

Wolfgang Amadeus
MOZART

Der Schauspieldirektor
KV 486

Bearbeitung für Kammerorchester von
Arrangement for chamber orchestra by
Urs Stäubli

Program Autumn 2025

Daniel Stickan

**Was ihr
Wollt**

Ein junges Musical nach der Komödie von
William Shakespeare



Johannes

BRAHMS

Gesang der Parzen
Song of the Fates
op. 89

Bearbeitung für Kammerorchester von
Arrangement for chamber orchestra by
Urs Stäubli

Maurice

RAVEL

Matinée de Provence

Marianna von

MARTINES

Seconda Messa



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- 1 easy
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- 4 medium to difficult
- 5 difficult

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Follow us!



- Large-scale and symphonically conceived
- Colorful, vibrant orchestra
- “Undeservedly unknown” (Frieder Bernius)

Luigi Cherubini (1760–1842)

Messe solennelle in d

(Latin)

Soli SSATTB, Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, Timp, 2 Vl, Va, Vc, Cb / 65 min / 4 (medium to difficult)

Wolfgang Hochstein (Editor)

How does a composer apply for a position at court? With their own music, of course! When, in 1810, Luigi Cherubini wanted to recommend himself as Joseph Haydn's successor at the court of the Hungarian Prince Nikolaus Esterházy, he composed his *Messe solennelle* in D minor.

Cherubini chose a very expansive, almost opulent mass that offered him ample opportunity to demonstrate his skills. The work is longer than Beethoven's *Missa solennis* and is certainly among the most extensive settings of the Mass Ordinary – the Gloria alone comprises nearly 900 measures. However, the mass is not overwhelming merely due to its scale; it also relies on carefully coordinated contrasts. One example is the Et incarnatus. The first part, written for solo voices, is reserved and reverent – sung largely *a cappella*. In the second half, the movement intensifies over rhythmic *ostinatos* with the help of a very long and prominent pedal point in the vocal lines and clarinets, giving the Crucifixion scene an unrelenting and tragic character. Bold – yet still captivating – harmonic turns and the contrast with the first part of the movement make its effect all the more striking. At court, Cherubini's efforts did not lead to the desired appointment, but he successfully published his *Messe solennelle* himself in 1825.

Drawing on the autograph score, Wolfgang Hochstein's critical edition is the first to offer the Hosanna in the form originally intended by the composer. It also contains a useful alternative introduction to the Sanctus, which survives in the autograph but was not included in the first published version. The critical edition thus offers valuable insights into this multifaceted sacred work from the period between the Classical and Romantic eras.

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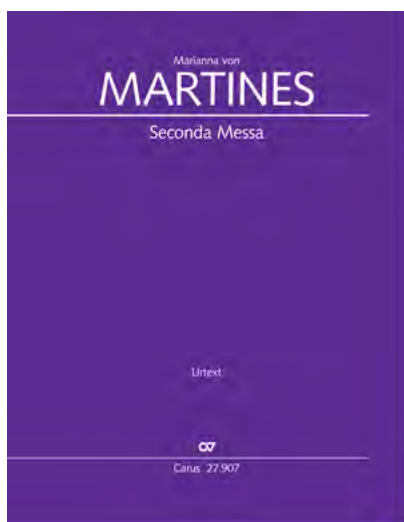
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Cherubini: Messe solennelle in G

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- Beautiful-sounding Mass for small forces
- Highly gifted, influential Viennese composer and performer

Marianna von Martines (1744–1812)

Seconda Messa

(Latin)

Soli e Coro SATB, 2 Vl, 2 Trb, Bc / 30 min / 2 (easy to medium)

Joseph Taff (Editor)

A mass composition by a young Viennese composer. In 1760 at the age of 16 Marianna von Martines (1744–1812) composed her *Seconda Messa*. Just one year later, another mass of hers was performed in Vienna. From an early age Martines received a great deal of support and encouragement: her teachers included the youthful Joseph Haydn. Martines went on to gain considerable respect as a performer, composer, and teacher. She was also accepted as the first woman into the renowned Accademia Filarmonica of Bologna – whose members included Johann Christian Bach and Wolfgang Amadeus Mozart.

The *Seconda Messa* in the galant style is quite short, lasting only half an hour. Martines' mastery of the *stile antico* is evident in her traditional use of fugues at the end of the sections of the mass. The Gloria and Credo are through-composed, with frequent shifts between solo and tutti. In the Benedictus the scoring of church trio is enhanced by the addition of two obbligato trombones. In short, it is a work that can be performed to great effect even with a small ensemble.

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- Morning atmosphere à la Provence
- Composition for the Prix de Rome
- Free pronunciation guide available

Maurice Ravel (1875–1937)

Matinée de Provence

(French)

Solo S, Coro SATB, Pic, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 4 Cor, 2 Tr, Timp, 2 Vl, Va, Vc, Cb / 4 min / 3 (medium)

Marc Rigaudière (Editor)

The soft light of the early morning, the song of the cicadas and the beguiling scent of thyme: *Matinée de Provence* describes a morning in Provence, from the first rays of sunshine to the sweltering midday heat. Ravel captures the imagery of the text with striking melodies, colorful harmonies and brilliant orchestration. The result is a musical mood piece with a captivating atmosphere that exudes sensuality – a true choral gem and an exciting addition to the concert repertoire for mixed choirs.

