

NAXOS

SCHOENBERG

Six A Cappella Mixed Choruses

String Quartet No. 2 • Suite in G for String Orchestra

Simon Joly Singers • Jennifer Welch-Babidge, Soprano

Fred Sherry String Quartet • Twentieth Century Classics Ensemble

Robert Craft



THE ROBERT CRAFT COLLECTION
THE MUSIC OF ARNOLD SCHOENBERG, Vol. 3

Robert Craft, Conductor

Six a cappella Mixed Choruses

- 1 Mein Herz in steten Treuen (My Heart Forever True), Op. 49 (1948)
- 2 Der Mai tritt ein mit Freuden (May Arrives With Joy), Op. 49 (1948)
- 3 Herzlieblich Lieb, durch Scheiden (My Dearest Love, Through Our Parting) (1928)
- 4 Es gingen zwei Gespielen gut (Two Good Maiden Friends), Op. 49 (1948)
- 5 Es gingen zwei Gespielen gut (Two Good Maiden Friends) (1928)
- 6 Schein uns, du liebe Sonne (Shine On Us, Dear Sun) (1928)

Simon Joly Singers

Recorded at Abbey Road, London, on 28th April, 2005

String Quartet No. 2, Op. 10 (1908)

- 7 Allegro
- 8 Scherzo
- 9 Litanei
- 10 Entrückung

Fred Sherry String Quartet:

Ida Kavafian, Violin I • Erin Keefe, Violin II • Paul Neubauer, Viola • Fred Sherry, Cello

Jennifer Welch-Babidge, Soprano

Recorded at the American Academy of Arts and Letters, New York, in January 2005

Suite in G for String Orchestra (1934)

- 11 Overture
- 12 Adagio
- 13 Minuet
- 14 Gavotte
- 15 Gigue

Jennifer Frautschi, Violin • Richard O'Neill, Viola • Fred Sherry, Cello

Twentieth Century Classics Ensemble (New York)

Recorded at the American Academy of Arts and Letters, New York, in November 2004

All tracks produced by Philip Traugott

Arnold Schoenberg (1874-1951)

Six a cappella Mixed Choruses

In August 1928 the “State Commission for the Folksong-Book for Youth,” Berlin, invited Schoenberg to arrange (harmonize) three sixteenth-century popular German folk-songs according to his own dictates. Schoenberg became deeply absorbed in the work and created three miniature polyphonic masterpieces. In Los Angeles in 1948 he decided to compose three more of these choruses in the same style.

String Quartet No. 2, Op. 10

Schoenberg began the composition of his second, F sharp minor, string quartet, Opus 10, in Vienna, on 9th March, 1907. The four movements were not written in chronological order, the first having been composed more than a year before the others. The third movement, *Litanei*, was completed on 11th July, 1908, the second movement (*Scherzo*) on 21st July, 1908, and the whole piece was completed on 1st September, in Gmunden. In the summer, some time before this, the 25-year-old painter Richard Gerstl, a keen musician, student of philosophy and of Greek and Latin, eloped with Schoenberg’s wife Mathilde. Three months afterward, in November, blaming himself for the flagitious act, Gerstl committed suicide. He had been living in a rented studio in the same building as the Schoenberg apartment, had painted both of them, and given lessons to Schoenberg in the painter’s art, but also developing a passion for his wife, who was nine years younger than the composer. Largely through the mediations of Webern, she was persuaded to return to him, and he to accept her, but her maternal feelings for their two very young children must have been her most compelling reason. Schoenberg’s diaries about the experience (published in Allen Shawn’s superb book about the composer)¹ are a revelation of his acrobatic psychological processes and the impregnability of his ego.

