

Carus-Verlag



WHERE IS THAT EXACTLY?

Stetten.

Admittedly, we are often asked this question. We usually answer with an invitation to our publishing house. Whoever accepts the invitation will perhaps find the proximity to the Airport, to the Autobahn and to the provincial capital Stuttgart quite pleasant. And whoever still remembers Carus when it was only a two-man operation may marvel at the current size of the company which houses around 50 colleagues in the editorial offices, production, CD label, marketing, sales and distribution.

Nevertheless it still remains a family enterprise. Dr. Johannes Graulich is the current head of Carus, the company which his parents founded in 1972. By the way, it was born of embarrassment, as the music teacher and church musician Günter Graulich did not have adequate sheet music for his own choir. This is one of the reasons why it is a tradition at Carus to respond to the requests and needs of choirs with appropriate publications.

Whoever is searching for the "right" performance material for his choir (or perhaps only wonders where Stetten is) is cordially invited to Carus-Verlag to peruse our sheet music exhibition and to try out their choice of pieces on the grand piano. Or simply to get to know us better.



Waltraud, Johannes and Günter Graulich

Singing, it seems, is a gift. We discovered melody even before we learned to speak. The first sounds we made using “dadada” and “rrrr” sounds enabled us to create our own communicative environment. Father or mother may have joined in and later rocked us to sleep while singing or humming a melody. This gift remains with us throughout our lives, we sing in grief and in joy, when we are alone or in the company of others. Our memories and emotions are linked to these songs. People with severe dementia are frequently unable to recognize their own family, but they remember songs from their childhood, humming the melodies or even singing entire verses faultlessly.

In our work we aim to make a contribution to promote singing in our society. We create a range of products for children, parents, teachers and choirmasters, to be sung in kindergarten, children’s choirs and schools, by amateur and professional choirs as well as by elderly people. We offer sheet music editions, songbooks, choir books, pedagogical literature and much more.

This is why we are involved in important projects which promote singing: for example, the LIEDERPROJEKT which – together with the public broadcasting network “SWR2” and the prestigious “ZEIT Online” – has donated more than 300,000 Euros to projects furthering singing with children in Germany. And also the initiative SINGING IS AGELESS, supporting singing with elderly people.

MY
INMOST

heart

now raises

GAINED IN PRACTICE
FOR USE IN PRACTICE

”

My dear Commissioner of Commerce! It has now been a long time since we last corresponded! How are you? Hopefully well! To get right to the point: my new compositions for the coming fall are: ...”

At this point, in a letter to his publisher Hugo Bock the composer Max Reger lists his newly composed works. The music, as we can glean from these few lines from this letter, is paramount for Reger. And perhaps one of our most important tasks at Carus-Verlag is this passing on of the unconditional passion for music to musicians: to choirs, vocal ensembles, soloists and instrumentalists throughout the world. For that reason we are not only in close contact with choral conductors all over the world, but we also sing and perform ourselves. In choirs or vocal ensembles, either as singers or conductors. And together at work, on birthdays and festivities and in our families.

Self-interest is what propels us, to a certain extent, when offering critically edited scores with all of the practically oriented performance material – or when we long ponder with our editors over the ideal compilation of a new choral collection – while at the same time paying attention to the exactness of the contents, good binding, the tactility of the paper and the aesthetic appearance of the music.





Hannes is ten years old, has been singing in a choir “almost forever” and wants to become a conductor. “How is a Carus music edition actually produced,” he wanted to know. We invited him to our publishing house to chat with Dr. Uwe Wolf, our senior editor, and Duck-Ja Shin, our head of production.

HOW CARUS SHEET MUSIC IS MADE

Hannes: At the moment our choir is singing a cantata by Telemann and the sheet music is by Carus. On the cover it says “first edition.” What does this actually mean?

Wolf: That means that the music in this edition has been published for the first time. Previously the music was only available in the composer’s handwriting and perhaps as copies thereof.

Hannes: And how do you discover such unknown music?

Wolf: We often receive leads from scholars or musicians that a valuable piece of music has been “slumbering,” still undiscovered, in some library. Then, in our editorial office we search for the sources together with our experts – everything that helps us to reproduce the music the way the

composer wanted it is important. These may be fair copies of the score but also sketches, instrumental parts, letters or diaries. Sometimes all of these have been lost and we have to search for copies and then, for example, try to determine how reliable these are. Very often editing is like being a detective!

Hannes: That sounds exciting! And what exactly does the in-house editor do?