Matinée de Provence was Maurice Ravel's submission to the prestigious *Prix de Rome* in 1903 – already his fourth attempt. The coveted prize bestowed by Paris's *Académie des Beaux-Arts* included a bursary for a multi-year study trip to Rome. Although Ravel was once again unsuccessful, his composition did make it through to the final round. Despite the strict conditions imposed by the competition rules, the work is still an impressive demonstration of Ravel's characteristic tonal language.

This first *Urtext* edition is based on the composer's autograph score. Free pronunciation aids are available for rehearsal.

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- Sensuous settings of nature poetry
- Two of the few choral songs by the well-known French composer

Camille Saint-Saëns (1835–1921)

Deux Chœurs

op. 68 (French)

Coro SATB / 5 min / 3 (medium)

Barbara Grossmann (Editor)

In a letter from 1916, Camille Saint-Saëns wrote: "The voice is the most beautiful instrument; all others are only a more or less distant imitation." This great appreciation for singing is reflected in his numerous vocal works, which encompass well over a hundred songs and around 20 pieces for choir, including the *Deux chœurs* from 1882 and 1883 - two movements in the rare in a rare voicing for mixed choir in Saint-Saëns' vocal oeuvre.

Here Saint-Saëns set two nature poems, which he possibly wrote himself. Radiating a profound tranquility, *Calme des nuits* describes the vastness and stillness of the night, in which every single sound can resonate in the soul. *Les fleurs et les arbres* praises the comfort that we can draw from nature as well as from art.

Also available



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qui s'en vont sur
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Carus 27.317/00



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■ Excellent complement to *Gloria* or *Magnificat*

Antonio Vivaldi (1678–1741)

Lauda Jerusalem

RV 609 (Latin)

Coro I: Solo S, Coro SATB, 2 VI, Va, Bc / Coro II: Solo S, Coro SATB, 2 VI, Va, Bc / 7 min / 3 (medium)

Uwe Wolf (Editor), Andreas Gräsle (Continuo realization)

Psalm 147 “Lauda Jerusalem” features prominently in the liturgical year, including in vespers on Marian feasts. Antonio Vivaldi’s only setting of this vesper psalm is rather unusual in being written for double choir, each accompanied by an instrumental choir of strings and basso continuo. Unlike many of his other psalm settings, this work is not divided into several movements. Solo and tutti sections are juxtaposed, with the composer employing a kind of ritornello structure to maintain the musical unity.

Vivaldi’s students at Venice’s “Ospedale della Pietà” performed the work in the 1730s. The autograph score shows that the solo passages were performed by two singers, probably for pedagogical reasons. Even today, these solo parts can be assigned to one or more good choral sopranos.

Also available**Vivaldi: Gloria in D major**

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/ Difficulty level: 2

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- Exciting supplementary piece for Passion concerts
- 150th birthday in 2026

Ermanno Wolf-Ferrari (1876–1948)

La Passione

Canto religioso
op. 21 (Italian)

Version 1: Coro SATBB / Version 2: Coro SAM, Pfte / 3 min / 3 (medium)

Barbara Mohn (Editor)

The German-Italian composer Ermanno Wolf-Ferrari (a pupil of Josef Rheinberger) enjoyed great success with his comic operas at the beginning of the 20th century. His early work *Die neugierigen Frauen* (Inquisitive Women), which premiered in Munich in 1903, was later performed under Toscanini at New York's Met. One of Wolf-Ferrari's rare smaller choral works is the short religious song *La Passione* op. 21, featuring a traditional Tuscan text similar to those sung at Passion processions.

Mary is looking for her son. Her dialog partner reports that he saw him on the Way of the Cross. Simple yet with great intensity and densely chromatic, Wolf-Ferrari impressively portrays the pain of the mother and her son. An exciting new discovery for Passion concerts.

The song is available in two versions by the composer: For SATBB choir (Carus 6.511/00) and for SAM choir and piano (Carus 6.511/50), both in print and digital versions.

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Passione**
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Score

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■ 150th birthday in 2026

■ Appealing short choral works based on folk songs from Tuscany

Ermanno Wolf-Ferrari (1876–1948)

Otto cori

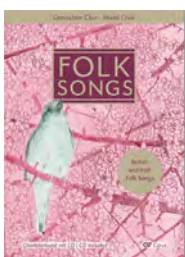
a quattro e più voci dispari
(Italian)

Coro SATB / S Solo, Coro SATB/SATB / Coro SSATBB (con divisi) / 15 min / 3
(medium)

Barbara Mohn (Editor)

The German-Italian composer Ermanno Wolf-Ferrari (a pupil of Josef Rheinberger) enjoyed great success with his comic operas at the beginning of the 20th century. His early work *Die neugierigen Frauen* (Inquisitive Women), which premiered in Munich in 1903, was later performed under Toscanini at New York's Met. Wolf-Ferrari's work reflects that fact that he grew up with two nationalities. The *Otto cori* for mixed choir display his attachment to the traditional forms of Italian music (madrigals, stornello, rispetto etc.) and are largely based on Tuscan folksong texts. Exploring love, longing, and death, Wolf-Ferrari's *Otto cori* are both humorous and sophisticated, featuring piquant harmonies and varied instrumentation. Into this collection of Italian poems, Wolf-Ferrari smuggled a German-language song, which he had already composed in Munich when studying under Rheinberger.