The two vocal movements that conclude the quartet, *Litanei* and *Entrückung*, presage a new world in Schoenberg’s musical development, the feeling of “air from another planet”, as a line in *Entrückung* puts it. The present writer cannot say whether or not the music was composed during or after these tempestuous events, but in any case, the quartet is dedicated “To My Wife”. It was performed by the Rosé ensemble in the Bösendorfersaal, Vienna, 21st December, 1908, with Frau Marie Gutheil-Schoder singing the settings of the Stefan George poems. These movements mark Schoenberg’s greatest advance in harmonic discovery and sensitivity thus far in his life: every chord, progression, combination of pitches, is utterly new and unerringly right, and the quiet, deliquescent string introduction to *Entrückung*, and the entrancing combination of voice and quartet throughout are a peak in early twentieth-century music.

Schoenberg’s attraction to George is a subject for a writer with deep knowledge of German as well as music, and a book-length study of the interrelation is long overdue. The present writer has chosen to present the *Quartet, Op. 10*, in its original form and not in Schoenberg’s 1929 string orchestra version for the reason that the latter tends to overweight the bass line where it doubles the cello. Further, the vocal movements contain some of the most inward Schoenberg ever wrote; Opus 10 does not make public statements.

Suite for Strings in G

Schoenberg’s first American composition is in five movements: *Overture* (11), *Adagio* (12), *Minuet* (13), *Gavotte* (14), and *Gigue* (15). In August 1934, after a bitter winter in Boston, the composer visited the summer music school at Chautauqua, New York, at the invitation of one of its directors, the Australian pianist, Ernest Hutcheson, who had studied at the Leipzig Conservatory in the 1880s, and whom the composer had known and befriended in pre-World War I Germany.

Coincidentally, Hutcheson was president of the Juilliard School of Music in New York, and hoped to engage Schoenberg to teach there. The Boston experience had convinced him that the New York climate would be too severe for him, but, needing a source of income, he asked Hutcheson to postpone, not withdraw, the offer. In a letter to his brother-in-law discussing possible salaries, which Hutcheson feared might be exorbitant — Schoenberg's reputation as a teacher was unparalleled — the composer coyly remarks: "True, they don't know how cheap I'd be". Ultimately he moved to the more salubrious climate of southern California. Informing Hutcheson of this decision in a letter of 28th March, 1935, Schoenberg adds a further reason, which should interest culture historians: the inadequacy of the average American music student's "basic grounding":

I was always very dissatisfied with the European student's qualifications ... [but] I did usually find that there was at least a certain fairly general knowledge of the works of the masters ... in the main lacking here.... The high price of printed music ... makes it impossible for most students to own even a rudimentary collection of something like the 200 volumes that all but the poorest had in Austria.

While at Chautauqua, Schoenberg met Martin Bernstein, a young double-bass player from New York University, who induced him to write a piece for young players of the near future, whom American high school and college orchestras were beginning to train. Schoenberg, wholly unaware of the primitive level of music training in American institutions at the time, wrote:

I have the belief that all composers, especially modern composers, and very especially I, should be interested in the promotion of such endeavours. For here one can lay the foundations of a new artistic culture, here young people can be given possibilities of

understanding the new fields of expression and the means which are suitable for these.

Toward the end of August, Schoenberg began work on his "Suite written in the old style for string orchestra", and by 7th September had sketched the *stretto* of his first-movement fugue. "Alten stile" must be understood as pertaining more to the eighteenth-century dance forms of the pieces than to the contrapuntal, harmonic, rhythmic, and instrumental aspects. The *Gavotte* was completed on 11th October, the *Minuet* on 23rd October, the *Adagio* on 6th November, and the entire work on 26th December at "5860 Canyon Cove, Hollywood", according to his inscription in the score. The first performance was given by the Los Angeles Philharmonic Orchestra conducted by Otto Klemperer on 18th May, 1935. At the bottom of the title page of the manuscript, now in the collection of Dr Arthur Wilhelm in Basel, the composer wrote in red pencil: "The spots in this score are Klemperer's drops of sweat". In fact, Klemperer and his professional players found this "student level" opus extremely difficult to perform, for which reason it is still, seventy years later, practically unknown.