Wolf: The in-house editor supervises the edition from the first idea up to the final printing. He works closely together with the external editors, who are experts and are best acquainted with the characteristics and habits of a composer, for example, Telemann. They have to make many decisions, perhaps deciding if some note is a “peculiar” one or just a handwriting error. Telemann often had to compose very quickly and therefore had a handwriting that was difficult to read. Everything has to first be deciphered. The in-house editor also has to insure that many different people search through the music for mistakes. This is much more difficult with music than with words. Together with the external editor, the in-house editor is responsible for what we call the “critical report”. This report explains what our edition is based on, which manuscripts were used and if these differed from one another. Until an edition is completed, many decisions have to be taken and one can read about all of these decisions in the critical report. The musicians can then understand the editor’s decisions, and for any given passage can decide to treat it differently.

Hannes: But how do you get the music into the completed book?

Shin: That is the work of the engraver. He has a special computer program which sets every single character in the correct place,

be it a stem or a crescendo or a pianissimo. We have certain guidelines how a page of Carus music should look. This concerns, for example, the printing style, but also the size of the note heads or the thickness of the staff lines. In this way one can immediately identify a page of Carus sheet music.

Hannes: Would you really recognize a page of music if it came from Carus?

Shin: Of course. Also by the distinctive music paper which is manufactured specially for Carus. It must not reflect on stage, it must be tactile and make as little noise as possible during a page turn.

Hannes: True, that would be disturbing. And that’s also how the music for choir and orchestra is made?

Shin: Exactly. The music engraver can “extract” the individual parts from the score. Making the parts, however, demands a lot of sensitivity: Which instrumentalists prefer playing in which clefs, how many cue notes do they need in order not to miss their entrance or how much time they need to turn pages.

Hannes: And then you make a book?

Shin: Not yet. When the music has been proofread, the covers must be made. Then we discuss how many copies we are going to print. Since we have music in our catalog which is seldom performed, we may produce the sheet music only when a client requests it.

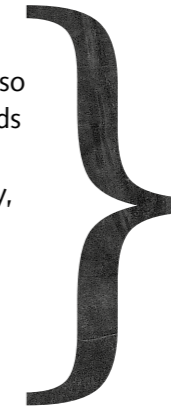
Wolf: This can also be the case with famous composers like Mozart, Bach or Telemann. At Carus we publish the sheet music of every work by composers who are particularly important to us, not just the works which are often performed, but also the lesser known pieces. ◇



Soprano singer Christina Landshamer during a recording session for Carus and SWR2

“So much is spoken about music, and so little is said. I actually believe that words are inadequate; and if I thought that they were adequate I would, ultimately, no longer make music.”

Felix Mendelssohn Bartholdy in a letter to M. A. Souchay dated 1842



When he founded the publishing house, Günter Graulich was determined that Carus’s sheet music editions should be made audible. The year of its founding also saw the release of the first Carus LP recording – and already in 1983 the first compact disc, which, incidentally, contained a composition by Mendelssohn: “Hör mein Bitten,” a recording by the Kammerchor Stuttgart conducted by Frieder Bernius.

With its 30 CD releases annually, today Carus is among the largest independent labels in the domain of classical music. Some of the world’s best choirs, vocal ensembles and soloists have recorded music of high quality and have been honored with numerous awards. The performances were naturally prepared using Carus sheet music. Many of the works have been recorded for the very first time, since Carus published the first edition of this music.

This may serve as an indication of how closely allied we feel to Mendelssohn’s statement. In the publication of unknown vocal music not only the sales figures are of importance – on the contrary, it is the music which is worthwhile and deserves to be heard.

Carus: "highly priced, expensive" reads my old Latin dictionary – could that be a good, marketable, trustworthy, indeed cozy name for a publishing house? These were my thoughts on first meeting the publisher of this house, whom I did not know – neither the publisher, nor the publishing house which, as a music publisher for sheet music and CDs, is at home on an entirely different playing field than Reclam, our old book publishing house. I recalled the physician and painter Carl Gustav Carus but was not able to make the connection to sacred vocal music which is the specialization of Carus-Verlag. What, then, is the meaning of this name? Later, it became clear to me that the figurative meaning of "carus" is evident – "cherished and valued," in this sense "dear." Perhaps the Carusians might enlighten us, on the occasion of their anniversary, about the significance of their company name? Frank R. Max would be very grateful.

Dr. Frank R. Max is Director of Reclam Verlag, founded 1828 in Leipzig.