Carus is presenting these songs as a collection – in print and digital versions. All songs are available as separate editions.

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Barbara Mohn (Editor)

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Barbara Mohn (Editor)

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Barbara Mohn (Editor)

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- Scoring in original and chamber version compatible with the *German Requiem*
- Ideal companion work!

Johannes Brahms (1833–1897) / Urs Stäuble (*1951) (arr.)

Song of the Fates

Version for Chamber Orchestra (Arr. U. Stäuble)
op. 89 (German/English)

Coro SAATBB, Fl (Pic), Ob, Clt, Fg, Cor, Timp, 2 Vl, Va, Vc, Cb / 12 min / 3
(medium)

Goethe's *Lied der Parzen* tells us "So sangen die Parzen" (Thus sang the Parcae). These were the goddesses of destiny in Greek and Roman mythology. The excerpt from the play *Iphigenie auf Tauris* inspired Johannes Brahms to create his *Gesang der Parzen* (Song of the Fates) op. 89, a gripping and volcanic work that describes the struggle to overcome the mythical curse through the purity of righteous, noble action and the power of hope.

This arrangement for chamber orchestra reduces the wind section to a quintet of solo flute, oboe, clarinet, bassoon and horn. The string section can also be performed by solo instruments, although doubling of parts is also possible. In this way, the symphonic character and the differentiation of the instrumental timbres is retained even when performed by small ensembles. The choral part is identical to the original version, so that both the original choral and vocal scores can be used.

This work can be combined in concert with chamber versions of Brahms' *A German Requiem* ([Carus 27.055/50](#)) or *Schicksalslied* ([Carus 10.399/50](#)), for example, which are available with the same instrumentation.

The original version is available under [Carus 10.400/00](#).

Original version

Coro SAATBB, 2 Fl (Pic), 2 Ob, 2 Clt, 2
Fg, Cfg, 4 Cor, 2 Tr, 3 Trb, Tb, Timp, 2
Vl, Va, Vc, Cb

Arrangement for Chamber Orchestra

Coro SAATBB, Fl (Pic), Ob, Clt, Fg, Cor,
Timp, 2 Vl, Va, Vc, Cb

Also available



Brahms: Schicksalslied
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Brahms: A German Requiem
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■ Fauré's expressive work arranged for choir with a male voice

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Gabriel Fauré (1845–1924) / Christiane Rosiny (*1978) (arr.)

Cantique de Jean Racine

Arranged for choir with one male voice
op. 11 (French/German)

Coro SMsAB, 2 VI, Va, Vc, Cb, Org / 6 min / 2 (easy to medium)

Heidi Kirmße (Translator)

Gabriel Fauré composed the *Cantique de Jean Racine* in 1865 as the prize-winning final work of his musical training. The *Cantique* already possesses the typical Fauré characteristics of an expressive choral movement and, together with the *Requiem* composed much later, is one of the composer's most popular works.

Christiane Rosiny's arrangement for SMsAB choir is aimed at mixed ensembles with a limited number of male voices as well as youth choirs. While soprano and bass remain practically unchanged, the middle voices are arranged for soprano and alto.

In addition to the score of the version for string orchestra, a version for organ will also be available ([Carus 14.402/10](#)). The vocal parts (solo and chorus) are identical in both the string and organ versions. The organ reduction also serves as the choral score for both the string and organ versions.

- Second volume of the new series [SPLENDID SONORITY. Masterpieces arranged for choir with one male voice](#)

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Fauré: O salutaris hostia
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- Mozart's Singspiel for small ensemble
- Suitable for intimate performance settings
- Full sound experience with reduced instrumentation

Wolfgang Amadeus Mozart (1756–1791) / Urs Stäubli (*1951) (arr.)

Der Schauspieldirektor

Comedy with Music (Arrangement for Chamber Orchestra) (Arr. U. Stäubli)
KV 486 (German)

Dramatis personae: Schauspieldirektor Frank, Puf (B), Eiler, Madame Krone, Madame Pfeil, Madame Vogelsang, Herz, Madame Herz (S), Mademoiselle Silberklang (S), Monsieur Vogelsang (T)

Soli SSTB, 6 Sprechrollen, Fl, Ob, Clt, Fg, Cor, Timp, 2 Vl, Va, Vc, Cb / 60 min

Mozart was commissioned by Emperor Joseph II to write the one-act opera *Der Schauspieldirektor* (The Impresario) to mark a visit to Vienna by the Governor-General of the Netherlands in the spring of 1786. The guests were to be musically entertained with a short German and an Italian comedy at a party arranged at short notice in Schönbrunn. The two composers chosen were Mozart and Salieri, both of whom poke fun at the theatrical conventions of the time. The *Schauspieldirektor* lampoons the vanity of opera singers and the amateurish nature of many a traveling acting troupe.

This chamber version reduces the original doubled wind section to a quintet of solo flute, oboe, clarinet, bassoon and horn. While trumpets are omitted, the timpani are not, giving the outer movements real momentum through rhythmic impulses. The string parts can be performed by solo instruments. In this way, a performance can be realized with only a few players yet without giving up the differentiated tonal qualities of the original. Ideal for a performance in the opera studio!

