

NAXOS

WEBERN

Vocal and Chamber Works

Songs • String Quartet • Schoenberg/Webern Op. 9 • Cantata No. 1

**Tony Arnold • Claire Booth • Jacob Greenberg • Orion Weiss
Sooyun Kim • Charles Neidich • Leila Josefowicz • Simon Joly Chorale
Fred Sherry String Quartet • Philharmonia Orchestra**

Robert Craft



THE ROBERT CRAFT COLLECTION

THE MUSIC OF ANTON WEBERN Vol. 3

Recordings supervised by Robert Craft

Five Songs from *Der siebente Ring* (The Seventh Ring), Op. 3 (1908-09) 5:35

Texts by Stefan George (1868-1933)

- | | | |
|---|---|------|
| 1 | I. Dies ist ein Lied für dich allein (This is a song for you alone) | 1:19 |
| 2 | II. Im Windesweben (In the weaving of the wind) | 0:36 |
| 3 | III. An Bachesranft (On the brook's edge) | 1:00 |
| 4 | IV. Im Morgentaun (In the morning dew) | 1:04 |
| 5 | V. Kahl reckt der Baum (Bare stretches the tree) | 1:36 |

Tony Arnold, Soprano • Jacob Greenberg, Piano

Recorded at the American Academy of Arts and Letters, New York, on 28th September, 2011

Producer: Philip Traugott • Engineer: Tim Martyn • Editor: Jacob Greenberg • Assistant engineer: Brian Losch

Five Songs on Poems by Stefan George, Op. 4 (1908-09) 9:38

Texts by Stefan George

- | | | |
|----|---|------|
| 6 | I. Eingang (Beginning) | 3:37 |
| 7 | II. Noch zwingt mich Treue (In faithfulness I watch) | 1:21 |
| 8 | III. Ja Heil und Dank (Yes health and thanks) | 2:21 |
| 9 | IV. So ich traurig bin (So I am sad) | 0:50 |
| 10 | V. Ihr tratet zu dem Herde (You drew near the hearth) | 1:29 |

Tony Arnold, Soprano • Jacob Greenberg, Piano

Recorded at the American Academy of Arts and Letters, New York, on 29th September, 2011

Producer: Philip Traugott • Engineer: Tim Martyn • Editor: Jacob Greenberg • Assistant engineer: Brian Losch

Six Bagatelles for String Quartet, Op. 9 (1911) 4:07

- | | | |
|----|------------------------|------|
| 11 | I. Mäßig | 0:46 |
| 12 | II. Leicht bewegt | 0:32 |
| 13 | III. Ziemlich fließend | 0:27 |
| 14 | IV. Sehr langsam | 0:36 |
| 15 | V. Äußerst langsam | 1:12 |
| 16 | VI. Fließend | 0:34 |

Fred Sherry String Quartet

Rolf Schulte, Violin I • Tai Murray, Violin II • David Fulmer, Viola • Fred Sherry, Cello

Recorded at the American Academy of Arts and Letters, New York, on 30th September, 2011

Producer: Philip Traugott • Engineer: Tim Martyn • Assistant engineer: Brian Losch

Four Songs for Voice and Piano, Op. 12 (1915-17) 5:28

- | | | |
|----|--|------|
| 17 | I. Der Tag ist vergangen (Day is gone) | |
| | <i>Text: Folk-song</i> | 1:32 |
| 18 | II. Die Geheimnisvolle Flöte (The Mysterious Flute) | |
| | <i>Text by Li T'ai-Po (c.700-762), from Hans Bethge's 'Chinese Flute'</i> | 1:32 |
| 19 | III. Schien mir's, als ich sah die Sonne (It seemed to me, as I saw the sun) | |
| | <i>Text from 'Ghost Sonata' by August Strindberg (1849-1912)</i> | 1:32 |
| 20 | IV. Gleich und gleich (Like and Like) | |
| | <i>Text by Johann Wolfgang von Goethe (1749-1832)</i> | 0:52 |

Tony Arnold, Soprano • Jacob Greenberg, Piano

Recorded at the American Academy of Arts and Letters, New York, on 28th September, 2011