Even before Carus-Verlag came into being, I knew about Günter Graulich in connection with the Motettenchor Stuttgart and the Stuttgart Schütz Edition. It was only in the 1980s, however, that personal contact was established when Carus published

my complete edition of the Organ Chorales by Johann Michael Bach. This was followed some time later by the distribution of volumes from the series "Harvard Publications" which I supervised, including the famous anthology of motets "Angst der Höllen" (1623) containing settings of Psalm 116. A fresh and vital phase began with the start of my work with the Bach-Archiv Leipzig, or more precisely, after discussions with Mr. and Mrs. Graulich during the "Bachfest" 2001. This led to a substantial support for the newly founded Friends of the Bach-Archiv, and there is no end in sight to the flourishing, productive and manifold cooperation that has developed. After all, the biggest projects are still in the offing.

Prof. Dr. Christoph Wolff is Director of the Bach-Archiv Leipzig and lectures at Harvard University / USA and at the Albert-Ludwigs-University in Freiburg / Breisgau.

If only it could always be like this! As a music journalist one has a good idea, e.g., for a beautiful CD of a freshly rediscovered work, filling a gap in the repertoire and performed, moreover, by a fantastic ensemble, either well established or newly discovered in the music business and this is immediately gratefully accepted and made reality by a record label! My first Carus-SWR project was like that: unknown Telemann cantatas with Dorothee Miels, Benoît Haller and the

Balthasar-Neumann-Ensemble. Most of these projects featured well-known names ranging from Telemann to Rheinberger and Otto Nicolai, but the works recorded had not been heard before. The co-operation which has grown over the course of the years has brought much joy! Ideas are born and developed together, they flourish and blossom (until, e.g., a "Liederprojekt" is born). And the products are worth hearing and – thanks to Carus – seeing and even touching. The colleagues' first reaction is usually to grasp the wonderful paper, followed by the admiration of the tasteful and loving creation of all the media, the books, the sheet music and the CDs. And so it should continue.

Dagmar Munck, SWR2 (German public broadcasting network).

Decades of regular interchange on the comfortable – not to say, legendary – sofa in Waltraud and Günter Graulich's apartment cannot prevent the occasional occurrence of planning bottlenecks or even that differing opinions be accepted. A memorable instance of the first case was when a courier brought the sheet music of Mendelssohn's fugue "Sub diversis speciebus" from the rarely performed "Lauda Sion" to the first recording session on paper on which the ink had not yet dried, since the first print (!) had been delayed. The second instance concerned the completion of fragments or differing versions of single works which gave rise to rare dissent. But it was only the mutual confirmation of the quality of individual works which enabled the

publication of editions that were made audible by means of collateral recordings: Rheinberger's "Cantus Missae" and "Stabat Mater," Homilius's motets and the just published Psalms by Nicolai, for example. Not to mention Mendelssohn in his vocal entirety. Let us hope that many such relationships come into being to further the innovative and successful future of the publishing house.

The conductor Prof. Frieder Bernius has worked together with Carus since 1976.

Even if every performing musician might not agree: No one is as close to the composer as that editor who can account for every single note of a piece of music, why it should be thus and not otherwise. Carl Philipp Emanuel Bach's statement that "some instruments may be tuned more cleanly than the clavier, yet not played more cleanly," can be applied analogously to the practice of music editing: Every mistake made by the editor, as painful as it may be, is matched by at least one mistake by the performing musician, who is forgiven by the audience as long as the performance is lively and ambitious. All this should encourage both musicologist and performer to continually strive for perfection. But how much would their efforts be worth without a forum such as Carus-Verlag, which enables them to share their explorations and discoveries in the realm of music with others?

The Mozart and Bach scholar Dr. Ulrich Leisinger is Director of the Mozart Institute of the Stiftung Mozarteum Salzburg.



Our publishing house

OUR EDITIONS ARE PRIZEWINNERS!
CARUS HAS BEEN AWARDED

30

GERMAN MUSIC EDITION PRIZES
"BEST EDITION".

10

MUSICOLOGISTS AND MUSIC
EDUCATORS ARE PERMANENTLY
EMPLOYED AS EDITORS BY CARUS.

CARUS HAS PUBLISHED

38

FIRST EDITIONS OF
MENDELSSOHN BARTHOLDY.

77

CHOIRS THROUGHOUT THE WORLD
KNOW THE CARUS NAME.
WE HAVE CUSTOMERS IN
SEVENTY-SEVEN COUNTRIES.

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23,741

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6,000 COMPOSERS FROM ALL ERAS.

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