

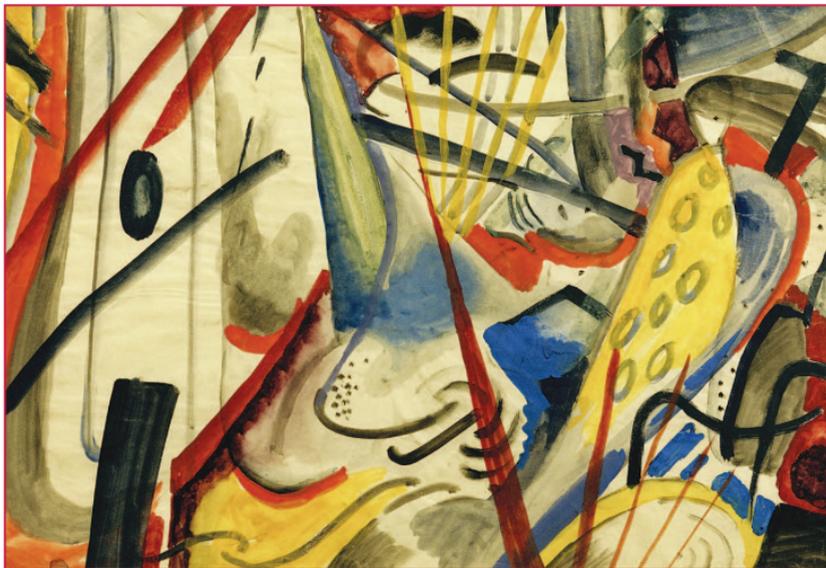
NAXOS

WEBERN

Symphony

Six Pieces • Concerto for 9 Instruments

Twentieth Century Classics Ensemble
Philharmonia Orchestra
Robert Craft



THE ROBERT CRAFT COLLECTION

THE MUSIC OF ANTON WEBERN Vol. 1

Robert Craft, Conductor

Jennifer Welch-Babidge, soprano

Courtesy of the Metropolitan Opera

Philharmonia Orchestra (London) and The Twentieth Century Classics Ensemble (New York)

Symphony, Op. 21 10:03

Robert Craft conducting The Twentieth Century Classics Ensemble

Clarinets: Charles Neidich and Michael Lowenstern

Horns: William Purvis and Eric Ruske • *Harp:* June Han

First Violins: Jennifer Frautschi, Laura Frautschi, Eric Wyrick, Todd Phillips, Jesse Mills, David Bowlin

Second Violins: Sunghae Anna Lim, Aaron Boyd, Cornelius Dufallo, Colin Jacobsen, Asmira Woodward Page

Violas: Toby Appel, Richard O'Neill, Arthur Dibble, Max Mandel

Cellos: Fred Sherry, Jonathan Spitz, Arash Amini, Raman Ramakrishnan

First performance: Town Hall, New York, 18th December, 1929, orchestra of The League of Composers,
conducted by Alexander Smallens.

1	Ruhig, schreitend	7:31
2	Variationen	2:32

Five Canons on Latin Texts from the Roman breviary, Op. 16, for soprano, clarinet and bass clarinet 3:41

Soprano: Jennifer Welch-Babidge

Clarinet: Charles Neidich • *Bass Clarinet:* Michael Lowenstern

3	Christus factus est	0:36
4	Dormi Jesu	1:04
5	Crux fidelis	0:53
6	Asperges me	0:38
7	Crucem tuam adoramus	0:29

Drei Volkstexte (Three Traditional Rhymes), Op. 17, for soprano, violin, clarinet and bass clarinet (1925) 2:33

Soprano: Jennifer Welch-Babidge

Violin and viola: Jesse Mills • *Clarinet:* Charles Neidich • *Bass clarinet:* Michael Lowenstern

The first performance, in Vienna, 9th October, 1924, with Felicie Hüni-Mihacsek, soprano, and instrumentalists from the Vienna State Opera Orchestra, was conducted by Webern.

8	Armer Sünder, du	0:50
9	Heiland, unsre Missetaten	0:48
10	Liebste Jungfrau, wir sind dein	0:56

Three Songs for soprano, piccolo clarinet and guitar (1923–1925), Op. 18 3:59

Soprano: Jennifer Welch-Babidge

Piccolo clarinet: Charles Neidich • *Guitar:* Scott Kunej

The first performance took place in Los Angeles on 8th February, 1954, with Grace-Lynne Martin as soprano soloist. The piccolo clarinet part was played by Hugo Raimondi, the guitar by Jack Marshall.

