

Programm

Herbst / Autumn 2024




Carus-Verlag GmbH & Co. KG

Sielminger Straße 51
70771 Leinfelden-Echterdingen, Germany
info@carus-verlag.com
www.carus-verlag.com

Kontakt / Contact

Kundenservice und Bestellungen / Customer service and orders

Cornelia Sigel, Franziska Ehrl,
Marleen Greiner, Sophie Herrmann,
Susanne Weiler, Arne zur Nieden
Tel. / Phone / : +49 (0)711 797 330-0
sales@carus-verlag.com

Vertrieb / Sales

Marit Ketelsen (Leitung / Head)
Tel. / Phone: +49 (0)711 797 330-211
mketelsen@carus-verlag.com

Camilla Kirner (International Sales,
Sortimentsbuchhandel D-A-CH)
Tel. / Phone: +49 (0)711 797 330-223
ckirner@carus-verlag.com

Dr. Reiner Leister (Key Account Manager
Choral Directors, International Retail Japan)
Tel. / Phone: +49 (0)711 797 330-214
rleister@carus-verlag.com

Marleen Greiner (Data Management)
Tel. / Phone: +49 (0)711 797 330-14
mgreiner@carus-verlag.com

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scale for our digital editions.

Schwierigkeitsgrade | Difficulty levels

- 1 leicht easy
- 2 leicht bis mittel easy to medium
- 3 mittel medium
- 4 mittel bis schwer medium to difficult
- 5 schwer difficult

Preisänderungen, Irrtum und
Liefermöglichkeiten vorbehalten.
Prices are subject to change.
Errors excepted.

Carus 99.559/00, 06/2024

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Carus 2.251/00

Choral collection

Foreword in German and English

21 x 29.7 cm

979-0-007-31185-8

EUR 24.00, from 20 copies EUR

19.20, from 40 copies EUR 18.00 |

available 9/2024

- **By popular demand: six centuries of music by female composers**
- **Ethel Smyth, Florence Price, Amy Beach, Fanny Hensel and others**
- **To be presented at the chor.com 2024**

Choral Music composed by Women

47 compositions for Coro SATB

Coro SATB (divisi)

Franziska de Gilde (Editor), Mary Ellen Kitchens (Editor), Jan Schumacher (Editor)

A real novelty in the German-speaking world, *Choral Music composed by Women* features a total of 47 works for mixed choir.

Women composers have always made significant contributions to the choral repertoire. Numerous hidden gems for mixed choir are ready and waiting to be performed in concerts and church services. This choral collection spotlights female composers from Europe, North and South America and Israel, ranging from the Renaissance period to young composers of the present day. Many were pioneers of their time, who fought against strong opposition for acceptance as professional composers. You will discover beautiful sacred and secular works in a variety of styles from psalm settings, madrigals and romantic choral songs to experimental pieces, spirituals, canons and simple songs for choral events and community singing as well as contemporary music for chamber choirs. Mostly based on English or German texts, the works deal with a wide spectrum of themes, even reflecting current social issues. A fascinating repertoire from five centuries of music-making that features many unfamiliar names!

- 47 sacred and secular compositions for SATB choir, some works are divisi and some with organ/piano accompaniment
- 45 women composers born between 1540 and 2000
- Most pieces of easy to moderate difficulty; only a few divisi passages for male voices
- Featuring commissioned works and pieces published for the first time
- Most texts in English or German
- From madrigals to simple songs for community singing
- Separate editions available in print and digital form

In cooperation with the Deutscher Chorverband e.V.

Also available



Swiss Choral Music
Carus 2.305/00



Choral collection Folk Songs
Carus 2.214/00



Carus 27.904/00

Full score

Foreword in German and English

25.2 x 32.5 cm | 188 pages

979-0-007-29999-6

EUR 120.00 | available 10/2024

Carus 27.904/03

Vocal score

19 x 27 cm | 80 pages

EUR 29.00 | available 10/2024

Carus 27.904/05

Choral score

21 x 29.7 cm | 24 pages

available 10/2024

Carus 27.904/19

Set of parts

complete orchestral parts

available 11/2024

Carus 27.904/00-010-000

Full score digital (download)

979-0-007-33999-9

EUR 108.00 | available 10/2024



- Sacred music with a touch of opera
- First modern edition of this beautiful composition

Pietro Mascagni (1863–1945)

Messa di Gloria

in Fa maggiore
(Latin)

Soli TB, Coro STB (SAB), 2 Fl, Ob, 2 Clt, Fg, 2 Cor, 2 Tr, 2 Trb, Timp, Gran Cassa, Piatti, Tamtam, Arpa, 2 Vl, Va, Vc, Bc / 55 min / 2 (easy to medium)

Andreas Gies (Editor)

Looking for some operatic drama for your church choir? Then the *Messa di Gloria* for soloists, choir and orchestra by Pietro Mascagni is just up your alley. Acclaimed throughout the world for his brilliant *Cavalleria rusticana*, Mascagni wrote this Mass at the same time as his famous one-act opera.

Composed in a simple but effective style, the Mass features elegant, lyrical melodies sung by tenor and bass, supported by the choir in the more lively movements. The famous “Elevazione”, with its poignant violin solo, turns the work into a true masterpiece. With a moderate level of difficulty and requiring modest forces, the *Messa di Gloria* is suitable for both professional and amateur ensembles. This extremely beautiful work is also within the reach of youth choirs and orchestras.

Our edition by Italian conductor Andreas Gies is based on the composer’s autograph score. Featuring – as always with Carus – a critical report and an informative preface, this edition with full score, performance materials and vocal score, presents the work for the first time in modern engraving.

Mascagni wrote his *Messa di Gloria* for a three-part choir in which children (ragazzi) and altos (contralti) sing one vocal line, which is also performed by a (high) tenor and a bass. For today’s mixed choirs, it makes sense to have the high alto voices perform the relatively low soprano part (Ragazzi e Contralti) while the lower alto voices join the tenor line. This makes the work suitable for smaller choirs lacking a strong tenor section. The vocal score and choral score display the middle vocal line both in octavated treble clef (tenor) and in normal treble clef (for the altos) so that everyone can sing from their usual clefs.

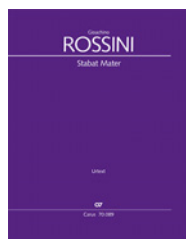
Also available



Bizet: Te Deum
Carus 27.187/00



Donizetti: Messa di Requiem
Carus 27.322/00



Rossini: Stabat Mater
Carus 70.089/00



Carus 27.906/00

Full score

Foreword in German, English and Italian

21 x 29.7 cm | 64 pages

979-0-007-30134-7

EUR 24.00 | available 8/2024

Carus 27.906/05

Choral score

21 x 29.7 cm | 48 pages

979-0-007-30135-4

from 20 copies EUR 8.00, from 40

copies EUR 7.20, from 60 copies

EUR 6.40 | available 8/2024

Carus 27.906/05-010-000

**Chorpartitur digital**

pdf file

21 x 29.7 cm | 48 pages

979-0-007-30136-1

from 20 copies EUR 7.20, from 30

copies EUR 6.48, from 50 copies

EUR 5.76, from 100 copies EUR

5.40 | available 8/2024

- **Palestrina's 500th birthday in 2025!**

- **His most famous Mass**

Giovanni Pierluigi da Palestrina (1525–1594)

Missa Papae Marcelli

(Latin)

Coro SATTBB / 25 min / 3 (medium)

Francesco Saggio (Editor)

Giovanni Pierluigi da Palestrina's *Missa Papae Marcelli* is one of the most famous works of the Renaissance age. And it's not just the early 17th-century myth that this piece "saved" polyphonic sacred music from being banned by the Council of Trent which makes a performance of the Mass so appealing. Even apart from this legend and the work's great history, it still captivates today due to the skilled setting of the text combined with a complex, multi-layered polyphony.

This edition by Italian musicologist Francesco Saggio is not only based on the earliest printed versions of the Mass, which first appeared in the 16th century, but also on two handwritten copies made during Palestrina's lifetime that have been preserved in sacred collections. The edition also includes a second "Agnus Dei", which until today has only been found in the manuscripts. The aim of the edition is to reproduce the earliest version of the score while at the same time revising it to meet modern performance requirements.

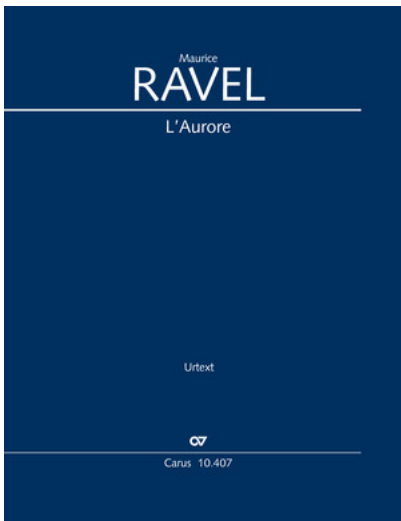
The individual parts of the mass are also available in separate editions (Carus 27.906/10 - /70), offering choirs who are not (yet) familiar with the period a good opportunity to explore Palestrina's style.