Producer: Philip Traugott • Engineer: Tim Martyn • Editor: Jacob Greenberg • Assistant engineer: Brian Losch

Three Songs from *Viae inviae*, Op. 23 (1934) 7:56

Texts by Hildegard Jone (1891-1963)

- | | | |
|----|--|------|
| 21 | I. Das dunkle Herz (The dark heart) | 3:22 |
| 22 | II. Es stürzt aus Höhen Frische (Freshness falls from on high) | 1:57 |
| 23 | III. Herr Jesus mein (Lord Jesus mine) | 2:37 |

Tony Arnold, Soprano • Jacob Greenberg, Piano

Recorded at the American Academy of Arts and Letters, New York, on 29th and 30th September, 2011

Producer: Philip Traugott • Engineer: Tim Martyn • Editor: Jacob Greenberg • Assistant engineer: Brian Losch

Three Songs on Poems by Hildegard Jone, Op. 25 (1934) 4:22

Texts by Hildegard Jone

- | | | |
|----|--|------|
| 24 | I. Wie bin ich froh! (How happy I am!) | 1:02 |
| 25 | II. Des Herzens Purpurvogel (The heart's crimson bird) | 1:55 |
| 26 | III. Sterne (Stars) | 1:25 |

Tony Arnold, Soprano • Jacob Greenberg, Piano

Recorded at the American Academy of Arts and Letters, New York, on 30th September, 2011

Producer: Philip Traugott • Engineer: Tim Martyn • Editor: Jacob Greenberg • Assistant engineer: Brian Losch

String Quartet, Op. 28 (1936-38)

- 27 I. Mäßig
- 28 II. Gemächlich
- 29 III. Sehr fließend

8:09

3:48
1:52
2:29

Fred Sherry String Quartet

Rolf Schulte, Violin I • Tai Murray, Violin II • David Fulmer, Viola • Fred Sherry, Cello

Recorded at the American Academy of Arts and Letters, New York, on 28th and 29th September, 2011

Producer: Philip Traugott • Engineer: Tim Martyn • Assistant engineer: Brian Losch

Cantata No. 1, Op. 29, for Soprano Solo, Mixed Chorus and Orchestra (1939)

Texts by Hildegard Jone

- 30 I. Zündender Lichtblitz des Lebens (Sparkling flash of light) – Getragen; Lebhaft
- 31 II. Kleine Flügel Ahornsamen (Small wing acorn seeds) – Leicht bewegt
- 32 III. Tönen die seligen Saiten Apolls (When Apollo's blessed strings resound) – Ruhig

8:21

2:20
2:08
3:53

Claire Booth, Soprano

Simon Joly Chorale (Simon Joly, Director)

Philharmonia Orchestra • Robert Craft, Conductor

Recorded at Abbey Road Studio No. 1, London, on 27th and 30th July, 2008

Producer: Philip Traugott • Engineer: Mike Hatch (Floating Earth) • Editor: Raphael Mouterde

Arnold Schoenberg (1874-1951): Chamber Symphony, Op. 9 (1906), arr. Webern (1923)

- 33 Langsam; sehr rasch
- 34 Sehr rasch (Reh 38)
- 35 Viel langsamer (Reh 60 – 2 bars)
- 36 Viel langsamer (Reh 77)
- 37 Schwungvoll (Reh 90)

20:34

5:33
2:02
3:08
4:41
5:10

Sooyun Kim, Flute • Charles Neidich, Clarinet

Leila Josefowicz, Violin • Fred Sherry, Cello

Orion Weiss, Piano

Recorded at the American Academy of Arts and Letters, New York, on 10th and 11th June, 2013

Producer: Philip Traugott • Engineer and editor: Tim Martyn • Assistant engineer: Brian Losch
Piano technician: Steve Carver

Anton Webern (1883-1945)

Vocal and Chamber Works

In my early days as a music critic, I reviewed (for *Counterpoint*, the San Francisco magazine) an all-Webern concert by the New York International Society of Contemporary Music. Stravinsky attended this Town Hall event with me, and the experience became a pivotal one of his life. Following is an excerpt from my December 1952 review:

