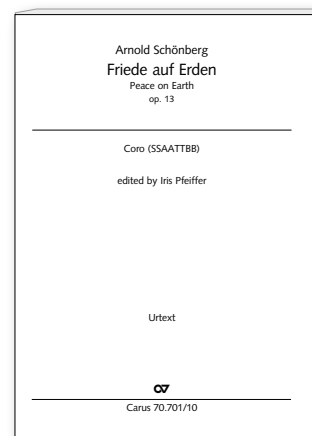
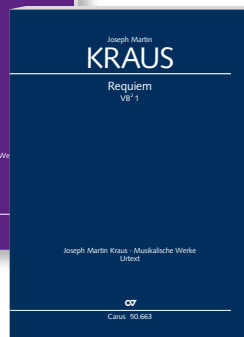
■ Carus 50.663, full score 39,95 € (↓ 36,00 €), vocal score 14,95 €, complete orchestral parts 114,00 €

Miserere VB 4 (lat)

Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 Clt, Fg, 2 Cor, 2 VI, Va, Bc / 30 min ed. Wolfram Enßlin

The *Miserere* was composed in 1773 during Kraus' student years in Erfurt and is evidence of his technical abilities at the age of just seventeen. For all its youthful carefreeness and originality in terms of compositional technique, the music is characterised by great seriousness and depth of expression, abruptness, and at times also brusqueness.

■ Carus 50.664, full score 41,95 € (↓ 37,80 €), vocal score 15,95 €, complete orchestral parts 138,00 €

**Arnold Schönberg (1874–1951)****Peace on Earth** op. 13 (ger/en)

Coro SSAATTBB, [Pfte / Org for rehearsal only] / 9 min / ed. Iris Pfeiffer

Peace on Earth op. 13 is regarded as Arnold Schoenberg's last tonal composition and is one of the few choral works of the Second Viennese School. On the same day that he completed his op. 13, Schoenberg made the first sketches for his *2nd String Quartet*, a key work in atonal music. Although Schoenberg later orchestrated *Peace on Earth*, he intended the piece to be performed unaccompanied.

To help rehearsing the work, this choral score contains the piano transcription made by Anton Webern for use in rehearsals for the planned first performance. The text for op. 13 is a secular Christmas poem by Conrad Ferdinand Meyer. At the time of its composition (1907), Schoenberg thought the vision of a "reine Harmonie unter Menschen" (pure harmony amongst people) described in the poem was conceivable, but he later distanced himself from this idea. What remained is a composition of great artistic power and depth – a real showpiece for ambitious choirs!

■ Carus 70.701/10, full score (en), ♦12,95 €
Carus 70.701/00, full score (ger), ♦12,95 €



Ludwig van Beethoven (1770–1837)

Missa solemnis op. 123

in an arrangement for soloists, choir and chamber orchestra (lat)

Soli SATB, Coro SATB, Fl, Ob, Clt, Fg, Cor, Tr, Trb, Timp, 2 Vl, Va, Vc, Cb, [Org]
90 min / arr. Joachim Linckelmann

With this arrangement for chamber orchestra (flute, oboe, clarinet, bassoon, horn, trumpet, trombone, timpani and strings, plus organ ad lib), smaller choirs, as well as choirs with more limited resources of space or finance, can perform this work too. However, the symphonic character and wide dynamic range of the work remain.

The scoring of 7 instead of 18 winds offers an optimal balance between transparency and orchestral sound. All the vocal parts (soloists and chorus) are identical with the original version, so that the vocal score and chorus score of that version can be used.