Also available

Monteverdi:
Messa à quattro
voci da cappella
Carus 1.542/00



Lasso: Fugger-
Motetten
Carus 4.015/00



- Marking Ravel's 150th birthday in 2025
- First critical edition of the work
- Famously led to the "Ravel Affair"

Maurice Ravel (1875–1937)

L'Aurore

op. 45 (French)

Solo T, Coro SATB, Pic, 2 Fl, 2 Ob, Eh, 2 Clt, 2 Fg, 4 Cor, 2 Tr, 3 Trb, Tb, Timp, Arpa, 2 Vl, Va, Vc, Cb / 6 min / 2 (easy to medium)

Marc Rigaudière (Editor)

With his composition *L'Aurore* (Dawn) of 1905, Maurice Ravel made his fifth and final attempt to win the coveted "Prix de Rome" of Paris's Académie des Beaux-Arts. The fact that he was once again eliminated in the preliminary round caused something of a stir, with the so-called "Ravel affair" triggering a historic scandal and discussions about the jury's lack of expertise and impartiality.

Despite the strict requirements of the competition, Ravel created a singular and harmonically rich work on the given text by Édouard Guinand, exploiting the timbral possibilities of the orchestra in striking fashion. No heavy demands are placed on the choir. Carus also offers free pronunciation aids for rehearsal.

This first Urtext edition of the work is based on the composer's autograph score. A vocal score and performance material are also available.

Carus 10.407/00

Full score

Foreword in German, English and French

25.2 x 32.5 cm | 40 pages

979-0-007-31486-6

EUR 28.00 | available 11/2024

Carus 10.407/03

Vocal score

979-0-007-31488-0

available 11/2024

Carus 10.407/19

Set of parts

complete orchestral parts, on loan

23 x 32 cm

Carus 10.407/00-010-000



Full score digital (download)

pdf file

25.2 x 32.5 cm

979-0-007-31487-3

EUR 25.20 | available 11/2024

Carus 10.407/19-010-000



Set of parts (digital)

zip file, pdf file, complete orchestral parts, on loan

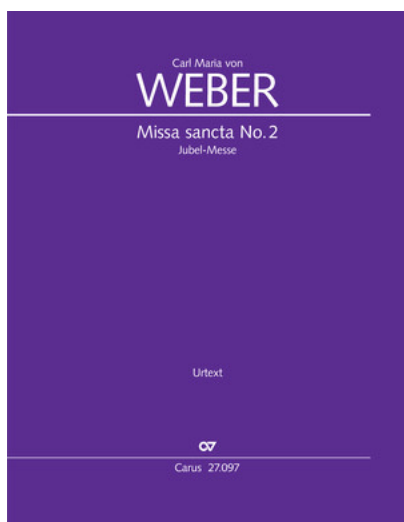
Also available



French Choral Music
Carus 2.311/00



Fauré: Pavane
Carus 10.402/00



- 200th anniversary of Weber's death in 2026
- New edition designed to aid performance

Carl Maria von Weber (1786–1826)

Missa sancta No. 2

Jubel-Messe

WeV A.5, Offertorium WeV A.4 (Latin)

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

Frank Höndgen (Editor)

As Kapellmeister at Dresden's royal theater, Carl Maria von Weber's primary task was to establish a German opera. However, it was also part of his duties to supply music for church service every three weeks. This assignment was gladly accepted by the opera composer Weber, who regarded his artistic talents as a "gift from heaven". His *Missa sancta No. 2* (also known as the "Jubel-Messe") was composed for the service held to celebrate the golden wedding anniversary of the Saxon royal couple Friedrich August I (1750-1827) and Marie Amalie Auguste (1752-1828) in January 1819. The festive nature of the Mass is confirmed by the offertory "In die solemnitatis", whose inclusion follows court practice in Dresden at the time.

Due to its relative brevity, the "Jubel-Messe" is also well suited for inclusion in a liturgical framework today. The vocal parts in this Mass can easily be mastered by amateur choirs for festive occasions in church or in concert. The critical Urtext edition also reflects the practical needs of performers: Modern orchestral parts are now available for purchase for the first time and a vocal score is also available.

Carus 27.902/00

Full score

Foreword in German and English

25.2 x 32.5 cm | 120 pages

979-0-007-29615-5

EUR 79.00 | available 10/2024

Carus 27.902/03

Vocal score

19 x 27 cm | 52 pages

979-0-007-29617-9

EUR 22.00 | available 10/2024

Carus 27.902/05

Choral score

21 x 29.7 cm | 20 pages

979-0-007-29618-6

from 20 copies EUR 11.00, from 40

copies EUR 9.90, from 60 copies

EUR 8.80 | available 10/2024

Carus 27.902/19

Set of parts

complete orchestral parts

23 x 32 cm

Carus 27.902/00-010-000



Full score digital (download)

pdf file

25.2 x 32.5 cm

979-0-007-29616-2

EUR 71.10 | available 10/2024

Also available



Weber: Missa sancta No. 1 E-flat major



Carus 31.213/00

Full score

Foreword in German and English

21 x 29.7 cm | 80 pages

979-0-007-33005-7

EUR 44.00 | available 11/2024

Carus 31.213/03

Vocal score

19 x 27 cm | 56 pages

979-0-007-33007-1

EUR 14.00 | available 11/2024

Carus 31.213/05

Choral score

21 x 29.7 cm | 16 pages

979-0-007-33015-6

from 20 copies EUR 4.95, from 40

copies EUR 4.45, from 60 copies

EUR 3.96 | available 11/2024

Carus 31.213/19

Set of parts

complete orchestral parts

979-0-007-33009-5

available 11/2024

■ Bach's source of inspiration for the Christmas Oratorio

Johann Sebastian Bach (1685–1750)

Let us watch him, let us guard him

Hercules at the crossroads (Dramma per musica)

BWV 213 (German/English)

Soli SAATB, Coro SATB, 2 Cor, Ob/Obda, Ob, 2 VI, 2 Va, Bc / 45 min / 3 (medium)

Uwe Wolf (Editor), Paul Horn (Continuo realization), Daniel Ivo de Oliveira (Continuo realization)

What does Bach's *Christmas Oratorio* have to do with Hercules? More than you might think at first glance. In the fall of 1733, with the eleventh birthday of the Saxon Crown Prince Friedrich Christian fast approaching, Johann Sebastian Bach composed the secular cantata *Lasst uns sorgen, lasst uns wachen* (Let us watch him, let us guard him), which he then performed on the prince's birthday (September 5) with the Collegium Musicum in the garden of Zimmermann's coffeehouse in Leipzig.

The libretto by Picander tells the mythological story of the young Hercules, who, forced to choose between lust and virtue, naturally chooses the "right" path. The fact that Hercules is intended to represent the young Crown Prince is already suggested in the opening choral movement before becoming explicit in the closing chorus.

Most of the choruses and arias in the cantata are familiar today through their incorporation by Bach into his later *Christmas Oratorio*, BWV 248. For example, the festive opening chorus "Lasst uns sorgen, lasst uns wachen" (Let us watch him, let us guard him) forms the opening chorus "Fallt mit Danken, fallt mit Loben" (Bow ye, thankful, kneel and praise ye) of the *New Year's cantata*. While the musical impact is no doubt altered by the unfamiliar thematic embedding, the audience is sure to make many pleasant rediscoveries!

Also available



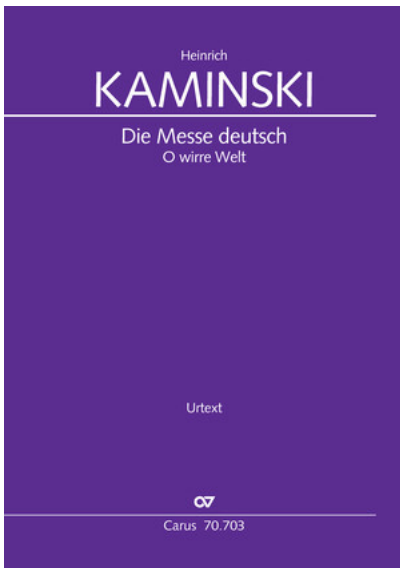
Bach: The merry chase, the hunt is my delight

Carus 31.208/00



Bach: Be silent, not a word (Coffee Cantata)

Carus 31.211/00



- Kaminski's musical response to Nazi persecution
- A condemnation of hatred and inhumanity

Heinrich Kaminski (1886–1946)

Die Messe deutsch

O wirre Welt
(German)

Soli SS, Coro SSATB / 11 min / 4 (medium to difficult)

Barbara Grossmann (Editor)

“O wirre Welt!” (Oh world confounded!) This is how Heinrich Kaminski's self-penned Kyrie text opens his a cappella Mass. Composed in 1934 as a reaction to the Nazi's seizure of power, the work remained unfinished. Under the oppressive regime, Kaminski simply could not find the words for a German paraphrase of the Latin plea for peace on earth: “et in terra pax”. On several occasions the composer fled to Switzerland to escape Nazi brutality. His music is a cry of despair and a call for God's mercy on the eve of the Second World War as well as a personal response to the inhumanity and godlessness of his time. Like a beacon we hear the “Gloria” in praise of God.

Although the Mass was left unfinished, it offers a complete Kyrie with a Gloria call and thus can be performed both as a protest against hatred and ignorance and, of course, a plea for love and hope.