The Webern concert by the ISCM was a great success. The *Quartet, Op. 28* and the *Canons, Op. 16* had to be encored, and, judging by the applause, all of the other music could have been repeated as well. The performances were devoted and letter perfect, especially those by the New Music String Quartet and the soprano Bethany Beardslee. I have never heard such delicate playing, such carefulness and such certainty. The choice and juxtaposition of Webern's fragile masterpieces made for a balanced and attractive program. For the present, perhaps, an all-Webern concert is the only way to approach this master; sandwiched between other music any piece of his is as lost as a lute solo would be between two Mahler symphonies.

It was interesting to hear music of Webern's last period after his atonal period. He was the real 12-tone composer; there is no tonal backsliding on his part, and no yearning for tonal forms. Perpetual variation becomes his only formal principle. He develops entirely by variation; sequential music disappears. But 'development' is the wrong word; we associate it with 'expansion' and expansion is unheard of in Webern. Rather let us say that he contracts everything into an interiorly perfect structure in which every note is structural.

The *Quartet, Op. 28* achieves true polyphony and yet conforms to the strict laws of 12-tone harmony. Moreover, it achieves amazing formal stature and greater duration largely within strict canon. Webern further limits himself by choosing a confining row and

then by cutting the possibilities of this row in half: the last six notes of the row are the retrograde inversion of the first six; the whole row is therefore the same in its retrograde as in its inverted form. Yet all these restrictions do not hinder the result, which is a musical masterpiece. Indeed, they insure an architecture which will weather the most severe of storms, the storm of time which one day will try the durability of other products of our age, *ostinati*, *fugati*, and such-like devices of composition.

I fear I have conveyed the impression that because Webern's music is highly organized his methods are mechanical. If so the fault is not with me but in the confusion that exists in the popular mind about how music is written. But perhaps I should have spoken, for example, of the high B flat soprano entrance on the word "*Charis*" in Webern's *Cantata, Op. 29* as one of the most "thrilling" and "dramatic" moments in all music. Would I have done my subject a greater service?

Webern's mind was the least mechanical, the most vitally musical. If I were asked to describe his achievement I would have to quote Pierre Boulez and say that he "rehabilitated the power of sound". Purity of sound and the perfection of craftsmanship: who has served his art with greater integrity? Ernest Ansermet once told me of a visit he made to Webern during the war: Webern touched a few notes on the piano with such love and as though he were touching them for the first time, that Ansermet went away with the impression that they were indeed different notes than he had ever heard before. Webern's music holds the same experience for all of us. But the point I want to make is that Webern was an artisan in vital contact with the materials of music. He was an artist who, in Henri Focillon's sense (see the last chapter of *The Life of Forms in Art*) felt and created through his hands as well as with his head.

Robert Craft

The shapes of the Alpine flowers that Webern studied influenced his perfect miniature musical forms. Anton Webern was a nature lover and a family man (like Stravinsky, he married his first cousin, with whom he had four children). He was also a well-trained practical musician who played cello and piano, and conducted in later life. Often thought of as an impractical dreamer, he came from a family of declining aristocrats, which accounts for his abiding belief in the Germanic system through two wars (he served in World War I). The dominant figure in Webern's life was his teacher, guide and friend Arnold Schoenberg, whom he followed through periods of tonal, atonal and serial composition; and Webern wrote brilliantly in all of these musical languages. So much has been argued over and written about the subject of composition with twelve tones. At one time Schoenberg claimed that Webern, along with Alban Berg, asked their teacher for the "rules" of composing with twelve tones (rules which Schoenberg himself rarely followed). The ideas that led Schoenberg to his organization of the chromatic scale began in the early seventeenth century when the keyboard composer John Bull and others began writing in all twelve keys. Bach eventually wrote his masterful treatise *The Well-Tempered Clavier*, and we can hear the progression continuing in the works of Beethoven, Wagner, Strauss, and to the early twentieth century, which was marked by explorations of the six- and eight-tone scales, polytonality, atonality, and twelve-tone composition. If we keep going, we can follow the path past Schoenberg to Babbitt, Messiaen, Boulez, Wuorinen and others; this rich period eventually gave way to a return to simpler harmonic forms and the rise of some microtonal composers. Music never stands still...