No programme notes seem to be necessary apart from a characteristic foreword by Schoenberg, not found in the score:

This is what I had to achieve. I had to prepare [the students] using harmony which leads to modern feelings, for modern performance techniques. Fingerings, bowings, phrasing, intonation, dynamics — all this should be developed without the introduction of insuperable difficulties. But modern intonation, contrapuntal technique and phrase formation were also to be emphasized, so that the student might gradually come to realise that "melody" does not consist only of those primitive unvaried symmetrical structures which are the delight of mediocrity in all countries and among all peoples.... In doing this, I was

guided by my personal knowledge of the stringed instruments.

An analysis should enrich the knowledge of the players, but it should also be informative for their teacher and conductor. Today, so many call themselves conservative who have nothing to conserve because they possess nothing that is worth conserving, not even the capacity to write a fugue like the one in this work. Therefore they

maintain and conserve only their own incapacity and ignorance; they want to protect themselves and others from the possibility that new things should ever be said which would call for at least one prerequisite: technical competence.

Robert Craft

¹ Allen Shawn: *Arnold Schoenberg's Journey*. Farrar, Straus, Giroux, 2002.

The Fred Sherry String Quartet

Ida Kavafian, Violin I • Erin Keefe, Violin II • Paul Neubauer, Viola • Fred Sherry, Cello

The Fred Sherry String Quartet is committed to the greatest literature of the string quartet and the highest ideals of the art of string playing. Each of the members offers special knowledge and skills and endeavours to rehearse and perform in a manner that emphasizes both individuality and ensemble qualities. The performance on this disc represents decades of association with Opus 10 and with each other. Close attention was paid to both the printed score and Arnold Schoenberg's manuscript. The quartet seeks to portray the vast and changeable world of Opus 10 in the light of Schoenberg's musical output and its position relative to the many other classics the group has encountered. The members of the quartet feel the constellation-like quality of the medium: individuals shine and contribute their brilliance to a single shape.

Ida Kavafian has given the world première of works by composers as varied as Toru Takemitsu and Chick Corea. She was a founding member of Tashi and Opus One, was a member of the Beaux Arts Trio, has toured and recorded with the Guarneri Quartet (as violist) and the Chamber Music Society of Lincoln Center, of which she is an artist member. She also teaches at the Curtis Institute.

In the past year, Erin Keefe has taken top prizes in three major competitions, winning the Grand Prize at the Corpus Christi International String Competition. She has performed at the Marlboro and Ravinia festivals and currently performs with the St Luke's Chamber Orchestra, the Orpheus Chamber Orchestra and the Chamber Music Society of Lincoln Center.

Paul Neubauer at age twenty-one was the youngest principal string player in the New York Philharmonic's history. He has given the world première of the revised Bartók *Viola Concerto* and the Penderecki *Concerto*, and in November 2005 will perform the world première of Joan Tower's *Purple Rhapsody* with the Omaha Symphony. He is on the faculty of The Juilliard School and Mason Gross School of the Arts at Rutgers University.

Composers including Elliott Carter, John Zorn, Charles Wuorinen, Milton Babbitt, Mario Davidovsky and Steve Mackey have written for Fred Sherry. He has performed on five continents and all fifty United States. In 2001, in collaboration with the Chamber Music Society of Lincoln Center and Merkin Concert Hall, Mr Sherry created and directed "A Great Day in New York", the groundbreaking festival featuring the music of 52 living composers. Mr. Sherry is a founding member of the groups Tashi and Speculum Musicae and is a member of the chamber music and cello faculty at The Juilliard School of Music.

As always, the Fred Sherry String Quartet is indebted to Robert Craft for his exceptional inspiration.