11	Schatzerl klein	1:08
12	Erlösung (aus “Des Knaben Wunderhorn”)	1:17
13	Ave, Regina coelorum	1:34

Trio for violin, viola and cello, Op. 20 9:49

Violin: Ani Kavafian • *Viola:* Richard O’Neill • *Cello:* Fred Sherry

Composed 1926–1927.

First performance: Vienna, 16th January, 1928. *Violin:* Rudolf Kolisch • *Viola:* Eugen Lehner • *Cello:* Benar Heifetz

14	Sehr langsam	3:55
15	Sehr getragen und ausdrucksvoll	5:55

Quartet, Op. 22 for tenor saxophone, violin, clarinet and piano 5:28

Violin: Jennifer Frautschi • *Piano:* Christopher Oldfather • *Tenor Saxophone:* Daniel Goble • *Clarinet:* Michael Lowenstern. New York, May 2003.

Composed between September 1928 and August 1930. The first performance, by Rudolf Kolisch, Eduard Steuermann, Johannes Löw, Leopold Wlach (saxophone), took place in Vienna, 13th April, 1931.

16	Sehr mäßig	3:02
17	Sehr schwungvoll	2:26

Variations for piano, Op. 27 (1936) 6:00

Piano: Christopher Oldfather

Composed in 1935 and 1936.

First performance: Vienna, 26th October, 1937, by Peter Stadlen

18	Sehr mäßig	1:56
19	Sehr schnell	0:42
20	Ruhig fließend	3:22

Six Pieces for Large Orchestra, Op. 6 (Revised Version) 13:08

Robert Craft conducting the Philharmonia (London), Watford Coliseum, July 2002 (1909, revised version, 1928)

First performance: Vienna, 31st March, 1913, conducted by Arnold Schoenberg

First performance of the revised version: Berlin, 27th January, 1929, conducted by Hermann Scherchen.

21 Langsam	1:25
22 Bewegt	1:24
23 Mäßig	1:07
24 Sehr mäßig	4:43
25 Sehr langsam	2:46
26 Langsam	1:42

Four Pieces for violin and piano, Op. 7 5:42

Violin: Jesse Mills • *Piano:* Christopher Oldfather

27 Sehr langsam	1:22
28 Rasch	1:37
29 Sehr langsam	1:43
30 Bewegt	0:59

Three Pieces for cello and piano, Op. 11 2:27

Cello: Fred Sherry • *Piano:* Christopher Oldfather

31 Mäßige	1:04
32 Sehr bewegt	0:24
33 Äußerst ruhig	0:59

Concerto for Nine Instruments, Op. 24 6:52

Flute: David Fedele • *Oboe:* Stephen Taylor • *Clarinet:* Charles Neidich

Trumpet: Christopher Gekker • *Horn:* William Purvis • *Trombone:* James Pugh

Violin: Sunghae Anna Lim • *Viola:* Richard O'Neill • *Piano:* Stephen Gosling

Composed between 13th January, 1931 and the summer of 1934.

First performance: Prague, September 1935, conducted by Heinrich Jalowetz.

34 Etwas lebhaft	2:51
35 Sehr langsam	2:40
36 Sehr rasch	1:21

Deutsche Tänze (German Dances) by Schubert (1824), orchestrated by Webern (1932) 9:29

37 I. 1:06 **38** II. 1:31 **39** III. 1:31 **40** IV. 1:14 **41** V. 1:39 **42** VI. 2:28

Philharmonia Orchestra, London

Webern conducted the first performance, in Barcelona, 3rd April, 1932.

Anton Webern (1883-1945)

Symphony · Six Pieces for Large Orchestra

Anton von Webern was born in Vienna on 3rd December, 1883, and died at Mittersill on 15th September, 1945. He was Arnold Schoenberg's most devoted pupil from 1904, and the closest friend of his fellow pupil, Alban Berg. After Schoenberg's emigration to America in 1933, and Berg's tragically premature death in 1935, Webern lost his two most valued colleagues.

Much of the 'life' and personality of Webern remains largely enigmatic. The sudden death of his mother, the traumatic event of his early maturity, eventually compelled him to seek psychiatric help from Dr Alfred Adler, Freud's ex-colleague. In general Webern seems to have given more of his time to teaching and to arranging the works of others than to the creation of his own. His career as a composer, in any case, invoked a chronicle of ridicule by audiences and invective by the press. He was temperamentally too different from Mahler to follow his dictum: "I run with my head against the wall, but it is the wall which will crack". It seems that Webern became increasingly reclusive, and, as a tinkerer, progressively more compulsive. His sketchbooks teem with corrections, redrafted beginnings, revised revisions.