Fred Sherry

On this recording, Robert Craft takes the listener on Webern's astounding journey from the early hyper-expressive songs to the daring new expression of *Opp. 23* and *25*; from the groundbreaking *Bagatelles* for string quartet to the classicism of the *String Quartet, Op. 28*; and finally to the magnificent *Canata, Op. 29*.

The early enthusiasm of Robert Craft, along with his original set of Webern recordings, helped to establish the composer's reputation as the model of modernism in the 1950s. Craft's discerning view of the Webern oeuvre suggests that we should listen to the works with opus numbers. Works without opus numbers were written throughout Webern's life but, like Brahms and Beethoven, Webern did not issue all of his compositions during his lifetime. This distillation of the catalogue indicates Webern's own fondness for *Opp. 1-31*, which can be divided into two parts: *Opp. 1-19* are more freely organized than the twelve works comprising *Opp. 20-31*, in which he revels in composing with serial forms of his own invention. To end the program, Craft has chosen Webern's transcription of Schoenberg's *Chamber Symphony, Op. 9*. This transcription was written in 1923 to be played along with Schoenberg's *Pierrot Lunaire*, thus the instrumentation of flute, clarinet, violin, cello, and piano. Although the *Bagatelles* were published in 1924, they were written in 1913, shortly after *Pierrot*. In Schoenberg's note for the publication of the *Bagatelles*, he pays Webern a high compliment: "These pieces will only be understood by those who share the faith that music can say things which can only be expressed by music."

This release completes Robert Craft's second Webern cycle.

Tony Arnold



Photo: Claudia Hansen

Soprano Tony Arnold is recognized internationally as a leading proponent of new music, praised for her performances of the most daunting contemporary scores. A member of the intrepid International Contemporary Ensemble, Arnold has been soloist with orchestras and festivals on four continents. She works closely with the most celebrated composers of our day, including Crumb, Furrer, Kurtág, and Aperghis. She has given premières of over 200 works, and her 25 recordings include a GRAMMY® nomination. Tony Arnold was first-prize laureate of both the Gaudeamus and McMahon competitions. She has taught at SUNY Buffalo, Eastman, Boston Conservatory, and has been artist-in-residence at over thirty universities. www.screecher.com

Claire Booth



Photo: Sven Arnstein

British soprano Claire Booth has become internationally renowned for her commitment to an astonishingly wide range of repertoire both on the operatic stage and concert platform. In the 2012-13 season she performed Kurtág's *Kafka Fragments* in Netia Jones's production at the Royal Opera House, Mozart concert arias with the Deutsches Symphonie-Orchester at the Berlin Philharmonie and Oliver Knussen's *Whitman Settings* with the Boston Symphony Orchestra. Her many operatic rôles have included Rosina in *The Barber of Seville* and Dorinda in Handel's *Orlando* (Scottish Opera), Lucia in Britten's *Rape of Lucretia*, and the Narrator in George Benjamin's *Into the Little Hill* (Aldeburgh Festival). www.claire-booth.com

Jacob Greenberg



Photo: David M. Greenberg

Pianist Jacob Greenberg's work as a soloist and chamber musician has earned worldwide acclaim. A longtime member of the International Contemporary Ensemble (ICE), he leads The Listening Room, an initiative in city public schools that teaches the materials of experimental music composition. His solo concert series, Music at Close Range, shows his equal commitment to classics of the repertoire. His solo discs on New Focus Recordings have received warm praise, and his 2013 recording of Olivier Messiaen's *Harawi* with soprano Tony Arnold has been singled out by critics. At Lincoln Center's Mostly Mozart Festival in recent summers, he performed Harrison Birtwistle's *Slow Frieze* with ICE and conductor Ludovic Morlot, and premiered a new solo work by Nathan Davis. www.jacobgreenberg.net