Carus 70.703/00

Full score

mit Textteilen, Foreword in German and English

21 x 29.7 cm | 24 pages

979-0-007-33978-4

EUR 24.00 | available 11/2024

Carus 70.703/05

Choral score

ohne Textteile

979-0-007-34122-0

available 11/2024

Carus 70.703/05-010-000



Chorpartitur digital

pdf file, ohne Textteile

979-0-007-34123-7

available 11/2024

Also available



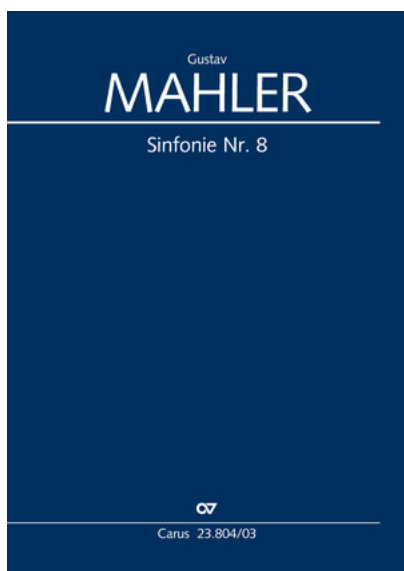
**Schönberg:
Peace on Earth**
Carus 70.701/00



**Kaminski: Psalm
130**
Carus 70.702/10



**Kaminski: Blest
Mary wanders
through the
thorn**
Carus 3.368/30



Carus 23.804/03

Vocal score

19 x 27 cm

979-0-007-34080-3

available 12/2024

Carus 23.804/05

Choral score

available 12/2024

- Modern vocal score of Mahler's exceptional "Symphony of a Thousand"
- Designed to aid the rehearsal process

Gustav Mahler (1860–1911)

Sinfonie Nr. 8

(Latin/German)

Soli SSSAATBarB, Coro SATB/SATB, Knabenchor, Picc, 4 Fl, 4 Ob, Eh, 4 Clt, Bclt, 4 Fg, Cfg, 8 Cor, 8 Tr, 7 Trb, Tb, Timp, Perc, Celesta, Pfte, Harmonium, Org, 2 Arp, Mandoline, 2 Vl, Va, Vc, Cb / 80 min

Nicholas Kok (Vocal score arranger)

While Gustav Mahler's oeuvre features many large-scale works, he surpassed himself with the *8th Symphony*, composed in the summer of 1906. Mahler described this work – exceptional in its form, design, size and success – as his "opus summum". The seemingly disparate texts, taken from the medieval hymn "Veni creator spiritus" and the closing scene of Goethe's *Faust*, are interwoven by means of shared thematic material and bear witness to the composer's tremendous spiritual and religious aspirations. The already massive forces of a large symphony orchestra are buttressed throughout the symphony by three choirs and eight soloists.

Experienced conductor and accompanist Nicholas Kok has created a practical vocal score to aid the rehearsal process for singers and accompanists. Without unnecessarily simplifying the orchestral parts and by paying close attention to the voice leading and the bass line, Kok has reduced the dense original score while creating the most realistic sound possible for the rehearsal room. Rehearsal marks in the standard orchestral parts have been incorporated so that the edition can be used in conjunction with existing scores.

Also available

Mahler: Symphony No. 3
Carus 23.803/03



Mahler: Symphony No. 2
Carus 23.802/03



Beethoven: 9th Symphony. Finale (Choral Symphony)
Carus 23.801/03



Robert Schumann (1810–1856)

Tota pulchra es, Maria

Offertory from the *Missa sacra* op. 147
(Latin)

Solo S, Vc, Org / 3 min

Hansjörg Ewert (Editor)

In his *Missa sacra*, Op. 147, the Protestant Robert Schumann included the solo offertory hymn “Tota pulchra es, Maria”, entirely in the Romantic Catholic tradition of devotion to Mary. This wonderfully intimate movement for solo soprano, solo cello and organ can also be performed on its own, e.g. in church service or at a Marian feast.

Carus 5.041/00

Full score

with two parts

21 x 29.7 cm | 12 pages

979-0-007-31439-2

EUR 8.00 | available

Carus 5.041/00-010-000



Full score digital (download)

with two parts, pdf file

21 x 29.7 cm | 12 pages

979-0-007-31485-9

EUR 7.20 | available

Also available



Schumann: Missa sacra

Carus 40.687/45



Schumann: Requiem

Carus 27.324/50



Carus 27.189/50

Full score

Foreword in German and English

25.2 x 32.5 cm | 80 pages

979-0-007-31085-1

EUR 59.00 | available 8/2024

Carus 27.189/69

Set of parts

complete orchestral parts, on loan

Carus 27.189/50-010-000

**Full score digital (download)**

pdf file

979-0-007-34079-7

EUR 53.10 | available 8/2024

Carus 27.189/69-010-000

**Set of parts (digital)**

zip file, pdf file, complete orchestral

parts, on loan

- Joyous fanfares and profound reverence
- Large-scale masterpiece now accessible to smaller choirs

Antonín Dvořák (1841–1904) / Joachim Linckelmann (arr.)

Te Deum

Arrangement for chamber orchestra (arr. Linckelmann)

op. 103 (Latin)

Soli SB, Coro SATB, Fl, Ob (auch Eh), Clt, Fg, Cor, Tr, Trb, Timp, Perc, 2 Vl, Va, Vc, Cb / 20 min / 3 (medium)

In 1892, Dvořák was honored to receive a commission from New York to compose a festive cantata to mark the 400th anniversary of Christopher Columbus's discovery of America. Within a short space of time, he had composed his impressive *Te Deum*, which in four contrasting sections joyfully interprets the ancient hymn of praise.

This version by the experienced arranger and orchestral musician Joachim Linckelmann enables smaller ensembles to perform the work. In his edition for soloists, choir and chamber orchestra, he reduces the winds from the original 18 to just 7. The string parts are identical to the original score, although these can also be reduced in size if required. The vocal parts (soloists and choir) are completely unchanged, so that the singers can also use the vocal scores and choral scores from the Carus Urtext edition.

- Large work can now be performed by smaller choirs
- 18 winds in the original score reduced to just 7
- Vocal scores and choral scores from the original version can be used

Original version

Arrangement for chamber orchestra

Soli SB, Coro SATB, 2 Fl, 2 Ob (auch Eh), 2 Clt, 2 Fg, 4 Cor, 2 Tr, 3 Trb, Tuba, Timp, Perc, 2 Vl, Va, Vc, Cb

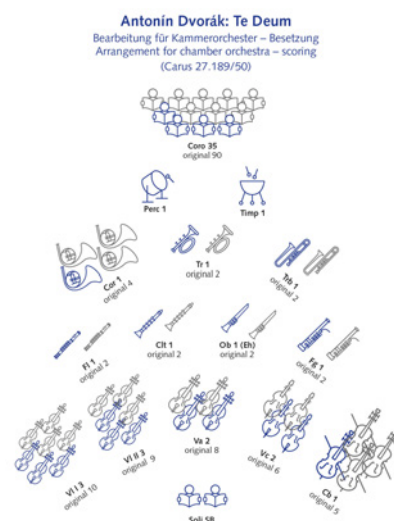
Soli SB, Coro SATB, Fl, Ob (auch Eh), Clt, Fg, Cor, Tr, Trb, Timp, Perc, 2 Vl, Va, Vc, Cb

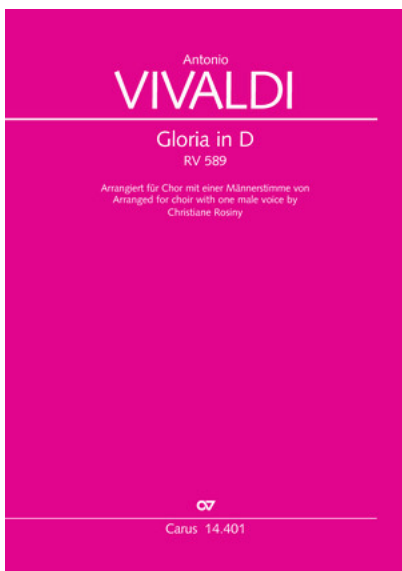
Also available**Dvořák: Stabat mater**

Carus 27.293/50

**Dvořák: Mass in D major**

Carus 40.653/50


[Click to enlarge!](#)



■ Start of the New Series

Antonio Vivaldi (1678–1741) / Christiane Rosiny (*1978) (arr.)

Gloria in D

Arranged for choir with one male voice (arr. C. Rosiny)
RV 589 (Latin)

Soli SSA, Coro SSAB, Ob, Tr, 2 Vl, Va, Bc / 29 min / 3 (medium)

The *Gloria in D*, RV 589, is one of Vivaldi's best-known sacred works. This Carus edition – which was actually our first ever publication – has certainly made a major contribution to the now enormous popularity of this choral work, which, with its great inventiveness, is typical of the composer's work (Carus 40.001/50).

Christiane Rosiny's arrangement of this masterpiece for SSAB 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. There are sensible suggestions for cuts should the size of the work prove to be an obstacle. These will help shorten the rehearsal time while preserving the unique character of the individual sections. A vocal score and a choral score are available in addition to the full score. The orchestral parts are taken from the original version.