■ Carus 40.689/50, full score 130,00 € (↓ 117,00 €), vocal score 14,95 €, choral score *11,95 €, complete orchestral parts on loan, also available in digital form

Ludwig van Beethoven (1770–1837)

Mass in C major in an arrangement for soloists, choir and chamber orchestra (lat)

Soli SATB, Coro SATB, Fl, Ob, Clt, Fg, Cor, Timp, 2 Vl, Va, Vc, Cb, [Org]
38 min / arr. K. F. Müller

“But, dear Beethoven, what have you done again?” Even if the authenticity of this statement, quoted by Anton Schindler, may be doubted, it reflects quite well the confusion that the *Mass in C* may have caused its commissioner, Prince Nicholas II Esterházy, in 1807. Unconventional for those times, here Beethoven opened up entirely new worlds of expression for the liturgical text, opening up new avenues for the further development of mass compositions in the 19th century.

This important work of choral literature can now be performed by smaller forces thanks to this arrangement for soloists, choir and chamber orchestra. Instead of 12, just 5 wind instruments are required. The string parts can also be played by single soloists; the performance material contains suggestions about how to deal with the divisi passages. The vocal parts are identical to the original version, so that the vocal score and choral score of that version can be used (Carus 40.688/03; /04; /05).

■ Carus 40.688/50, full score 79,00 € (↓ 71,10 €), complete orchestral parts on loan, also available in digital form

Felix Mendelssohn Bartholdy

(1809–1847)

St. Paul. Oratorio MWV A 14 (op. 36) in an arrangement for soloists, choir and chamber orchestra (ger/en)

Soli SATB, Coro SATB, Fl, Ob, Clt, Fg, Cor, Tr, Trb, Timp, 2 Vl, Va, Vc, Cb, [Org]
145 min / arr. Joachim Linckelmann

Mendelssohn's *St. Paul* with just seven instead of the usual 18 wind instruments? Thanks to this arrangement for chamber orchestra, a performance with smaller forces is now possible, and presents an attractive alternative for performing Mendelssohn's first oratorio – not only in times of Corona.

The arrangement is based on the Carus Urtext edition. By reducing the symphonic wind and brass in particular, the volume of sound is more restrained, but nevertheless the symphonic character and a wide dynamic range are retained. The vocal parts are identical to the original version, so that the Carus vocal score and choral score of that version can be used (Carus 40.129/02; /03; /04; /05).

■ Carus 40.129/50, full score 139,00 € (↓ 125,10 €), complete orchestral parts on loan, also available in digital form

Mendelssohn: Sacred Choral Works.

Complete Recording

CD-Box with 14 CDs
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Johann Sebastian Bach (1685–1750)
Jauchzet, frohlocket! Christmas Oratorio BWV 248 (BWV3 248.2), Part I–III in arrangements for soloists, choir and organ (ger/en) / Soli SATB, Coro SATB, Org
 arr. Carsten Klomp

The *Christmas Oratorio* with just organ instead of orchestral accompaniment? Can this work with such a festive and colorfully orchestrated piece? This arrangements show that it can, and surprisingly well!

The first three Parts of the *Christmas Oratorio* are now available from Carus in this form. So for the first time, a complete performance of Parts I to III of the work can now be given in an arrangement for soloists, choir and organ.

The vocal parts are identical to the original version, so that the vocal score and choral score of that version can be used (Carus 31.248/02; /03; /04; /05).

- Carus 31.352/70, set of the full scores and individual organ parts 120,00 € (↓ 108,00 €)
 All parts are also available individually.

J. S. Bach: The Oratorios

CD-Box with Bach's Easter Oratorio, Ascension Oratorio and Christmas Oratorio (Bernius / Rademann)

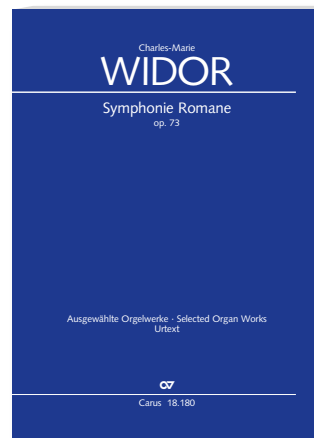
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Marc-Antoine Charpentier (1643–1704)
Messe de Minuit pour Noël (Midnight Mass for Christmas) in an arrangement for soloists, choir and organ (lat)
 Soli SST(A)TB, Coro ST(A)TB, Org
 25 min / arr. Andreas Gräsle