Jennifer Welch-Babidge

Hailed by critics worldwide for her complete performances as both singer and actor, the American soprano Jennifer Welch-Babidge is in constant demand for her sparkling vocal technique, her natural stage presence, and both her dramatic and comic acting ability. Recent appearances have included the title rôle in *Lucia di Lammermoor* at the New York City Opera, concert performances at Carnegie Hall with the Metropolitan Chamber Ensemble, and the rôles of Chloe in *The Queen of Spades* and Freia in *Das Rheingold* as well as Marzelline in the new production of *Fidelio* which was also released on DVD (James Levine conducting) at the Metropolitan Opera. She appeared with Utah Festival Opera as Gilda in their production of *Rigoletto* and as Liù in *Turandot*, in the course of a busy career that has brought engagements in principal rôles throughout the United States and abroad. She is also the superb soprano soloist on Mr Craft's first album of the music of Anton Webern (Naxos 8.557530). Jennifer Welch-Babidge is a recipient of many awards, including the 2001 ARIA Award and the 2001 Richard Tucker Career Grant. She was also a winner of the Metropolitan Opera's National Council Auditions in the spring of 1997. She is a graduate of the Met's Lindemann Young Artist Development Program. A native of Aulander, North Carolina, she is a graduate of the North Carolina School of the Arts with a Master's degree in vocal performance. Among her honours, she received a Sara Tucker Study Grant from the Richard Tucker Music Foundation and an award from the William Mattheus Sullivan Foundation.

Simon Joly Singers

Handpicked by Simon Joly from the finest professional singers in London, the Simon Joly Singers is one of three select choral groups formed by him for the specific purpose needed by each event. Simon Joly has used each group to provide the choral element in many of Robert Craft's recordings, 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 who have included Pierre Boulez, for his recordings of Webern's *Cantatas* and a cappella music of Schoenberg (the BBC Singers), Leonard Bernstein's prize-winning recording of *Candide* and several recordings and concerts for Claudio Abbado with the London Symphony Chorus.

Philip Traugott

Philip Traugott, originally a professional violinist and conductor, turned his musical career towards the recording industry in 1989, when he became Senior Producer at BMG Classics. During his eleven years there he recorded under the Red Seal, Conifer, ECM, and Catalyst labels and added BMG France, BMG Japan, CBC Records (Canada) and Phono Suecia (Sweden) to his roster of world-wide labels. His wide range of recordings includes classical music in every genre, with symphonies, concertos, voice and opera, chamber music, and instrumental solos to his credit, and repertoire that encompasses the renaissance, baroque, classical, romantic, modern and contemporary eras, and even some jazz. He has served as producer for many internationally renowned artists, and has also worked with leading ensembles, producing recordings in many of the major halls and studios worldwide. In the film and television arena he arranged and produced the soundtrack for renowned director Sidney Lumet's film *Critical Care*, excerpts for a Beethoven biography for the cable channel A&E with the EOS Orchestra, and a six-part classical music education series called *Whole Notes* for Bravo. For CBC-TV, he was audio producer for the live Canadian national broadcast of an inaugural gala concert of Pinchas Zukerman, with soloist Yefim Bronfman and the NACO, and also music producer of a Ben Heppner television special. In Britain he produced the music for a film of Britten's *Owen Wingrave* for Channel 4, its first production since the composer's original version in 1970.

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 the forthcoming "Down a Path of Wonder": *On Schoenberg, Webern, Stravinsky, Eliot, Auden, and Some Others* (2005). He lives in Florida and New York.

1 Mein Herz in steten Treuen

Mein Herz in steten Treuen
voll Hoffnung auf sie was,
da sie mein Freud tut neuen
heut und je länger je baß.
Ihr Lieb hat mich umfangen,
wohin ich mich auch kehr.
Nach ihr steht mein Verlangen,
all Sorge wär vergangen,
hätt sie mir Gunst gewährt.

So bin ich sehr verführet
durch ihre klugen Wort,
mein Herz ohn Zweifel spüret
daß sie die Wahrheit spart
zu mir ohn mein Verschulden,
zwar ich es nie gedacht;
es kommt von fremden Schulden
sollt ich Ungnade dulden,
ich hätt's in kleiner Acht.

Wie sie mir tat versprechen
mit ihrem roten Mund,
wollt sie ihr Lieb nicht schwächen,
das tat sie wider kund.
Danach steht mein Beginnen
und auch mein steter Mut;
ich hoff, mir solls gelingen,
die Zeit wohl hinzubringen
bis sie mein Willen tut.