- First volume of the new series SPLENDID SONORITY. Masterpieces arranged for Choir with one male voice

Carus 14.401/00

Full score

Foreword in German and English

21 x 29.7 cm | 68 pages

979-0-007-31248-0

EUR 22.00 | available 11/2024

Carus 14.401/03

Vocal score

19 x 27 cm | 52 pages

979-0-007-34084-1

EUR 12.00

Carus 14.401/05

Choral score

21 x 29.7 cm | 20 pages

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Vivaldi: Magnificat
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Foreword in German and English

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- Organ version of an expressive Christmas work
- Individual sections can easily be performed in church service

Josef Gabriel Rheinberger (1839–1901) / Birger Petersen (*1972)
(arr.)

The Star of Bethlehem

Arrangement for choir and organ (arr. B. Petersen)
(German/English)

Soli SB, Coro SATB, Org / 48 min

Rheinberger's large-scale Christmas cantata *Der Stern von Bethlehem* (The Star of Bethlehem) is one of the composer's most popular and best-known works. It retells the Christmas story in nine lyrical scenes – from the angels' glad tidings and the shepherds at the manger to the journey of the three Wise Men from the East.

To make this poetic, colorful and (in the best sense of the word) "romantic" work accessible to even more vocal ensembles, Birger Petersen has created an arrangement for soloists, choir and organ. The cantata can thus now be performed by smaller choirs in concert or within a church service, either in its entirety or in excerpts. The choir can use the vocal score and choral score from the orchestral version. While this new arrangement can be played on a two-manual organ with pedalboard, larger instruments with richer registrations are recommended.

The composer, organist and Rheinberger expert Birger Petersen is also Professor of Music Theory in Mainz.

Original version

Arrangement for choir & organ

Soli SB, Coro SATB, 2 Fl, 2 Ob, Eh, 2 Clt,

2 Fg, 2 Cor, 2 Tr, 3 Trb, Arpa, Timp, 2 Vl, Soli SB, Coro SATB, Org

Va, Vc, Cb, Org

Also available



Rheinberger: The Star of Bethlehem
Carus 50.164/00



Rheinberger: The Star of Bethlehem
Carus 50.164/03



Rheinberger: The Star of Bethlehem
Carus 50.164/91



Bruckner: Mass in E minor
Carus 27.093/45

Johann Adolf Hasse (1699–1783)

Sinfonia from: Cleofide (Opera seria)
2 Fl, 2 Ob, 2 Cor, 2 Trb, 2 Vl, Va, Bc (Vc, Cb, Fg, Cb) / 8 min
Zenon Mojzysz (Editor)
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979-0-007-33864-0
EUR 13.00 | available

Digli ch'io son fedele from: Cleofide (Opera seria) (Italian)
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Zenon Mojzysz (Editor)
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Son qual misera colomba from: Cleofide (Opera seria) (Italian)
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EUR 9.00 | available

Se mai più sarò geloso from: Cleofide (Opera seria) (Italian)
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Zenon Mojzysz (Editor)
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Sinfonia from: Marc'Antonio e Cleopatra
2 Vl, Va, Bc / 9 min
Reinhard Wiesend (Editor)
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979-0-007-33872-5
EUR 12.00 | available

Giacomo Puccini (1858–1924) / Andreas Gies (*1993) (arr.)

Donna non vidi mai Romanza by De Grieux from Manon Lescaut, Act 1. Arrangement for Chamber orchestra (arr. A. Gies) (Italian)
Solo T, Fl, Ob, Clt, Fg, 2 Cor, Tr, [Trb], Timp, Arpa, 2 Vl, Va, Vc, Cb / 2.5 min
■ Carus 56.251/00, full score, 23 x 32 cm | 16 pages
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In quelle trine morbide Romanza by Manon from Manon Lescaut, Act 2. Arrangement for Chamber orchestra (arr. A. Gies) (Italian)
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EUR 12.00 | available 7/2024

Intermezzo from Manon Lescaut, Act 2. Arrangement for Chamber orchestra (arr. A. Gies)
Fl, Ob, Clt, Fg, 2 Cor, Tr, Trb, Timp, Arpa, 2 Vl, Va, Vc, Cb / 5.5 min
■ Carus 56.253/00, full score, 23 x 32 cm | 20 pages
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Che gelida manina Romanza by Rudolfo from La Bohème, Act 1. Arrangement for Chamber orchestra (arr. A. Gies) (Italian)
Solo T, Fl, Ob, Clt, Fg, 2 Cor, Tr, [Trb], Timp, Arpa, 2 Vl, Va, Vc, Cb / 4.5 min
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O soave fanciulla Duetto by Rudolfo and Mimi from La Bohème, Act 1. Arrangement for Chamber orchestra (arr. A. Gies) (Italian)
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Quando me'n vo' Waltz of Musetta from La Bohème, Act 2. Arrangement for Chamber orchestra (arr. A. Gies) (Italian)
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EUR 15.00 | available 7/2024

Mario, Mario, Mario Duet by Tosca e Cavaradossi from Tosca, Act 1. Arrangement for Chamber orchestra (arr. A. Gies) (Italian)
Soli ST, Fl, Ob, Clt, Fg, 2 Cor, Tr, Trb, Timp, Arpa, 2 Vl, Va, Vc, Cb / 7.5 min
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Vissi d'arte Romanza of Tosca from Tosca, Act 2. Arrangement for Chamber orchestra (arr. A. Gies) (Italian)
Solo S, Fl, Ob, Clt, Fg, 2 Cor, Tr, Timp, Arpa, 2 Vl, Va, Vc, Cb / 3.5 min
■ Carus 56.258/00, full score, 23 x 32 cm | 12 pages
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E lucevan le stelle Romanza of Cavaradossi from Tosca, Act 3. Arrangement for Chamber orchestra (arr. A. Gies) (Italian)
Solo T, Fl, Ob, Clt, Fg, 2 Cor, Tr, [Trb], Timp, Arpa, 2 Vl, Va, Vc, Cb / 2.5 min
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Cb / 3 min
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Tu che di gel sei cinta Romanza of Liù from Turandot, Act 3.
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/ 3.5 min
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Carus 52.812/00

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Max Reger (1873–1916)

Reger-Werkausgabe, Vol. II/5: Songs V (1906–1916)

The fifth volume of the “Songs and choral Works” module of the Reger-Werkausgabe (RWA) comprises the songs composed between June 1906 and May 1915 as well as the vocal scores of the orchestral songs *An die Hoffnung* (To hope) op. 124, and *Hymnus der Liebe* (Hymn of love) op. 136. Alongside additional songs from *Schlichte Weisen* (Simple ways) op. 76 (Volumes III–VI), this new volume features occasional and commissioned works. Reger wrote the song collections opus 98 and 104 for the publishers N. Simrock and Otto Forberg; other individual pieces were specially written for magazines and music albums (WoO VII 38–41) or were personal gifts (WoO VII 42–44).

The Three Duets op. 111a, for soprano and alto, were composed for a concert. Some of the works have a biographical background: The two final volumes of *Schlichte Weisen* (Simple ways) are settings of children’s poems for Reger’s two adopted daughters, Christa and Lotti, while he wrote the *Fünf neue Kinderlieder* (Five new children’s songs) op. 142, for his godchildren.

In January 2008 the Max-Reger-Institut (MRI) in Karlsruhe began publishing a scholarly-critical edition of the works of Reger (RWA), supported by the Mainz Academy of Sciences and Literature. As a Hybrid Edition, it is exploring new approaches in editorial techniques.

The digital offer belonging to the volume is published in an online portal.

Content

Songs WoO VII/38 und VII/39
 Four Songs op. 97
 Five Songs op. 98
 Abendfrieden WoO VII/40
 Schlichte Weisen op. 76 vol. III (nos. 31–36)
 Six Songs op. 104
 Songs WoO VII/41 und VII/42
 Schlichte Weisen op. 76 vol. IV (nos. 37–43)
 Three Duets op. 111a
 An Zeppelin WoO VI/21
 Es soll mein Gebet dich tragen! WoO VII/43
 Schlichte Weisen op. 76 vol. V (nos. 44–51)
 An die Hoffnung op. 124
 Three poems by Elsa Asenijeff WoO VII/44
 Night Thoughts WoO V/7
 Schlichte Weisen op. 76 vol. VI (nos. 52–60)
 Hymnus der Liebe op. 136
 Five new Children’s Songs op. 142

Appendix

Das Wölklein op. 76 no. 33 – First version

Mutter, tote Mutter op. 104 no. 3 – Version of the engraver’s copy



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Max Reger (1873–1916)

Reger-Werkausgabe, Vol. II/10: Works for male voice choir / women's or children's choir

(German)

Volume 10 of the "Songs and choral Works" module contains all of Reger's compositions for a cappella male-voice and female-voice choir and (with piano accompaniment) children's choir. By far the largest number are for male-voice choir. After some initial hesitation, Reger tried his hand at arranging folk song for male voices before going on to create substantial original compositions with the collections opus 38 and, above all, opus 83, which includes a version of the so-called "Hebbel Requiem".

The works for female voices are composed in three to five parts. The three movements for one or two-part children's choir are the only pieces to feature piano accompaniment. Even if the compositions for female voices and especially children's choir can rather be categorized as 'occasional works', they are well worth discovering.