Rolf Schulte



Violinist Rolf Schulte made his orchestral debut with the Philharmonia Hungarica in Cologne at the age of fourteen, playing Mendelssohn's *Concerto in E minor*, and he has since performed with the Orchestra del Teatro La Fenice, Berlin Philharmonic and the USSR Radio Orchestra. He has given the premières of music by Elliott Carter, Mario Davidovsky, Donald Martino and Milton Babbitt and made a series of important recordings, including Schoenberg's *Violin Concerto*. From 1999 to 2001 he fulfilled a residency that included annual recitals at Harvard University. He is on the faculty of the Graduate Center, City University of New York, where he teaches violin and chamber music. www.rolfschulteviolin.com

Tai Murray



Winner of an Avery Fisher Career Grant in 2004, violinist Tai Murray was named a BBC New Generation Artist (2008 through 2010). She has performed as guest soloist at the Barbican in London, Orchestra Hall in Chicago, the Tivoli Gardens in Copenhagen, and the Concert Hall in Shanghai, appearing with orchestras including the Atlanta Symphony, BBC Scottish Symphony, and Orquesta Sinfónica Simón Bolívar. Tai Murray's appearances include the Berlin Konzerthaus and Kammermusiksaal at the Philharmonie, projects with the Philharmonie Staatsorchester of Mainz and the Düsseldorfer Symphoniker, and tours with the Brandenburger Symphoniker and Niederrheinische Sinfoniker. She is now a resident of Berlin and New York. www.taimurray.com

David Fulmer



David Fulmer has garnered numerous international accolades for his bold compositional aesthetic and thrilling performances as composer, violinist/violist, and conductor. His works have been commissioned and performed by the Berlin Philharmonic's Scharoun Ensemble, Ensemble Intercontemporain, New York Philharmonic, Deutsche Kammerphilharmonie Bremen, ProMusica Chamber Orchestra of Columbus, and soloists Stefan Jackiw and Jay Campbell. Other commissions include Carnegie Hall, Alte Oper Frankfurt, and the Salzburg Foundation. As conductor he has led the Adelaide Symphony Orchestra, International Contemporary Ensemble (ICE), Elision Ensemble, the Sydney Conservatorium Modern Music Ensemble, and numerous ensembles and orchestras throughout the United States and Europe. www.fulmermusic.com

Fred Sherry



Cellist Fred Sherry has introduced audiences on five continents and in all 50 United States to the music of our time through his close association with today's composers. Carter, Davidovsky, Mackey, Rakowski, Satoh, Wuorinen and Zorn have written concertos for Sherry, and he has premiered solo and chamber works dedicated to him by Babbitt, Bermel, Foss, Knussen, Lieberman and Takemitsu, among others. Fred Sherry was a founding member of TASHI and Speculum Musicae, and a close collaborator with Chick Corea. Sherry's book *25 Bach Duets from the Cantatas* was published by Boosey & Hawkes in July 2011. It will be followed by the long-awaited treatise on contemporary string techniques. www.fredsherry.com

Sooyun Kim



Since her concerto debut with the Seoul Philharmonic Orchestra at the age of ten, the flautist Sooyun Kim has enjoyed a flourishing career performing with orchestras around the world, including the Bavarian Radio, Munich Radio, Munich Chamber and Boston Pops Orchestras. She has concertized in Budapest, Paris, Munich, Kobe, and Seoul, and at the Gardner Museum, Kennedy Center, and Carnegie, Alice Tully, and Jordan halls. She has received numerous international awards and prizes including the third prize at the Munich ARD International Flute Competition and the Georg Solti Foundation Career Grant. She is an Artist Member of the Chamber Music Society of Lincoln Center. www.sooyunkim.com