(Folk song, 15th century)

2 Der Mai tritt ein mit Freuden

Der Mai tritt ein mit Freuden,
hinfährt der Winter kalt;
die Blümlein auf der Heiden
blühen gar mannigfalt.

1 My Heart Forever True

My heart forever true
was full of hope to win her.
Today she renews my joy,
and the longer the better.
Her love holds me in its embrace,
wherever I turn.
For she is my desire,
all my trouble would be over
if she would favour me.

So I am so seduced
by her clever words,
my heart feels beyond doubt
that she withholds the truth from me.
I am blameless,
though I would never have thought so;
it is the fault of others
but even if I had to endure injustice,
I would not take much heed.

She had promised me
with her red lips,
that her love would not weaken,
a promise she renewed.
This is the object of my fancy
and what gives me courage;
I hope I shall succeed
to pass the time serenely
until she yields to my will.

2 May Arrives With Joy

May arrives with joy,
the cold winter departs;
the little flowers on the heath
blossom in plenitude.

Ein edles Röslein zarte
von roten Farben schön
blüht in meins Herzen Garten;
für all Blümelin ichs krön.

Für Silber und rot Golde,
für Perlen, Edelstein
bin ich dem Röslein holde,
nichts Liebbers mag mir sein.

Ach Röslein, sei mein Wegwart,
freundlichen ich dich bitt,
mein Holderstock zu aller Fahrt,
dazu Verißmeinnicht.

(Folk song, 1545)

❸ Herzlieblich Lieb, durch Scheiden

Herzlieblich Lieb, durch Scheiden
Hat sich mein Herz verkehrt,
Als wärs gen einen Heiden,
Es wär doch viel zu hart.
Damit es mir entfremdet ist;
Recht war es nimmer mein,
Und blieb doch stete dein.

Ja, bringt mir das nicht Schmerzen,
So kann ich Leid verstahn,
Ich scheid ohn Trost vom Herzen
Und muß doch Liebes lan,
Das ich nicht mag begeben
Durch Lust, Freud oder Not,
Ohn End bin ich in dem Tod.

(15th century melody, text unknown)

❹ & ❺ Es gingen zwei Gespielen gut

Es gingen zwei Gespielen gut
Wohl üb'r ein Au, war grüne;
Die eine führt ein frischen Mut,
Die andre trauret sehre.

A noble and delicate little rose
adorned by red colours
blossoms in the garden of my heart;
I name it the queen of all flowers.

More than silver and red gold
more than pearls and precious stones
I adore the little rose,
Nothing could be dearer to me.

O little rose, be my companion,
I ask you amicably,
be my walking stick on all my journeys,
and also my forget-me-not.

❸ My Dearest Love, Through Our Parting

My dearest love, through our parting
My heart has been turned upside down,
As if you were a heathen,
And it were much too hard.
And now it seems so alien to me;
It was never fully mine,
And yet, was always yours.

Yes, if this does not cause me pain,
I can comprehend suffering,
I leave my heart without consolation
Yet I part from what is dear to me,
That which I do not want to abandon,
Neither through pleasure, joy or hardship
In death I find no end.

❹ & ❺ Two Good Maiden Friends

Two good maiden friends walked
Across a green meadow;
One was in good spirits,
The other full of sorrow.

»Gespiele, liebste Gspiele mein,
Was trauest du so sehre?«
»Wir zwei, wir han ein Knaben lieb;
Draus könn'n wir uns nit teilen.«

Und han wir zwei ein Knaben lieb,
Hilf Gott, was soll draus werden?
So nimm du meines Vaters Gut,
Dazu mein Bruder zu eigen!«

Der Knab unt'r einer Linden stund,
Er hört der Red ein Ende.
»Hilf, reicher Christ im Himmel hoch,
Zu welcher soll ich mich wenden?