In January 2008 the Max-Reger-Institut (MRI) in Karlsruhe began publishing a scholarly-critical edition of the works of Reger (RWA), supported by the Mainz Academy of Sciences and Literature. As a Hybrid Edition, it is exploring new approaches in editorial techniques. The digital offer belonging to the volume is published in an online portal.

Content

a. Male voice choir

Lacrimä Christi WoO VI/5

Five selected folk songs WoO VI/6

Es ist nichts mit alten Weibern WoO VI/9

Nine selected folk songs WoO VI/7

Herzleid WoO VI/8

Seven Male Voice Choruses op. 38

Hoch lebe dies Haus WoO VIII/7

Ten Songs op. 83

An Zeppelin WoO VI/21

b. Women's choir

Six three- and five-part songs for Passiontide and Easter WoO VI/16

Three Songs op. 111b

Three Songs op. 111c

c. Women's or children's choir

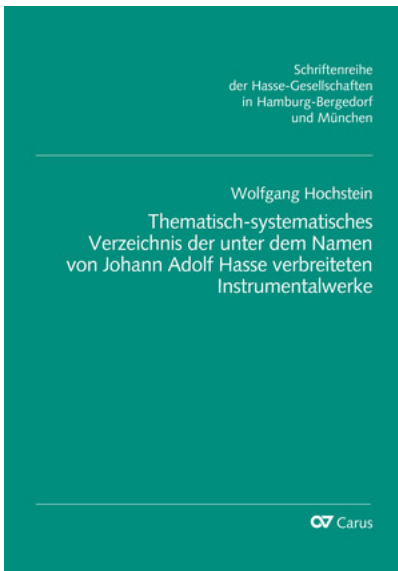
Compositions op. 79g

d. Children's choir

Herzenstausch op. 76 no. 5

Night Thoughts WoO V/7

The Snow WoO V/8



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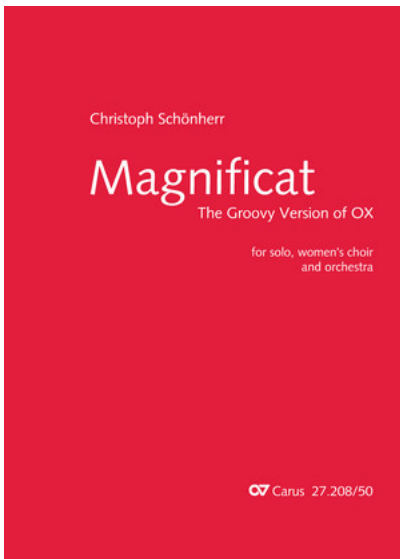
Wolfgang Hochstein (*1950)

Hasse Studies, special series vol. 5: Thematic-systematic Catalog of instrumental works circulated under the name of Johann Hasse

(German)

Around the middle of the 18th century, Johann Adolf Hasse was one of the most famous and highly esteemed composers in Europe. He owes his fame primarily to his operas but, in addition to secular cantatas and numerous church music works, he also left behind a considerable repertoire of instrumental music, including orchestral works, concertos and compositions for chamber music ensembles.

To date only some parts of Hasse's output have been catalogued in critical listings. The present catalog aims to expand upon this work by registering and systematically preparing all of Hasse's instrumental music.



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■ New edition specially arranged for female-voice choir

Christoph Schönherr (*1952)

Magnificat

The Groovy Version of OX
(Latin/English)

Coro SSAA, Solo A, 2 Tr/Flügelhorn, Sax/Fl, 2 VI, Va, Vc, Pfte (Keyboard), E-Bass (Cb), Perc (2 Spieler*innen) / 40 min / 3 (medium)

Christoph Schönherr is a respected expert in the field of jazz and pop choirs and he is a much sought after choral composer. He has written of his work: "I have been especially influenced by the polarity of the text. On one hand it expresses Mary's joy at her pregnancy, but on the other Mary presents a bold image of God: a God of almost old Testament sternness in his demand for justice on earth. My music depicts a strong woman, who rejoices in her happiness and also swings (many 6/8, 12/8 and swing passages), but on the other hand who in formulating her concept of God clearly stands up for the poor and needy. Here I use stylistic elements of rock and funk music."

This version for SSAA choir (Carus 27.208/50) was created at the request of various conductors of women's choirs. It is compatible with the performance material of the SATB version.

Also available



Schönherr: Magnificat
Carus 27.208/01



■ Discover fascinating choral music of the Baltic States

Imantas Jonas Šimkus

Ave Maria

recommended by Jan Schumacher
(Latin)

Coro SATB (divisi) / 3 (medium)

Contemporary music that any choir can achieve: Discover the rich and fascinating world of Lithuanian choral music with this accessible work by Imantas Jonas Šimkus. The composition, simple in its design, enchants with its delicate elegance. The homophonic arrangement is interspersed with brief ensemble variations. A very understated, tender conclusion invites a moment of reverence and silence.

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■ Discover fascinating choral music of the Baltic States

Monika Sokaitė

In Paradisum

recommended by Jan Schumacher
(Latin)

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Contemporary music that can be tackled by any choir: Discover the rich and fascinating world of Lithuanian choral music with this work by Monika Sokaite. The clearly structured and predominantly homophonic composition presents only minor harmonic challenges, which can be mastered by amateur choirs. The unique Baltic soundscape is impressively captured by this short work.

Carus 7.457/00

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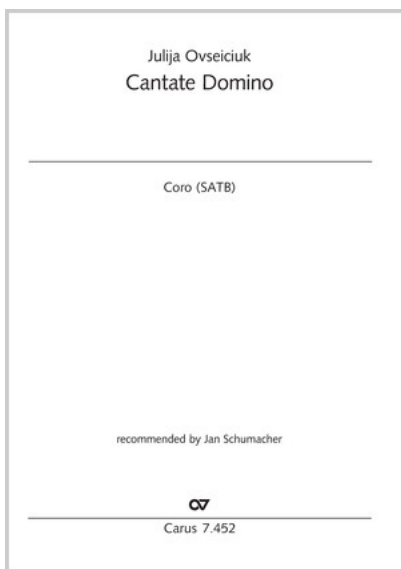
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■ Discover fascinating choral music of the Baltic States

Julija Ovseiciuk

Cantate Domino

recommended by Jan Schumacher
(Latin)

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Immerse yourself in the fascinating world of Lithuanian choral music! In her *Cantate Domino*, Julija Ovseiciuk combines various compositional principles such as imitation and repetition. Individual vocal groups emerge in solo passages or perform accompanying motifs before all parts merge homophonically in the final bars to voice a shared hymn of praise.

Carus 7.452/00

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■ Discover fascinating choral music of the Baltic States

Gintautas Venislovas (*1973)

Quærite primum regnum Dei

recommended by Jan Schumacher
(Latin)

Coro SATB, Org / 3 (medium)

Contemporary music that can be tackled by any choir: Discover the rich and fascinating world of Lithuanian choral music with this work by Gintautas Venislovas. The ostinate and simple organ accompaniment creates a meditative atmosphere from the first five measures, which persists throughout the piece. The choir's entries, consistently starting in unison, unfold in unique harmonic progressions that that alternate between moments of tension and tender grace.



Carus 9.286/50

Full score

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3.23 | available



■ Now new specially arranged for female-voice choir

Lucia Birzer (*1995)

Afterwards

Award winning at "females featured" competition
(English)

Solo SMsA, Coro SSMsMsAA / 6 min

A text by the American poet Sara Teasdale (1884–1933) forms the basis for the composition *Afterwards* by choir director and composer Lucia Birzer. The poem *There will come soft rains* deals with our earth in a post-human age. Teasdale wrote this work as a reaction to her experiences of the First World War. For Lucia Birzer, the motivation to set these words to music is the climate catastrophe. Musically, the work is meditative and reflective. Initially, three soloists tell the story almost like recitative, while the choir intones atmospherically in the background. Then the choir takes over and brings the narrative to a dramatic climax: "Not one would mind, neither bird nor tree if mankind perished utterly." In closing, the piece returns to the pensive, subdued mood of the beginning.

- Accessible and easy to perform, even for amateur choirs
- Current topic "Our Voice for Our Planet"
- Setting of a poem by a well-known American female poet
- Dramatically effective structure
- Prize-winning entry in the chamber choir category at the "females featured" composition competition of the Baden-Württemberg Choir Academy 2023

A version for mixed choir is also available (Carus 9.286/00).

Also available



Birzer: After-wards

Carus 9.286/00



Carus 27.206/05

Choral score

21 x 29.7 cm | 40 pages

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from 20 copies EUR 19.00, from 40

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■ **New now: Choral score**

Bobbi Fischer (* 1965)

Magnificat

(Latin)

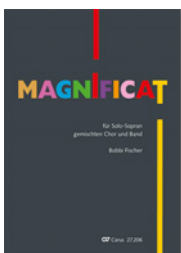
Solo S, Coro SATB (mit/with divisi), Alt-Sax/ Fl (1 Bläser), 2 VI, Pfte, Cb, Perc (3 Spieler: Drum Set, Congas, Claves, Güiro, Maracas, Shaker) / 33 min / 4 (medium to difficult)

The *Magnificat* was commissioned in 2017 by the Landesakademie für die musizierende Jugend in Baden-Württemberg for the Choir of the International Choir Festival C.H.O.I.R. In this setting of the hymn of praise from St Luke's gospel, we hear the solo soprano as the voice of Mary. The work draws on the wealth of Afro-Caribbean rhythms. The first movement gives a hymn-like expression to the message of the text with the tremendous energy of the Cuban salsa. There are many examples of the relationship between word and music throughout the work. An example of this is the passage "Deposuit potentes" ("He hath put down the mighty from their seat and hath exalted the humble and meek"). In this passage, a 9-part canon vividly portrays the words "et exaltavit" and "deposuit" through chromatic passagework in contrary motion extending over an octave.