The original version of the work is available under [Carus 51.486/00](#).

Original version

Soli SSTB, 6 speaking parts, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Ctr, Timp, 2 Vl, Va, Vc, Cb

Arrangement for Chamber Orchestra

Soli SSTB, 6 speaking parts, Fl, Ob, Clt, Fg, Cor, Timp, 2 Vl, Va, Vc, Cb

Also available

**Mozart: Bastien und Bastienne**
Carus 51.050/00**Mozart: Der Schauspieldirektor (The Impresario)**
Carus 51.486/00



Carus 9.316/00

Score

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- By the award-winning young composer Lucia Birzer
- Atmospheric work with easily realizable, freer elements
- Text by the well-known poet Emily Dickinson (1830-1886)

Lucia Birzer (*1995)

The Moon is distant from the Sea

Composed for Audi Jugendchorakademie
(English)

Coro SSAATTBB / 5 min / 4 (medium to difficult)

The composer and choral conductor Luzia Birzer has her very own, recognizable style. *The Moon is distant from the Sea* was written in 2021 for the renowned Audi Youth Choir Academy. It was premiered at chor.com and is now available to the choral world as a Carus edition.

Lucia Birzer has already published several works with Carus, including *Fire*, which features in the choral collection *Choral Music composed by Women* (Carus 2.251/00) and *Afterwards* (Carus 9.286), with which she won first prize in the "females featured" competition in 2023.

Also available



**Choral Music
Composed by
Women**
Carus 2.251/00



**Birzer: After-
wards**
Carus 9.286/00



Birzer: Fire
Carus 3.400/60



Carus 10.214/45

Score

NOVA

Foreword in German

21 x 29.7 cm | 8 pages

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Carus 10.214/05

Choral score

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- Original, performance-tested encore for Christmas concerts
- Now newly available in organ version
- Encourages audience sing-along

Heribert Breuer (*1945)

„Fröhliche Weihnachten!“

Version for choir and organ
(Latin/German)

Coro SATB, Org / 4 min / 2 (easy to medium)

As an alternative to the orchestral version ([Carus 10.214/00](#)), choirs now also have the chance to perform this popular encore piece in a reduced version for choir and organ.

Also available



Breuer: „Fröhliche Weihnachten!“

Carus 10.214/00



Mozart: Kyrie, Agnus Dei (Vokalversionen arr. Breuer)

Carus 7.212/00



Carus 9.315/00

Score

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Carus 9.315/00-010-000

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- Melancholic yet hopeful
- Based on a text by the English poet John Clare (1793–1864)

Stephan Görg (*1968)

Song from a Lonesome Soul

(English)

Coro SATB (con divisi) / 4 min / 3 (medium)

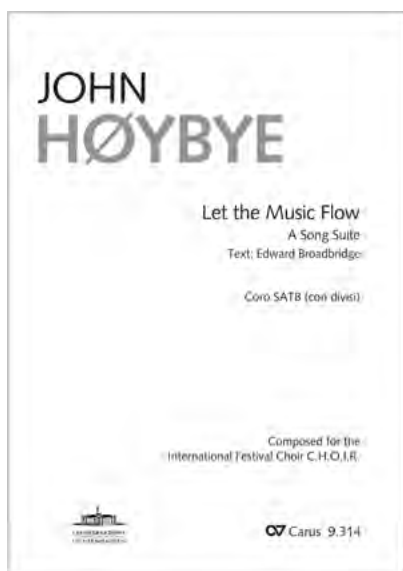
In his timeless and touching lyrics, John Clare (1793–1864) expressed his longing for a fulfilled life and his firm belief in the power of love. At the time, the poet had already been living in a lunatic asylum for several years.

Stephan Görg set these words to music in a traditional tonal. Now the beautiful, poetic-romantic text can captivate new audiences in this choral setting.

Also available



Görg: Elements
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Score

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EUR 4.00, from 100 copies EUR

3.75 | available 9/2025



- Music that makes you happy!
- From Danish hit composer John Høybye
- Commissioned for the international choir festival C.H.O.I.R.

John Høybye (*1939)

Let the Music Flow

A Song Suite
(English)

Coro SATB (con divisi) / 5 min / 3 (medium)

Let the Music Flow is a short, exciting piece that celebrates the joy of choral singing. It combines a real groove and jazzy harmonies with a profound message. The text by Edward Broadbridge movingly describes how individual voices merge into a body of sound, how music is experienced with all the senses, and how shared music-making has the power to bring peace. The score presents a mix of beautiful choral singing and rhythmic intensity in jazz-inspired phrases – that's "trademark" Høybye!

The first of three movements has a captivating energy. The second offers some challenging chord constructions. And in the third movement, the choir celebrates "all the wonders our human life contains" with a playful, swinging 6/8 figure.

Commissioned by the Landesakademie für die musizierende Jugend in Baden-Württemberg, *Let the Music Flow* was premiered at the international choir festival C.H.O.I.R. in 2024.