Ich will die Reiche fahren lan,
Will b'halten die Säuberliche.
Wir zwei, wir sind noch jung und stark,
Groß Gut woll'n wir erwerben.«

Gab ihr von Gold ein Ringelein
An ihr schneeweißen Hände:
»Sieh da, du feins brauns Mägdlein,
Von dir will ich nit wenden.«

(Folk song, 1540)

6 Schein uns, du liebe Sonne

Schein uns, du liebe Sonne,
Gib uns ein hellen Schein,
Schein uns zwei Lieb zusammen,
Die gern beinander sein'.

Dort fern auf jenem Berge
Leit sich ein kalter Schnee,
Der Schnee kann nicht zerschmelzen,
Denn Gotts Will muß ergehn.

'My friend, my dearest friend,
What makes you so sad?'
'We both love the same boy;
We cannot share him between us.'

'And if we both love the same boy,
Help us God, what shall become of it?
You can take my father's property,
and also my brother as your own!'

The boy stood under a lime-tree.
He listened to all those words.
'O Christ in heaven, help,
Which one shall I choose?'

'I will let the rich one go,
and keep the pure one.
The two of us are still young and strong,
We shall attain great wealth.'

He gave her a little ring of gold
on her snowwhite hands:
'Behold, you fine brown maiden,
I shall never turn away from you.'

6 Shine On Us, Dear Sun

Shine on us, dear sun,
Give us a bright radiance,
Shine on us two lovers together,
Who so enjoy being with each other.

There far on yonder mountain
Lies a cold snow,
The snow cannot melt
Until God's will commands it.

Gotts Will, der ist ergangen.
Zerschmolzen ist der Schnee,
Gott g'seg'n euch, Vater und Mutter,
Ich seh euch nimmermehr.

(Folk song, 16th century)

9 Litanei

Stefan George (1868-1933)

Tief ist die Trauer, die mich umdüstert,
Ein tret ich wieder, Herr! in dein Haus...

Lang war die Reise, matt sind die Glieder,
Leer sind die Schreine, voll nur die Qual.

Durstende Zunge darbt nach dem Weine.
Hart war gestritten, starr ist mein Arm.

Gönne die Ruhe schwankenden Schritten,
Hungrigem Gaume bröckle dein Brot!

Schwach ist mein Atem rufend dem Traume,
Hohl sind die Hände, fiebernd der Mund.

Leih deine Kühle, lösche die Brände,
Tilge das Hoffen, sende das Licht!

Gluten im Herzen lodern noch offen,
Innerst im Grunde wacht noch ein Schrei...

Töte das Sehnen, schliesse die Wunde!
Nimm mir die Liebe, gib mir dein Glück!

God's will has commanded it.
The snow has dispersed,
God bless you, father and mother,
I shall never see you again.

9 Litany

Stefan George (1868-1933)

Deep dark mourning envelops me,
I enter into your house again, oh Lord...

The journey was long, the limbs are weary,
The shrines are empty, full only of torment.

The thirsting tongue is yearning for wine.
The fight was hard, my arm is stiff.

Allow the faltering footsteps to rest,
For the hungry palate break your bread!

My breath is faint, calling up the dream,
The hands are empty, feverish the mouth.

Lend your coolness, put out the fires,
Extinguish hope, send the light!

Fires in the heart are still ablaze,
Deep within there still awakes a cry...

Exterminate longing, close the wound!
Receive my love, give me your happiness!