Marc-Antoine Charpentier's Christmas mass, the *Messe de Minuit*, stands fully in the French tradition of celebrating the happy message of Christ's birth with exuberant cheerfulness. For this edition Andreas Gräsle has transcribed the orchestral writing for organ. His distribution of the parts between manuals and pedals allows the distinctive tonal and dynamic gradations of the work to be transferred to the organ in an ideal way. So this version with reduced scoring offers a delightful alternative to the original version. The vocal parts are identical to the original version, so that the vocal score and choral score of that version can be used (Carus 21.029/03; /05).

- Carus 21.029/45, full score 29,95 €

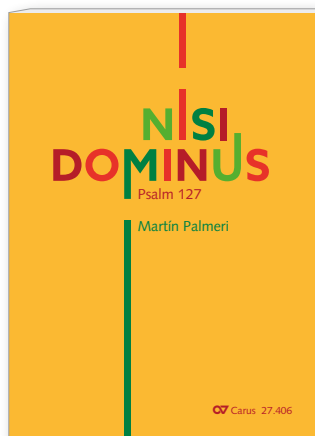


Charles-Marie Widor (1844–1937)
Symphonie Romane pour Orgue
 op. 73
 Org / 35 min / ed. Georg Koch

The *Symphonie Romane* can be described as a great cyclical Easter symphony: based on the Easter gradual *Haec Dies*, this four-movement work expresses the miracle of the resurrection and the Easter rejoicing in music. Through the original way that Gregorian chant is integrated into a modern composition, this tenth and last organ symphony by Widor occupies a special position in the composer's organ output and the organ repertoire in general.

The Carus Urtext edition is based on Widor's autograph and the last edition published before his death, Paris, after 1930. As well as this, earlier editions have been consulted for comparison to clarify individual variant readings. Editorial suggestions on the performance of individual passages complete the edition.

- Carus 18.180, full score, 29,95 €



Martín Palmeri (*1965)

Nisi Dominus Psalm 127 (lat)

Solo S, Coro SATB, Bandoneon, Pfte, 2 VI, Va, Vc, Cb / 18 min

Tango Argentino meets Classic! The Argentine composer Martín Palmeri, whose *Misatango* is beloved by many choirs, has set Psalm 127 *Nisi Dominus* for solo soprano and mixed choir, accompanied by bandoneon, strings, and piano. Although he incorporates the traditional tango, this does not stop him from including a fugue...

■ Carus 27.406 (October 2022)

Johann Adolf Hasse (1699–1783)

Requiem in B flat major (lat)

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

ed. Wolfgang Hochstein

- Rarity! Awaits performances

■ Carus 50.752 (December 2022)



Johann Sebastian Bach (1685–1750)

Glory to God in the highest BWV 197.1 (197a) (ger/en)

Solo SATB, Coro SATB, 3 Tr, Timp, 2 Fl, 2 Ob, Fg, 2 VI, Va, Bc / 25 min

Reconstruction by Pieter Dirksen

- Christmas Cantata
- First publication as reconstruction
- Bach's parody template for the Gloria of his *Mass in B minor*

■ Carus 31.402 (September 2022)



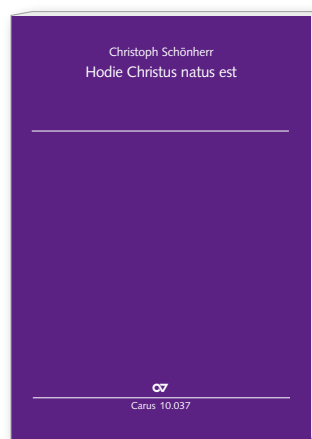
Christoph Schönherr (*1952)

Hodie Christus natus est (lat)

Solo S (small choir), Coro SATB, 2 VI, Va, Vc, Cb, Pfte / 6 min

Christoph Schönherr's *Hodie Christus natus est* provides just the right mood for Christmas time. Starting with the Magnificat antiphon of the same name, this beautiful, accessible work for modest instrumental forces combines stylistic elements of Gregorian chant and jazz.