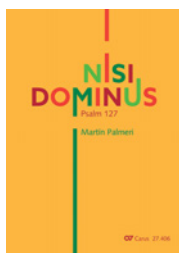
With this work composer Bobbi Fischer has created a musical bridge between Europe and South America as well as stylistic links to his *Missa latina* (Carus 28.007). The rhythm group (piano, bass, drums, and percussion) is identical; new instrumental colors from the "Latin world" are added with two obbligato violins and one reedplayer (alto saxophone/flute) – in the place of the bandoneon and violin used in the *Missa latina*.

The *Magnificat* is also available on CD (Carus 83.483).

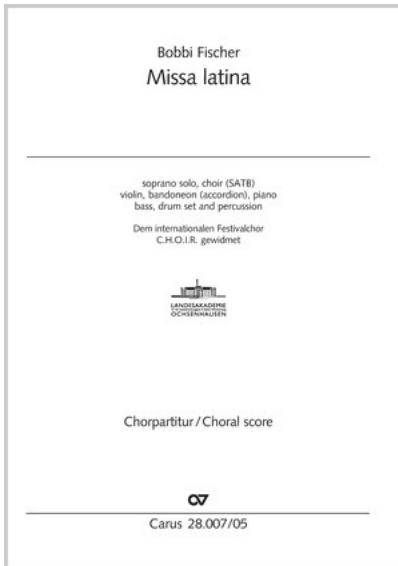
Also available



Fischer: Magnificat
Carus 27.206/00



Palmeri: Nisi Dominus
Carus 27.406/00



Carus 28.007/05

Choral score

21 x 29.7 cm | 36 pages

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■ **New now: Choral score for this crossover Mass**

Bobbi Fischer (*1965)

Missa latina

(Latin)

Solo S, Coro SATB (mit Stimmteilungen u. Chorsoli), VI, Bandoneon (Akkordeon), Pfte, Cb, Drums, Perc / 35 min / 4 (medium to difficult)

The *Missa latina* is a complete setting of the Latin Mass for solo soprano, large mixed choir (SATB divisi as well as soloists from the choir) and a band consisting of violin, bandoneon (accordion), piano, double bass, drums and percussion. The word "latina" not only refers to the Latin text, but also to the musical style which makes use of Latin-American rhythms. Thus elements from Argentinian tangos stand side by side with Caribbean rhythms and Latin jazz with enough space provided for instrumental improvisations.

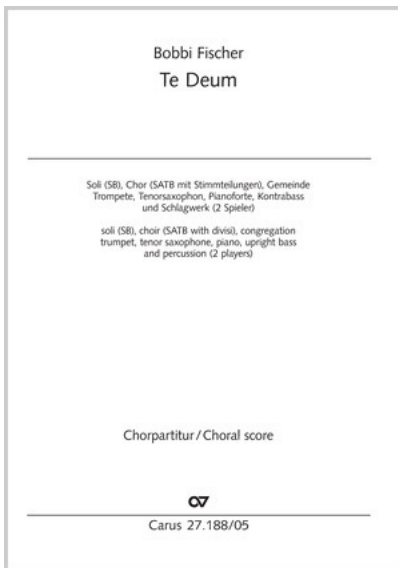
Also available



Fischer: Missa latina
Carus 28.007/00



Fischer: Magnificat
Carus 27.206/00



Carus 27.188/05

Choral score

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■ **New now: Choral score**

Bobbi Fischer (* 1965)

Te Deum

(Latin/English/German)

Soli SB, Coro SATB (divisi), [Gde/congregation], Tr, Tsax, Pfte, Bass, Glsp, Vib, Drums, Perc, Timp / 40 min / 3 (medium)

After *Missa Latina* and *Magnificat*, *Te Deum* is now the third major composition by musician and composer Karl Albrecht "Bobbi" Fischer published by Carus. Fischer's musical roots lie in classical music, which he combines with jazz elements and Latin American rhythms.

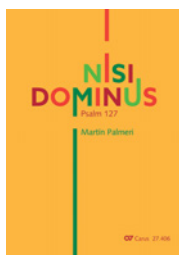
All three styles appear in the *Te Deum*. In keeping with the proclamation "Te Deum laudamus" (We praise thee, O God), the work begins with the festive (Cuban) energy, propelled by timpani and trumpet; the choir can also be heard imitating fanfares. Later, a cappella choruses become a recurring element, in which phrases set as Gregorian chant are presented against an ever-changing chordal background. But the score also features elements of swing and rhythm & blues, frenetic choral outbursts of joy, as well as moments of mystic contemplation. Moreover, the instrumentalists are given ample opportunity for improvised solos. Interwoven into the otherwise Latin text is the well-known German chorale *Großer Gott, wir loben dich*. Here several verses can be sung with the congregation; alongside the original German text, the score features the English translation "Holy God, we praise thy name".

- An exciting combination of classical choral music with elements of jazz and Latin American music
- The congregation can take part in the performance (chorale)
- Singers can choose between Latin/German or Latin/English
- Varied mix of styles
- An enrichment of our crossover program

Also available



Fischer: Te Deum
Carus 27.188/00



Palmeri: Nisi Dominus
Carus 27.406/00



Carus 10.601/05
Choral score
 979-0-007-34083-4
 available 9/2024

■ **New now: Choral score**

Peter Schindler (*1960)

Sonne, Mond und Sterne

Scenic cantata in two acts
 (German)

Solo SBar, Coro SATB, Fl, Ob, Clt, Fg, Tr, 2 Cor, Trb, Timp, Perc, 2 Vl, Va, Vc/Cb,
 Jazzbass, Pfte / 110 min / 3 (medium)

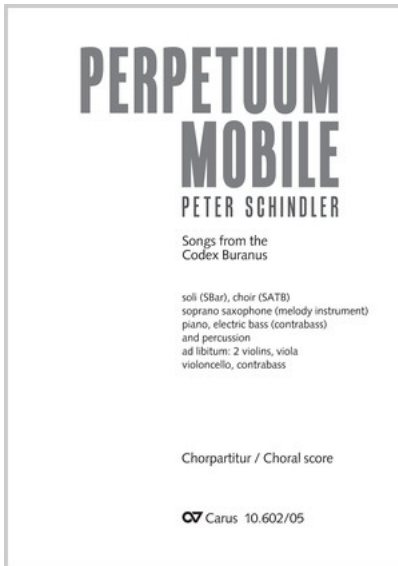
Peter Schindler's full-length secular choral work *Sonne, Mond und Sterne* (Sun, Moon and Stars) narrates a love story based on "old" texts which are given a new interpretation through these musical settings.

- choral work of medium difficulty
- will appeal to experienced Brahms Requiem singers as well as ambitious chamber or youth choirs with a gospel, pop or jazz background
- cross-over between jazz, chanson, and chamber music

Also available



**Schindler: Sonne,
 Mond und Sterne**
 Carus 10.601/00



Carus 10.602/05

Choral score

979-0-007-34082-7

■ New now: Choral score

Peter Schindler (*1960)

Perpetuum mobile

Songs from the Codex Buranus
(Latin)

Soli SBar, Coro SATB, S-Sax (Melodieinstr in C), Pfte, E-Bass (Cb), Perc, [2 Vl, Va, Vc, Cb] / 85 min / 3 (medium)

The Codex Buranus, the famous collection of medieval poems and dramatic texts from Benediktbeuern Monastery, still contains many intriguing secrets today. Who wrote the texts, for which occasions, and above all, for whom? In his work *Perpetuum mobile* composer Peter Schindler has set 44 texts from the Codex to create a new 90-minute song cycle in 4 acts for soloists, chorus, jazz quartet and string ensemble (ad lib.).

The message

The title reflects the overall concept of the work: the Creation set in motion the formation of the world, which remains in motion for ever. All the events recur in ever-new variations.

The music

The music uses many different styles. Homophonic movements and fugues are found alongside pop and jazz-inspired pieces. Echoes of the Notre Dame style can also be heard, with influences from organum and writing in parallel fifths. The songs are for four-part mixed choir, soprano and baritone soloists, and a jazz quartet. A string ensemble can be added to this line-up.

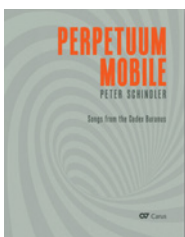
The texts

The 315 songs and dramatic texts from the 13th century were published completely for the first time in 1847 in an edition entitled "Lieder aus Benediktbeuern" – in Latin: Carmina burana. The contents include moral-satirical songs, spring and love songs, medieval courtly songs, and sacred dramas. The Codex Buranus is recognized as an international cultural treasure. Its importance lies in the international range of the collection, which extends beyond linguistic and cultural boundaries. It continues to impress today as an invaluable testimony to medieval culture and European history, for the texts remain breathtakingly true to the present day.