Also available



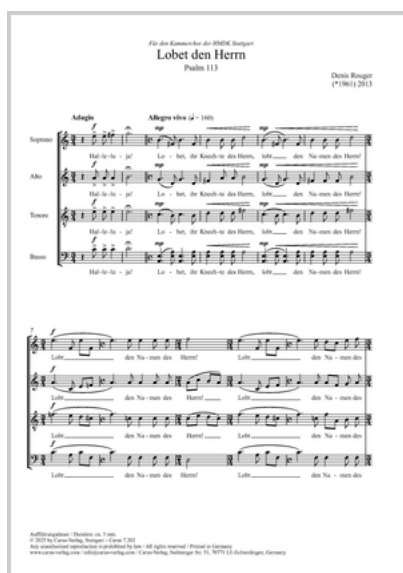
Høybye: Hope.
Easter music
Carus 10.114/00



Høybye: Psalm
151
Carus 10.113/00



Høybye: This
Human Life!
Carus 9.211/00



■ Rousing psalm setting for chamber choirs

Denis Rouger (*1961)

Lobet den Herrn

Psalm 113
(German)

Coro SATB (divisi) / 3 min / 4 (medium to difficult)

An emphatic and rousing exhortation to praise God. "From the rising of the sun" and "for now and evermore", the author of Psalm 113 wishes us to offer our thanks to the Lord. This inner compulsion to praise God is expressed in Denis Rouger's composition for ambitious chamber choirs: The abundant joy at divine majesty and almighty power is expressed through expansive intervals, vivid glissandi and atmospheric harmonies.

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Fauré: Ave verum

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Book

NOVA

19 x 27 cm | 80 pages

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- Practical, hands-on guide
- Includes video material
- Relevant for both choral directors and singers

Klaus Brecht / Kathrin Schweizer

Vom Laut zum Klang

Mit 80 Übungen durch das ABC
(German)

Vom Laut zum Klang takes a close look at the sounds of sung German. This is a practical book for choir directors and singers who want to explore the topics of articulation and pronunciation. Clearly, the way that phonemes are voiced has a direct influence on the sonic quality of the singing – such as the coloring of vowels, the joint speaking of consonants or the most economical use of our speech organs. The book by experienced singing teacher Klaus Brecht and singers and music educator Kathrin Schweizer is aimed at anyone who wants to optimize their vocal performance, regardless of whether you're a native or non-native speaker. It is also suitable for issues of style related to dialect.

The theoretical discussion is accompanied by helpful video clips in which each sound is spoken by a professional speaker and sung by a trained singer. All clips can be easily accessed via a QR code. There is also a dedicated voice training exercises for each phoneme to help choirmasters in their daily work with choirs and singers.

Also available



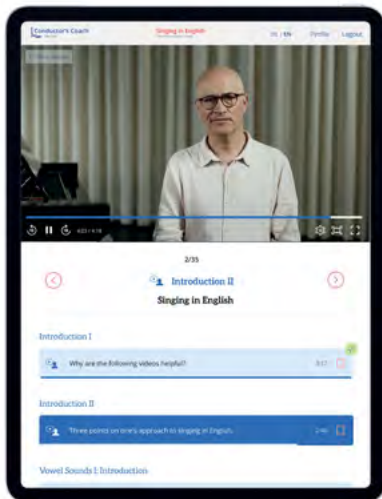
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Das Chorleitungsbuch
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- Correct english pronunciation for singing - taught by a lively, practical way
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Nicholas Kok

Singing in English

The Pronunciation Coach

Do you speak English? Many will answer “yes” to this question – after all, English is the most widely spoken language in the world. And do you sing in English?

Sure you do, because English is also one of the most important languages for singers. Not only are the lyrics in the jazz/pop repertoire in English, but also the texts of many great classical works: Handel's *Messiah*, Purcell's masterpieces, the monumental oratorio *The Dream of Gerontius* by Elgar and the well-known melodies by Holst such as *In the bleak Midwinter*.

Of course, the basic pronunciation rules for English can also be used when singing, but who knows all the details? Furthermore, different rules apply to some sounds when sung rather than spoken.

Nicholas Kok has the requisite expertise to talk about singing in English: He is not only a fine native speaker of Oxford English, but is also a conductor, composer and répétiteur who has worked with singers all over the world. He is responsible for the content and design of this video series. In 35 video tutorials, Kok explains the pronunciation rules for sung English – from the basics to more complex issues – in a highly practical way and with numerous examples. Precise English for a precise performance!

Funded by Choral TIES, co-funded by the European Union.

Also available



Dirigieren – Proben – Singen. Das Chorleitungsbuch
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Vom Laut zum Klang
Carus 24.134/00



- The classic from the LIEDERPROJEKT in a newly updated edition
- All recordings for singing along available via QR code

Kinderlieder. Liederbuch

Andreas Mohr (Editor), Friedhilde Trüün (Editor), Markus Lefrançois (Illustrator)

Children love to sing – at home, in kindergarten, at school, at play or while out walking. Action songs get the day going; nonsense songs and tongue twisters quickly create a good mood; lullabies help kids calm down. Songs tell stories, they structure the day and the year, and, of course, are essential for all parties and celebrations.

This songbook features a selection of 83 popular and less familiar children's songs. Accompaniments are indicated by chord symbols, while instructions for the action songs help encourage even the youngest kids to sing and dance along. QR codes offer easy access to instrumental recordings to support the singing. The fantastic pictures created for the songbook by illustrator Markus Lefrançois give kids of all ages loads to discover.