10 Entrückung*Stefan George*

Ich fühle luft von anderem planeten.
 Mir blassen durch das dunkel die gesichter
 Die freundlich eben noch sich zu mir drehten.
 Und bäum und wege die ich liebte fahlen
 Dass ich sie kaum mehr kenne und du lichter
 Geliebter schatten - rufer meiner qualen -
 Bist nun erloschen ganz in tiefem gluten
 Um nach dem taumel streitenden getobes
 Mit einem frommen schauer anzumuten.
 Ich löse mich in tönen, kreisend, webend,
 Ungründigen danks und unbenamten lobes
 Dem grossen atem wunschlos mich ergebend.
 Mich überfährt ein ungestümes wehen
 Im rausch der weihe wo inbrünstige schreie
 In staub geworfner beterrinnen flehen:
 Dann seh ich wie sich duftige nebel lüpfen
 In einer sonnerfüllten klaren freie
 Die nur umfängt auf fernsten bergesschlüpfen.
 Der boden schüttert weiss und weich wie molke.
 Ich steige über schluchten ungeheuer.
 Ich fühle wie ich über letzter wolke
 In einen meer kristallinen glanzes schwimme -
 Ich bin ein funke nur vom heiligen feuer
 Ich bin ein dröhnen nur der heiligen stimme.

10 Ecstasy*Stefan George*

I feel the breeze from another planet.
 Into the darkness fade the faces
 which had only just turned towards me in kindness.
 The trees and paths I loved now grow faint
 That I hardly recognize them anymore and you,
 Beloved shining shadow - inciter of my torments -
 Your deepest fires have now expired completely
 To suggest, after the frenzy of warring rage,
 a pious tremor.
 I am dissolved in sounds, circling, weaving,
 In unfounded thanks and unnamed praise
 Surrendering to the great breath, without want.
 An impetuous blowing overwhelms me
 In the delirium of the solemnity where ardent cries
 Of praying women cast down in dust are pleading:
 Then I see how scented mists ascend
 In a clear sun-filled openness
 Which embraces only the furthest mountain ranges.
 The ground is trembling, white and soft as whey.
 I climb over enormous canyons.
 I feel how I swim over the last cloud
 in a sea of crystal splendour-
 I am but a spark of the holy fire
 I am but an echo of the holy voice.

Translations: Norbert Meyn, 2005



8.557521

DDD

Playing Time
78:18

© & © 2005 Naxos Rights International Ltd.
 Booklet notes in English
 Includes sung texts and translations
 Made in Canada
www.naxos.com

This third volume of the Naxos Robert Craft Schoenberg Collection features music written over a period of forty years. The *Six A Cappella Mixed Choruses*, miniature polyphonic masterpieces, are popular sixteenth-century German folk-songs harmonized by Schoenberg according to his own dictates. The *String Quartet No. 2*, heard on this recording in its original form with the two concluding vocal movements, is an enthralling combination of voice and quartet. His first American composition, the *Suite for Strings in G*, was written "in the old style" as a piece for young students, but its technical difficulty has led to it remaining practically unknown.

Arnold SCHOENBERG

(1874-1951)

Six A Cappella Mixed Choruses*		String Quartet No. 2, Op. 10 (1908)†	
1 Mein Herz in steten Treuen, Op. 49 (1948)	4:08	7 Allegro	6:37
2 Der Mai tritt ein mit Freuden, Op. 49 (1948)	2:05	8 Scherzo	6:40
3 Herzlieblich Lieb, durch Scheiden (1928)	1:30	9 Litanei	5:56
4 Es gingen zwei Gespielen gut, Op. 49 (1948)	3:21	10 Entrückung	10:46
5 Es gingen zwei Gespielen gut (1928)	3:21	Suite in G for String Orchestra (1934)**	
6 Schein uns, du liebe Sonne (1928)	3:50	11 Overture	6:09
		12 Adagio	5:17
		13 Minuet	4:46
		14 Gavotte	6:09
		15 Gigue	7:40

Twentieth Century Classics Ensemble • Fred Sherry String Quartet†
 Jennifer Welch-Babidge, Soprano† • Simon Joly Singers* • Robert Craft**

Tracks 1-6 recorded at Abbey Road, London, on 28th April, 2005

Tracks 7-10 recorded at the American Academy of Arts and Letters, New York, in January 2005

Tracks 11-15 recorded at the American Academy of Arts and Letters, New York, in November 2004

Producer: Philip Traugott • Booklet Notes: Robert Craft

Cover painting: *The Unfolding* by Ulrich Osterloh (www.osterlohart.de) (courtesy of the artist)