Since its rediscovery the multi-faceted texts have continually been set anew: The Allgemeines Deutsches Kommersbuch of 1895 included the drinking song "Ecce gratum et optatum". Carl Orff came across the texts in 1935 and reworked them into his choral work of the same name. Other ensembles working in the historical performance practice tradition have endeavored to make reconstructions of the original melodies from the fragmentary surviving neumatic notation. Peter Schindler's composition is a new musical approach to the multi-layered Latin poems in a 21st century musical language.

The audio samples below are excerpts from the world premiere of the work on 14 November 2021 in the Mozartsaal of the Liederhalle in Stuttgart. The performers are Jochen Woll (conductor), Giorgia Cappello (soprano), Felix Rumpf (baritone), Peter Lehel (saxophone), Markus Faller (percussion), Dirk Blümlein (bass), the Kammerchor Baden-Württemberg and the Kurpfalzphilharmonie. The composer Peter Schindler sits at the piano.

Also available

**Schindler: Perpetuum mobile**

Carus 10.602/00

Peter Schindler (*1960)

Die widerspenstige Braut from: Sonne, Mond und Sterne (German)

Solo Ms, Coro SATB, Pfte / 3 min / 3 (medium)

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Es ist der Menschen Weh und Ach from: Sonne, Mond und Sterne (German)

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Der Augenblick ist mein! Part 2 from: Sonne, Mond und Sterne (German)

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Es blies ein Jäger wohl in sein Horn from: Sonne, Mond und Sterne (German)

Coro SATB, Pfte / 3.5 min / 3 (medium)

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Die so schöne Nachbarin from: Sonne, Mond und Sterne (German)

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O Himmel, was hab ich getan from: Sonne, Mond und Sterne (German)

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Peter Schindler (*1960)

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Tempus est iocundum from: Perpetuum mobile - Songs from the Codex Buranus (Latin)

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Amor tenet omnia from: Perpetuum mobile - Songs from the Codex Buranus (Latin)

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Solo S, Coro SATB, S-Sax (Melodieinstr in C), Pfte, Jazz-Bass (Cb), Perc, [2 Vl, Va, Vc, Cb] / 2 min

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Coro SATB, S-Sax (Melodieinstr in C), Pfte, Jazz-Bass (Cb), Perc, [2 Vl, Va, Vc, Cb] / 3 min

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In exilium from: Perpetuum mobile - Songs from the Codex Buranus (Latin)

Coro SATB, S-Sax (Melodieinstr in C), Pfte, Jazz-Bass (Cb), Perc, [2 Vl, Va, Vc, Cb] / 3 min

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Soli SBar, Coro SATB, S-Sax (Melodieinstr in C), Pfte, Jazz-Bass (Cb), Perc, [2 Vl, Va, Vc, Cb] / 2 min

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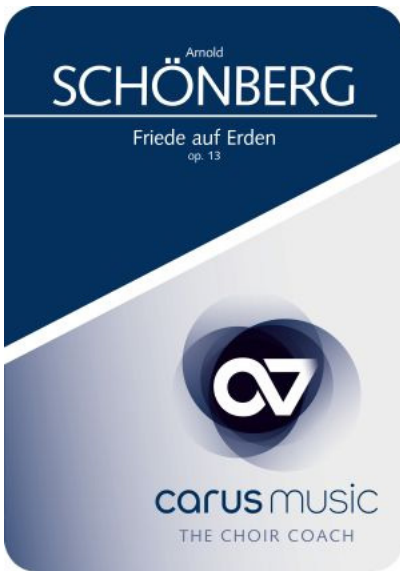
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Arnold Schönberg (1874–1951)

Peace on Earth

op. 13 (German/English)

Coro SSAATTBB, [Pfte/Org for rehearsal only] / 9 min / 5 (difficult)

Friede auf Erden 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 *Friede auf Erden*, he intended the piece to be performed unaccompanied.

Due to insufficient rehearsals, the planned premiere in 1908 was canceled at short notice. Franz Schreker took on the next attempt in 1911 and requested a string orchestra accompaniment from Schoenberg to support the choir, particularly with the intonation. Nowadays, *Friede auf Erden* is usually performed a cappella by powerful chamber choirs. With carus music, the demanding voice leading in the context of the multi-layered sound can be practiced excellently - so that nothing stands in the way of rehearsals and a successful performance.

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Performers: Kammerchor Stuttgart – Frieder Bernius



Ludwig van Beethoven (1770–1827)

9th Symphony. Finale (Choral Symphony)

Ode to Joy
op. 125,4 (German)

Soli SATB, Coro SATB, Pfte (Orchesterbesetzung: Pic, 2 Fl, 2 Ob, 2 Clt, 2 Fg, Cfg, 4 Cor, 2 Tr, 3 Trb, Timp, Perc, 2 Vl, Va, Vc, Cb) / 22 min


Rundfunkchor Berlin (Choir), SWR Sinfonieorchester Baden-Baden und Freiburg (Ensemble), Michael Gielen (Conductor), Renate Behle (Soloist - soprano), Yvonne Naef (Soloist - alto), Glenn Winslade (Soloist - tenor), Hanno Müller-Brachmann (Soloist - bass)


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Beethoven's Ninth was hotly debated amongst listeners and music critics at first. But his setting of Schiller's "Ode to Joy" in the final movement is now sung by classical music fans and many others as a matter of course. However, the catchy theme is deceptive, and the choral writing is in fact much more difficult than it looks. Dizzy heights and frequent contrasting tempo changes demand absolutely everything from the choral singer: here, every detail has to work, for this movement is ultimately the crowning conclusion of the 70-minute symphony.

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Performers: Renate Behle (soprano), Yvonne Naef (mezzo-soprano), Glenn Winslade (tenore), Hanno Müller-Brachmann (basso) – Rundfunkchor Berlin, SWR Sinfonieorchester Baden-Baden und Freiburg – Michael Gielen



Gabriel Fauré (1845–1924)

Requiem. Version for symphony orchestra

op. 48 (Latin)

Soli SBar, Coro SATB, 2 Fl, 2 Clt, 2 Fg, 4 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, 2 Va, 2 Vc, Cb, Arpa, Org / 40 min

Flemish Radio Choir (Ensemble), Brussels Philharmonic Soloists (Ensemble), Hervé Niquet (Conductor), Andrew Foster Williams (Soloist)

Gabriel Fauré's *Requiem* is the key work among the sacred compositions by the French master. Already during the composer's lifetime, it proved very successful with the audiences, and this success remains undiminished all over the world to this day. In contrast to more "theatrically" conceived settings, it was Fauré's intention to evoke a peaceful and conciliatory mood with his work. Even though the choral parts are very suitable for most choir singers due to their melodic accessibility, many passages are harmonically extremely sophisticated and require careful preparation in rehearsal.

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Performers: Flemish Radio Choir, Brussels Philharmonic Soloists – Hervé Niquet

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Felix Mendelssohn Bartholdy (1809–1847)

The First Walpurgis Night

Ballad for chorus and orchestra
 MWV D3 (German/English)

Soli ATBarB (ATB), Coro SATB, Pic, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp,
 Gran Tamburo e Piatti, 2 Vl, Va, Vc, Cb / 36 min / 3 (medium)

Goethe's dramatic ballad *The First Walpurgis Night* inspired Mendelssohn to write a magnificent and vivid portrayal of the conflict between an old heathen community and the new aspirations of Christianization, between belief and superstition on both sides. In 1833 Mendelssohn had his ballad premiered, but he decided to make far-reaching revisions before he finally had the work published in 1844.

Goethe's text is not without its challenges for the singers, especially in the chorus of the druid guardians "Kommt mit Zacken und mit Gabeln". If you want to take part in this wild ride, you should have practised well before the rehearsal!

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Performers: Renée Morloc (Soprano), David Fischer (Alto), Stephan Genz (Tenore), David Jerusalem (Basso) – Kammerchor Stuttgart – Die Deutsche Kammerphilharmonie Bremen – Frieder Bernius

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Joseph Haydn (1732–1809)

Missa in tempore belli

Mass in time of war
Hob. XXII:9 (Latin)

Soli SATB, Coro SATB, Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, Timp, 2 Vl, Va, Vc/Cb, Org /
38 min / 3 (medium)

One of his later works, Haydn's *Missa in tempore belli*, composed in 1796, is also referred to as the "Paukenmesse" (Kettledrum Mass) through the use of timpani in the Agnus Dei. For the Vienna premiere, Haydn added flutes, clarinets and horns to the score, so that in terms of sound the soloists and the chorus have to hold their own against a truly large orchestral apparatus. In this case, practicing with the Carus Choir Coach is of course recommended for a good vocal presence.