■ Carus 10.037 (September 2022)



Felix Mendelssohn Bartholdy (1809–1847)

Hymn of Praise MWV A 18 (op. 56) in an arrangement for soloists, choir and chamber orchestra (ger/en)

Soli SST, Coro SSAATB, Fl, Ob, Clt, Fg, Cor, Tr, Trb, Timp, 2 VI, Va, Vc, Cb, [Org] 62 min / arr. Joachim Linckelmann

- Major work which can now be performed by smaller choirs
- Wind and brass parts of the original version reduced to seven single instruments

■ Carus 40.076/50 (December 2022)

Anton Bruckner (1824–1896)

Missa solemnis WAB 29 (lat)

Soli SATB, Coro SATB, 2 Ob, 2 Fg, [2 Cor], 2 Tr, 3 Trb, Timp, 2 VI, Va, Vc, Cb, Org / ed. Uwe Wolf

With this edition, the earliest of Bruckner's orchestral masses is now available as an Urtext edition. It reflects the latest scholarly research, and the complete performance material is available for purchase. Compared with Bruckner's late masses, the demands on chorus and soloists are considerably less. The horns play in just two movements and can be replaced by trombones. This rarely performed work offers many choirs an exciting alternative to the better-known masses – not only for the Bruckner anniversary in 2024!

■ Carus 27.901 (November 2022)

CELEBRATING Carus

impressions from our
celebratory concert

What a wonderful day! On June 3, we celebrated the 50th anniversary of Carus in Stuttgart. In the packed concert hall of the State University of Music and the Performing Arts Stuttgart, we welcomed numerous companions, some of whom have been with us for many years. For our celebratory concert, the Kammerchor Stuttgart and Frieder Bernius gave a riveting performance.

Despite the evening's festive atmosphere, we did not overlook the difficulties that the current situation has posed to many choirs. After the honorary speech by internationally renowned Bach scholar Christoph Wolff, a panel of experts discussed how the pandemic has impacted the choral music scene.

It was a day that will remain with us for a long time! Here, we share our memories of the celebration on June 3 with a selection of photos.

The jubilee concert performed by the Kammerchor Stuttgart under the direction of Prof. Frieder Bernius included choral works that have significantly influenced the publishing house's development - from Bach and Homilius, to Mendelssohn Bartholdy and Rheinberger, to transcriptions by Clytus Gottwald and Schoenberg's *Peace on Earth*.



Christian Wulff (former President of the Federal Republic of Germany and President of the German Choral Association), Kathrin Schlemmer (Professor and Director of the ChoCo Study 2021 and 2022), Klaus K. Weigele (Director of the Landesmusikakademie Ochsenhausen), Jan Schumacher (Vice President of the International Choral Federation IFCM), and Johannes Graulich (Managing Shareholder and Publisher at Carus) discussed the current situation for the choral music scene following more than two years of the pandemic.



The honorary speech was given by the renowned Bach researcher Christoph Wolff (Harvard University), who has been associated with Carus-Verlag for many years.

Christian Wulff, former President of the Federal Republic of Germany and President of the German Choral Association, Ester Petri, Günter Graulich, and Johannes Graulich.



Just listening comfortably is not enough! Under the direction of chorissimo! editor Klaus Brecht, the whole hall sang a peace quodlibet.



After the official event, further celebrations continued at the publishing house in Leinfelden-Echterdingen...



Günter Graulich and the Slovenian composer Damijan Močnik.



Ester Petri with a sweet gift for our anniversary.



Martin Maria Krüger, President of the German Music Council with Johannes Graulich.



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Excellence in choral music



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