Charles Neidich



Clarinetist Charles Neidich regularly appears as soloist with leading ensembles including the Saint Louis Symphony, Minneapolis Symphony, Orpheus Chamber Orchestra, I Musici de Montréal, Tafelmusik, Handel/Haydn Society, Royal Philharmonic, Deutsches Philharmonie, MDR Symphony, Yomiuri Symphony, National Symphony of Taiwan, and as collaborator in chamber music programs with the Juilliard, Guarneri, Brentano, American, Mendelssohn, Carmina, Colorado, and Cavani String Quartets. He is currently a member of the New York Woodwind Quintet and a member emeritus of the Orpheus Chamber Orchestra. www.charlesneidich.com

Leila Josefowicz



An outstanding champion of contemporary music, Leila Josefowicz is the chosen interpreter of several leading composers including John Adams, Oliver Knussen, Thomas Adès and Esa-Pekka Salonen. Recent seasons have seen her perform with ensembles such as the BBC Symphony, Swedish Radio Symphony, and Boston Symphony orchestras, the Orchestra della Scala, Gewandhausorchester Leipzig, the New York Philharmonic and The Philadelphia Orchestra. She has released several recordings, notably for Deutsche Grammophon, Philips/Universal and Warner Classics and was featured on Touch Press' acclaimed iPad app, "The Orchestra". Her latest recording, of Esa-Pekka Salonen's *Violin Concerto* with the Finnish Radio Symphony Orchestra conducted by the composer, was nominated for a GRAMMY® Award in 2014. www.leilajosefowicz.com

Orion Weiss



The pianist Orion Weiss has performed with the major American orchestras, including the Chicago Symphony, Boston Symphony, Los Angeles Philharmonic, and the New York Philharmonic. His deeply felt and exceptionally crafted performances go far beyond his technical mastery and have won him worldwide acclaim. Also known for his affinity and enthusiasm for chamber music, Weiss performs regularly with his wife, the pianist Anna Polonsky. Weiss's impressive list of awards includes the Gilmore Young Artist Award, an Avery Fisher Career Grant, the Gina Bachauer Scholarship at The Juilliard School and the Mieczysław Munz Scholarship. www.orionweiss.com

Simon Joly Chorale

Handpicked by Simon Joly from the finest professional singers in London, the Simon Joly Chorale has featured in several Naxos recordings conducted by Robert Craft, from the chamber forces of Schoenberg's *Die glückliche Hand*, through Stravinsky's *Symphony of Psalms*, to the huge chorus for Schoenberg's *Gurrelieder*. He has also trained choruses for several other eminent musicians, including Pierre Boulez (Webern *Cantatas* / BBC Singers), Leonard Bernstein (*Candide* / London Symphony Chorus) and Claudio Abbado (London Symphony Chorus).

Philharmonia Orchestra



Photo: Benjamin Ealovega

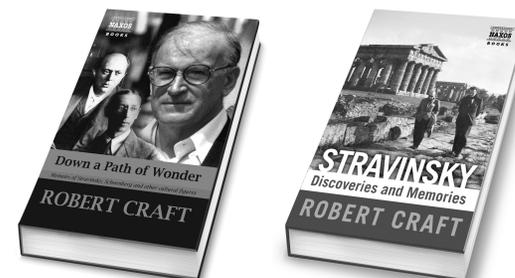
Established in 1945, the Philharmonia Orchestra is one of the world's great orchestras. It boasts relationships with the world's most sought-after artists, notably its principal conductor and artistic advisor Esa-Pekka Salonen and remains at the heart of British musical life. Conductors associated with the orchestra have included Furtwängler, Richard Strauss, Toscanini, Cantelli, Karajan and Giulini. Otto Klemperer was the first of many outstanding principal conductors, with currently titled conductors Christoph von Dohnányi (Honorary Conductor for Life), and Vladimir Ashkenazy (Conductor laureate). The orchestra's international extensive touring schedule each season involves appearances at the finest concert halls across Europe, the United States and Asia.

Robert Craft

Robert Craft, the noted conductor and widely respected writer and critic on music, literature, and culture, holds a unique place in world music of today. He is in the process of recording the complete works of Stravinsky, Schoenberg, and Webern for Naxos. He has twice won the Grand Prix du Disque as well as the Edison Prize for his landmark recordings of Schoenberg, Webern, and Varèse. He has also received a special award from the American Academy and National Institute of Arts and Letters in recognition of his "creative work" in literature. In 2002 he was awarded the International Prix du Disque Lifetime Achievement Award, Cannes Music Festival.