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Performers: Ann Hoyt (soprano), Kirsten Sollek (alto), Daniel Neer (tenore), Richard Lippold (basso) – Trinity Church Choir, Rebel Baroque Orchestra – J. Owen Burdick

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Joseph Haydn (1732–1809)

Missa in Angustiis

Nelson Mass
Hob. XXII:11 (Latin)

Soli SATB, Coro SATB, 3 Ctr, Timp, 2 Vl, Va, Vc/Cb, Org, [Fl, 2 Ob, 2 Clt, Fg, 2 Cor] / 38 min

When Haydn wrote the *Nelson Mass* ("Missa in Angustiis") in less than eight weeks in 1798, he had written no masses in the preceding 14 years, but instead, had composed numerous symphonies and chamber music works. In the *Nelson Mass*, which was written in the same period as *The Creation* and *The Seasons*, a great deal is on offer musically, as might be expected: powerful choral sections alternate with virtuosic solo parts. So performances are always thrilling for audience and musicians alike, and always an experience.

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Performers: Letizia Scherrer (soprano), Roxana Constantinescu (alto), Maximilian Schmitt (tenore), Michael Nagy (basso) – Gächinger Kantorei Stuttgart, Bach-Collegium Stuttgart – Helmuth Rilling

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Joseph Haydn (1732–1809)

Missa in B flat

Theresienmesse
Hob. XXII:12 (Latin)

Soli SATB, Coro SATB, 2 Clt, 2 Ctr, Timp, 2 Vl, Va, Bc, [Fg] / 37 min

Haydn's *Missa in B flat major* has gone down in music history as the "Theresienmesse", even though the reason for this designation is unclear. In order to give fullest justice to this beautiful work and to be able to offer the widest possible range of expression in the interpretation, it is essential to practice each individual voice well. The efforts are rewarded: the choristers experience the sheer joy of making music, making a lasting impact on the listener.

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Performers: Simona Šaturová (soprano), Roxana Constantinescu (alto), Corby Welch (tenore), Yorck Felix Speer (basso) – Oregon Bach Festival Chorus, Oregon Bach Festival Orchestra – Helmuth Rilling

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Josef Gabriel Rheinberger (1839–1901)

The Star of Bethlehem

Christmas cantata
op. 164 (German/English)

Soli SB, Coro SATB, 2 Fl, 2 Ob, Eh, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 Vl, Va, Vc, Cb, Org, Arpa / 48 min / 3 (medium)

Der Stern von Bethlehem is based on a text by Rheinberger's wife. The composer created an impressive portrayal of the well-known story in nine movements. His masterly compositional style demands a confident, but precisely-judged choral sound, particularly in the louder, more imposing movements. There is always the threat of insecure hesitancy here.

Please note that the performance of the work used as a basis for this Coach is in a slightly shortened version in movement V.

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Performers: Rita Streich (soprano), Dietrich Fischer-Dieskau (bariton) – Chor des Bayerischen Rundfunks, Symphonie-Orchester Graunke – Robert Heger

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Georg Friedrich Händel (1685–1759)

Te Deum for the Victory of Dettingen

Dettingen Te Deum
HWV 283 (english/german)

Soli ATB, Coro SSATB, 2 Ob, Fg, 3 Tr, Timp, 2 Vl, Va, Bc / 38 min

In keeping with the victorious mood, Handel often splits the chorus into five voices (with divided sopranos) for passages of pure homophony. When the choir declaim as one, the effect is of joyful celebration. To start each phrase on the right note, it is essential to be familiar with the orchestral interludes. The cantabile movements, such as No. 3, can be particularly tricky to perform: The vocal leaps in these demanding choral-soprano sections become much easier if you can hear the underlying harmonies while practicing. The same is true for No. 5.

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 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: Dorothee Miels (soprano), Ulrike Andersen (alto), Mark Wilde (tenore), Chris Dixon (basso) – Alsfelder Vokalensemble, Concerto Polacco – Wolfgang Helbich

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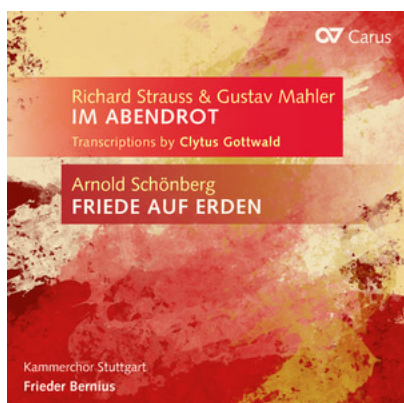
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- Songs by Richard Strauss for choir
- Featuring the famous Adagietto from Mahler's 5th Symphony arranged for choir
- Marking the 150th birthday of Arnold Schoenberg

Clytus Gottwald (1925–2023) (arr.) / Richard Strauss (1864–1949)

Richard Strauss & Gustav Mahler: Transcriptions by Clytus Gottwald - Arnold Schönberg: Friede auf Erden

Kammerchor Stuttgart (Choir), Frieder Bernius (Conductor)

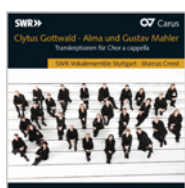
Clytus Gottwald possessed the special gift of translating the most diverse compositions for solo voice and instrumental accompaniment into a pure, polyphonic choral sound. He was rightly dubbed by music critics the "father" of modern choral singing.

This recording by the Kammerchor Stuttgart under the direction of Frieder Bernius features ten songs by Richard Strauss into which Gottwald breathes a choral soul with seemingly infinite creativity. These are complemented by a stunning 16-part transcription of the "Adagietto" from Gustav Mahler's *5th Symphony*. Listeners are also treated to an original composition, namely *Friede auf Erden* (*Peace on Earth*), one of the few choral works of the Second Viennese School, presented here in the year of Arnold Schoenberg's 150th birthday. With this program, the Kammerchor Stuttgart once again confirms its position as one of the world's leading vocal ensembles.

Also available



Gottwald: Choral arrangements
 Carus 83.182/00



Clytus Gottwald / Alma & Gustav Mahler. Transcriptions for a cappella choir
 Carus 83.370/00



Gottwald: Hymn to life. Transcriptions for a cappella choir
 Carus 83.458/00



Carus 83.515/00
Compact Disc
 EUR 19.90 | available 10/2024

- Festive Baroque Mass
- Performed using Carus's first edition

Jan Dismas Zelenka (1679–1745)

Missa Gratias agimus tibi

Kammerchor Stuttgart (Ensemble), Hofkapelle Stuttgart (Orchestra), Frieder Bernius (Conductor)

It is the story of a renaissance. Sorely neglected for many years, the music of Jan Dismas Zelenka has in recent decades regained its place on the concert stage thanks to newly edited scores and enthusiastic performers. Born in Bohemia, trained in Prague and later reaching his full maturity in Dresden, Zelenka placed his own unique stamp on the music of his age, already enjoying great admiration during his lifetime.

Having discovered Zelenka early in his career, Frieder Bernius has been a regular interpreter of his music. This recording features the festive *Missa gratias agimus tibi* of 1730, scored for trumpets and timpani. The 17 short movements of this Mass illustrate Zelenka's ingenuity and technical mastery. The Kammerchor Stuttgart, the Stuttgart Baroque Orchestra and soloists Hannah Morrison, Franziska Bobe, David Allsopp, Thomas Hobbs and Jonathan Sells are conducted by Frieder Bernius.

Also available



**Heinichen: Missa
 No. 9 / Zelenka:
 Te Deum**
 Carus 83.148/00



**Heinichen: Missa
 No. 12 / Bach:
 Magnificat**
 Carus 83.152/00



Carus 83.532/00
Compact Disc
 EUR 19.90 | available 8/2024

■ Three newly reconstructed Bach cantatas recorded for the first time

Johann Sebastian Bach (1685–1750)

Friede auf Erden. Reconstructed Bach cantatas

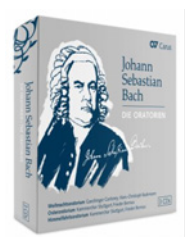
„Ehre sei Gott in der Höhe“ (BWV 197.1) , „Alles, was von Gott geboren“ (BWV 80.1), „Singet dem Herrn ein neues Lied“ (BWV 190.1)

Vocalensemble Rastatt (Choir), Les Favorites (Orchestra), Holger Speck (Conductor), Miriam Feuersinger (Soloist - soprano), Terry Wey (Soloist - alto), Florian Sievers (Soloist - tenor), Sebastian Noack (Soloist - bass)

Johann Sebastian Bach's unfinished works have a very special appeal. The music seems close enough to touch... and yet remains mysterious. What might these pieces have sounded like? *Ehre sei Gott in der Höhe* (BWV 197.1), *Alles, was von Gott geboren* (BWV 80.1) and *Singet dem Herrn ein neues Lied* (BWV 190.1) have survived only as fragments, and yet fascinate us with their musical power.

The opening chorus of the *New Year's cantata*, BWV 190.1, for example, is one of Bach's most magnificent choral works. Carus has recently published reconstructions of these three cantatas, which attempt to reveal a previously unknown side to Bach. With their nuanced interpretations, the Vocalensemble Rastatt, the baroque orchestra Les Favorites and soloists Miriam Feuersinger, Terry Wey, Florian Sievers and Sebastian Noack, conducted by Holger Speck, show how these works might have sounded under the hand of the master.

Also available



Bach: The Oratorios
 Carus 83.047/00



**Bach: Cantatas
 BWV 21 & 147**
 Carus 83.522/00

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