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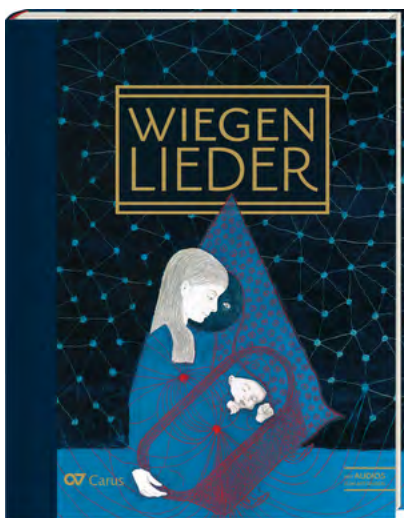
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Liederbuch**
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- The bestseller from the LIEDERPROJEKT in a newly updated edition
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- High-quality gift book for birth and baptism

Wiegenlieder. Liederbuch

Frank Walka (Illustrator)

This unique collection of 42 of the most beautiful German lullabies reveals the richness of our musical heritage: From folk songs to simple art songs, with sheet music, lyrics and guitar chords, all set in child-friendly vocal ranges. A recording of each song with piano and violin can be accessed digitally via QR code to get to know the works and to sing along.

The painter Frank Walka has created wonderfully imaginative illustrations to accompany the collection. His large-format pictures are as diverse as the songs themselves – dream-like, funny, serious or realistic – turning this songbook into an enchanting picture book.

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NOVA

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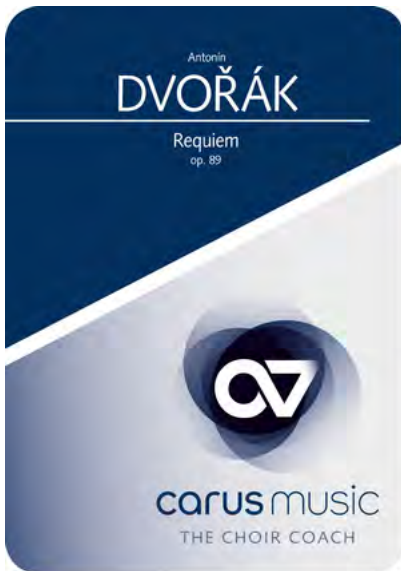
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Antonín Dvořák (1841–1904)

Requiem

op. 89 (Latin)

Soli SATB, Coro SATB, Pic, 2 Fl, 2 Ob, Eh, 2 Clt, BCl, 2 Fg, Cfg, 4 Cor, 2 Tr, 2 Tr di
lontano, 3 Trb, Tb, Timp, Tam-Tam, Arpa, Org, 2 Vl, Va, Vc, Cb / 95 min / 4
(medium to difficult)

**Czech Chorus (Choir), Czech Philharmonic Orchestra (Orchestra), Karel Ancerl
(Conductor), Maria Stader (Soloist - soprano), Sieglinde Wagner (Soloist - alto),
Ernst Haefliger (Soloist - tenor), Kim Borg (Soloist - bass)**

Dvořák's mighty *Requiem* was commissioned for Birmingham's renowned music festival. Since its premiere there in 1891 under the composer's direction, it has enjoyed huge popularity. Although based on the liturgical Latin text, it was conceived from the outset as a full-length work for concert performance. In inimitable style, Dvořák's *Requiem* presents a vast emotional spectrum from religious devotion to moments of drama and agonized lamentation, all with a truly impressive depth of expression. The choir plays a central role in the work: with one exception, Dvořák features it in all 13 sections.

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Performers: Maria Stader (Soprano), Sieglinde Wagner (Alto), Ernst Haefliger (Tenore), Kim Borg (Basso) – Czech Chorus, Prag – Czech Philharmonic Orchestra – Karel Ancerl



Johann Sebastian Bach (1685–1750)

Christmas Oratorio (Part I-VI)

BWV 248 (German/English)

Soli SSATB, Coro SATB, 2 Fl, 2 Ob/2 Obda, 2 Obca, 3 Tr, Timp, 2 Cor, 2 Vl, Va, Bc / 150 min

Gaechinger Cantorey (Choir), Gaechinger Cantorey (Orchestra), Hans-Christoph Rademann (Conductor), Regula Mühlemann (Soloist - soprano), Anna Lucia Richter (Soloist - soprano), Wiebke Lehmkuhl (Soloist - alto), Sebastian Kohlhepp (Soloist - tenor), Michael Nagy (Soloist - bass)

Bach's *Christmas Oratorio* is undeniably the number ONE in the Christmas repertoire of choirs as well as in popularity with audiences. The Christmas story, according to the Gospels of St. Luke and St. Matthew, combined with free poetry and individual chorale stanzas attains, together with the clearly structured, festive Baroque music, an eloquent radiance of timeless beauty. To confidently keep up with the frequent, sometimes very rapid sixteenth-coloraturas – for example in the “herrliche Chöre” (no. 1), the “Wohlgefallen” (no. 21, Vivace!), and the “Schnauben der stolzen Feinde” (no. 54) – practicing with the Slow Mode of the app is particularly recommended.