Robert Craft has conducted and recorded with most of the world's major orchestras in the United States, Europe, Russia, Japan, Korea, Mexico, South America, Australia, and New Zealand. He is the first American to have conducted Berg's *Wozzeck* and *Lulu*, and his original Webern album enabled music lovers to become acquainted with this composer's then little-known music. He led the world premières of Stravinsky's later masterpieces: *In Memoriam: Dylan Thomas*, *Vom Himmel hoch*, *Agon*, *The Flood*, *Abraham and Isaac*, *Variations*, *Introitus*, and *Requiem Canticles*. Craft's historic association with Igor Stravinsky, as his constant companion, co-conductor, and musical confidant, over a period of more than twenty years, contributed to his understanding of the composer's intentions in the performance of his music. He remains the primary source for our perspectives on Stravinsky's life and work.

In addition to his special command of Stravinsky's and Schoenberg's music, Robert Craft is well known for his recordings of works by Monteverdi, Gesualdo, Schütz, Bach, and Mozart. He is also the author of more than two dozen books on music and the arts, including the highly acclaimed *Stravinsky: Chronicle of a Friendship*; *The Moment of Existence: Music, Literature and the Arts, 1990-1995*; *Places: A Travel Companion for Music and Art Lovers: An Improbable Life: Memoirs; Memories and Commentaries*; and "Down a Path of Wonder": *On Schoenberg, Webern, Stravinsky, Eliot, Auden, and Some Others* (2005). *Stravinsky: Discoveries and Memories* was published by Naxos Books in May 2013. He lives in Florida and New York.



Available from Naxos Books

Purity of sound and perfect craftsmanship marked Webern's journey from his intensely expressive early songs through to the new perspectives cultivated in his *Opp. 23* and *25* settings. Webern 'rehabilitated the power of sound' and in so doing broke new ground in the *Bagatelles* for string quartet and in the *String Quartet, Op. 28*. This recording is rounded off with the powerful *Cantata, Op. 29* and Webern's 1923 arrangement of Schoenberg's *Chamber Symphony, Op. 9*. This release completes Robert Craft's second Webern cycle.

philharmonia
orchestra

Anton
WEBERN
(1883-1945)

| | | |
|--------------|---|--------------|
| 1-5 | Five Songs from <i>Der siebente Ring</i>, Op. 3 (1908-09)* | 5:35 |
| 6-10 | Five Songs on Poems by Stefan George, Op. 4 (1908-09)* | 9:38 |
| 11-16 | Six Bagatelles for String Quartet, Op. 9 (1911)** | 4:07 |
| 17-20 | Four Songs for Voice and Piano, Op. 12 (1915-17)* | 5:28 |
| 21-23 | Three Songs from <i>Viae inviae</i>, Op. 23 (1934)* | 7:56 |
| 24-26 | Three Songs on Poems by Hildegard Jone, Op. 25 (1934)* | 4:22 |
| 27-29 | String Quartet, Op. 28 (1936-38)** | 8:09 |
| 30-32 | Cantata No. 1, Op. 29 for Soprano Solo, Mixed Chorus and Orchestra (1939)† | 8:21 |
| 33-37 | Schoenberg: Chamber Symphony, Op. 9 (1906), arr. Webern (1923)†† | 20:34 |

Tony Arnold, Soprano* • Claire Booth, Soprano†

Jacob Greenberg, Piano* • Sooyun Kim, Flute††

Charles Neidich, Clarinet†† • Leila Josefowicz, Violin††

Fred Sherry, Cello†† • Orion Weiss, Piano†† • Rolf Schulte, Violin****

Tai Murray, Violin • David Fulmer, Viola** • Simon Joly Chorale†**

Philharmonia Orchestra† • Robert Craft, Conductor†

Available sung texts and translations can be accessed at www.naxos.com/libretti/557516.htm

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