The Carus Choir Coach offers choir singers the unique opportunity to study and learn their own, individual choral parts within the context of the sound of the entire choir and orchestra. For every vocal range a separate Audio CD or MP3 and download containing each choir part is available. The Carus Choir Coach is based on recorded interpretations by renowned artists who have performed the work from carefully prepared Carus Urtext editions. Each choir part is presented in three different versions:

- **Original recording**
- **Coach:** each part is accompanied by the piano, with the original recording sounding in the background
- **Coach in slow mode:** the tempo of the coach slows down to 70% of the original version – through this reduction passages can be learned more effectively.

Performers: Regula Mühlemann (soprano), Anna Lucia Richter (soprano), Wiebke Lehmkuhl (alto), Sebastian Kohlhepp (tenore), Michael Nagy (basso) – Gaechinger Cantorey – Hans-Christoph Rademann

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Antonín Dvorák (1841–1904)

Mass in D major

Organ version
op. 86 (Latin)

Soli SATB, Coro SATB, Org obl / 42 min / 3 (medium)

Motettenchor Stuttgart (Choir), Günter Graulich (Conductor), Helga Hein-Guardian (Soloist - soprano), Verena Keller (Soloist - alto), Arthur Janzen (Soloist - tenor), Hartmut Hein (Soloist - bass), Jörg Zettler (Soloist - organ)

Dvorák composed his *Mass in D* as a commissioned work for the consecration of a chapel. So the first version was simply for chorus, soloists and organ – an orchestra probably would not have fitted into the space. The full attention is therefore on the vocal parts, another reason to learn the Mass thoroughly so that the lyrical-meditative mood Dvorák intended can be created.

The Carus Choir Coach offers choir singers the unique opportunity to study and learn their own, individual choral parts within the context of the sound of the entire choir and orchestra. For every vocal range a separate mp3-Audio-CD or a mp3-download containing each choir part is available. The Carus Choir Coach is based on recorded interpretations by renowned artists who have performed the work from carefully prepared Carus *Urtext* editions. Each choir part is presented in three different versions:

- **Original recording**
- **Coach:** each part is accompanied by the piano, with the original recording sounding in the background
- **Coach in slow mode:** the tempo of the coach slows down to 70% of the original version – through this reduction passages can be learned more effectively.

Performers: Helga Hein-Guardian (soprano), Verena Keller (alto), Arthur Janzen (tenore), Hartmut Hein (basso) – Motettenchor Stuttgart – Günter Graulich

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Carus Choir Coach (audio only)

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mp3 CD, practice aids, voice part basso

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Carus 40.651/91-101-000



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Carus Choir Coach for download (audio only)

zip file, mp3 file, practice aids, voice part tenore

EUR 9.90 | available



Antonín Dvorák (1841–1904)

Requiem

op. 89 (Latin)

Soli SATB, Coro SATB, Pic, 2 Fl, 2 Ob, Eh, 2 Clt, BCltr, 2 Fg, Cfg, 4 Cor, 2 Tr, 2 Tr di lontano, 3 Trb, Tb, Timp, Tam-Tam, Arpa, Org, 2 Vl, Va, Vc, Cb / 95 min / 4 (medium to difficult)

Czech Chorus (Choir), Czech Philharmonic Orchestra (Orchestra), Karel Ancerl (Conductor), Maria Stader (Soloist - soprano), Sieglinde Wagner (Soloist - alto), Ernst Haefliger (Soloist - tenor), Kim Borg (Soloist - bass)

Dvorák's mighty *Requiem* was commissioned for Birmingham's renowned music festival. Since its premiere there in 1891 under the composer's direction, it has enjoyed huge popularity. Although based on the liturgical Latin text, it was conceived from the outset as a full-length work for concert performance. In inimitable style, Dvorák's *Requiem* presents a vast emotional spectrum from religious devotion to moments of drama and agonized lamentation, all with a truly impressive depth of expression. The choir plays a central role in the work: with one exception, Dvorák features it in all 13 sections.

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- **Original recording**
- **Coach:** each part is accompanied by the piano, with the original recording sounding in the background
- **Coach in slow mode:** the tempo of the coach slows down to 70% of the original version – through this reduction passages can be learned more effectively

Performers: Maria Stader (Soprano), Sieglinde Wagner (Alto), Ernst Haefliger (Tenore), Kim Borg (Basso) – Czech Chorus, Prag – Czech Philharmonic Orchestra – Karel Ancerl

Carus 27.323/91

Carus Choir Coach (audio only)

NOVA

mp3 CD, practice aids, voice part soprano

EUR 21.00 | available

Carus 27.323/92

Carus Choir Coach (audio only)

NOVA

mp3 CD, practice aids, voice part alto

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Felix Mendelssohn Bartholdy (1809–1847)

From heav'n on high

Cantata based on Luther's Christmas chorale
MWV A 10 (German/English)

Soli SBar, Coro SSATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, Timp, 2 VI, 2 Va, 2 Vc, Cb
/ 16 min / 3 (medium)

Kammerchor Stuttgart (Choir), Württembergisches Kammerorchester Heilbronn (Orchestra), Frieder Bernius (Conductor)

The Protestant chorale played an important role for Mendelssohn, even in his early years. Inspired by Bach's works, he too composed cantatas on chorales, including one on the Lutheran Christmas hymn *Vom Himmel hoch* which is still well-known and popular today. If the voices enter confidently and in rapid succession in the opening chorus and the phrasing has a heavenly lightness through secure intonation, then we can really celebrate Christmas.

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- **Coach in slow mode:** the tempo of the coach slows down to 70% of the original version – through this reduction passages can be learned more effectively.

Performers: Krisztina Laki (Soprano), Berthold Possemeyer (Baritono) – Kammerchor Stuttgart, Württembergisches Kammerorchester Heilbronn – Frieder Bernius

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Wolfgang Amadeus Mozart (1756–1791) / Frieder Bernius (*1947)
(arr.) / Uwe Wolf (*1961) (arr.)

C Minor Mass / Missa in c (Bernius/Wolf version)

completed and edited by Frieder Bernius & Uwe Wolf
KV 427 (Latin)

Soli SSTB, Coro SATB/SATB, Fl, 2 Ob, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, 2 Va, Bc /
58 min / 4 (medium to difficult)

Kammerchor Stuttgart (Choir), Hofkapelle Stuttgart (Ensemble), Frieder Bernius (Conductor), Sarah Wegener (Soloist - soprano), Sophie Harmsen (Soloist - mezzo-soprano), Colin Balzer (Soloist - tenor), Felix Rathgeber (Soloist - bass)

The *Missa in c* K. 427 by Wolfgang Amadeus Mozart is a fascinating work. As it was not completed by Mozart, attempts were frequently made from the 19th century onwards to complete it and thus make it performable – with quite differing results. Now Frieder Bernius and Uwe Wolf have published a edition of the Mozart mass which attempts to produce a performing version while maintaining the greatest respect for the available material, without obscuring Mozart's musical manuscript. Whether it's in the double-choir „Qui tollis“ or the „Cum Sancto Spiritu“ fugue, the choral singers are most certainly challenged, and yet the atmosphere of the work mustn't be lost. If the blend of accuracy and shaping works, nobody, whether performer nor listener, will be able to resist the fascination of this work.

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Performers: Sarah Wegener (Soprano), Sophie Harmsen (Mezzosoprano), Colin Balzer (Tenore), Felix Rathgeber (Basso) – Kammerchor Stuttgart, Hofkapelle Stuttgart – Frieder Bernius



Franz Schubert (1797–1828)

Mass in C major

D 452 (Latin)

Soli SATB, Coro SATB, 2 VI, Vc/Cb, Org, [2 Ob (Clf), 2 Tr, Timp] / 25 min

Hugo-Distler-Chor (Choir), Wiener Akademie (Orchestra), Martin Haselböck (Conductor), Ildiko Raimondi (Soloist - soprano), Elisabeth Lang (Soloist - alto), Helmut Wildhaber (Soloist - tenor), Klaus Mertens (Soloist - bass)

For the choir the notes in Schubert's *Mass in C major* are not difficult, and yet, there are always surprises when the choir and orchestra coincide. The violins often proceed in sixteenth notes or, as in the Sanctus, are written in complementary rhythms, whereas the choir must count long note values. If the choir is not in perfect rhythm, then performing such passages together can be difficult. It's good when the choir can hear how the orchestra sounds here, as is also the case for the somewhat unusual modulations which occur in the Credo.

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Performers: Ildiko Raimondi (soprano), Elisabeth Lang (alto), Helmut Wildhaber (tenore), Klaus Mertens (basso) – Hugo-Distler-Chor, Wiener Akademie – Katrin Haselböck

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Heinrich Schütz (1585–1672)

Musical exequia

(German/English)

6, 8, oder mehr Stimmen, Bc / 30 min

Heinrich Schütz composed the *Musikalische Exequien* BWV 279-281 for the funeral of his patron Prince Heinrich Posthumus Reuß 1635/1636. The work comprises three parts which were to be sung at different points within the funeral service. The first and third parts in particular present choral singers with a challenge: solo movements alternate with choral movements, with almost every movement leading into the next without a break. There is certainly no time to consider which note comes next, or when!

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Performers: Dorothee Mields, Anja Zügner (soprano), Alexander Schneider (alto), Jan Kobow, Tobias Mäthger (tenore), Harry van der Kamp, Matthias Lutze (basso) – Dresdner Kammerchor – Hans-Christoph Rademann

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Transcriptions by Clytus Gottwald. Peter Cornelius – Edvard Grieg – Franz Schubert – Clara Schumann

Kammerchor Stuttgart (Choir), Frieder Bernius (Conductor)

Today a *cappella* choral singing of the highest technical and interpretative level is regarded as a cornerstone of our artistic heritage. Clytus Gottwald has greatly influenced this tradition of choral performance through his arrangements of solo songs for polyphonic choir, thus enabling new and breathtaking sonic experiences.

In 2025 Gottwald would have turned 100. Under the direction of Frieder Bernius, the Kammerchor Stuttgart is marking this anniversary with a special program paying tribute to Gottwald's art. The music that Gottwald transformed into a *cappella* choral experiences through his transcriptions ranges from Franz Schubert's *Nacht und Träume* to *Die Könige* by Peter Cornelius and *Solveig's Song* by Edvard Grieg. A true vocal delight, and not just in this birthday year!

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