Webern was a devout Catholic, but also a nature mystic ('nature is supernatural'). However subtle and sophisticated his music, Webern himself was more a rustic—two of his early works employ cowbells, as well as mandolin and guitar—than a cosmopolitan. He spoke a Tyrolese dialect and, except for Church Latin, no word of any foreign language. Revered by all who knew him as humble, kind, gentle, he was intransigent in musical matters. He was also known as the most meticulous and exacting of conductors. The young Webern held posts as *repetiteur* and assistant conductor in the opera houses of Danzig and Dresden, but resigned, unable to bear the schlock repertory he was required to direct. For brief periods in the 1920s and 1930s, he held two significant conducting positions in Vienna, as director of a choral society and conductor of the *Arbeiter Konzerte* (Workers' Symphony Concerts). After a short term with the former,

he resigned because the organization refused to accept a Jewish vocal soloist. He wrote to Schoenberg, in Boston, about feeling a sense of the most vehement aversion against my own race because of the anti-Semitism of so many of its members.

Webern's cultural world was purely German, and he seems to have had no presence of the impending horrors of the National Socialist Party, even though it had classified his own music as 'degenerate' and forbidden its performance and publication. His career with the Workers' Concerts had been successful and his performances were enthusiastically received, but when one of the players publicly criticized his rehearsal procedures, Webern abruptly departed. Long before the *Anschluss* (1938), he was dismissed from his teaching position at the Vienna Israelite Institution for the Blind. The main source of his income thereafter was from private teaching, a few random conducting engagements—in London (the BBC), Zurich, Berlin, Barcelona—and from such publisher's jobs as arranging, proof-reading, and evaluating (mostly rejecting) new music submitted for approval.

On 31st March, 1945, a few days before the Red Army entered Vienna, the 61-year-old Webern purchased a train ticket from Neulengbach to Mittersill, a village in the Pinzgau Mountains in western Austria, where he hoped to find refuge for himself and his family in the home of one of his sons-in-law. On arrival there, exhausted and suffering from dysentery and malnutrition, Webern had to share a small house with sixteen other people.

When the U.S. Army occupied the region, during the summer of 1945, a detachment was assigned to curtail black-marketing activities in Mittersill between the people and its own forces. On 15th September, 1945, after Webern had dined at the home of his daughter, Christine Mattel, he stepped outside to smoke what could only have been a contraband cigar provided by her husband, Bruno Mattel, whom the Americans arrested on charges of illicit

trafficking in food. Apparently not understanding a “hands-up” order by an American soldier posted outside the building, Webern lighted a match, whereupon the guard shot him three times in the chest and abdomen. But several contradictory versions of this unwitnessed brutality have been published. A Gregorian Requiem Mass was held in Mittersill’s small church, and five persons followed the coffin to the cemetery. I paid my respects there in May 1954.

The *Symphony* has become the best known of Webern’s twelve-tone pieces (unfortunately in poor performances), partly because of its spaciousness and sense of continuity. The first of the two movements, in ternary sonata form, marked *Adagio: Ruhig schreitend*, is a double canon displaying simultaneously both horizontal and vertical symmetries, mirrors and palindromes. To the listener’s satisfaction, both halves of the movement are repeated. The beginning of the second half is a four-voiced mirror canon. The theme of the second movement, marked *Sehr ruhig*, with the title *Variations*, is stated in the winds. It is followed by eight discrete variations and a Coda, each division being established by changes of instrumentation and other contrasting features. A slower-tempo Debussy-like figure, motivically, harmonically (tonally), and in sonority (winds and harp), separates the third and the fourth variations. The Coda frames a solo violin phrase in both primary and retrograde forms. The performance of this movement at Webern’s metronomic tempi may be the first to realise the music as it was intended to be heard.

The first performance of *Five Canons on Latin Texts*, *Op. 16*, took place in New York on 8th May, 1951. The odd-numbered canons are three-voiced, the even-numbered two-voiced. *Christus factus est*, for soprano, clarinet, and bass clarinet and the last-composed of the five, was completed on 12th November, 1924. The text is the Gradual from the Solemn Evening Mass for Maundy Thursday. *Dormi Jesu* was composed in July 1923. The text, a lullaby, is from *Des Knaben Wunderhorn*. The antiphon *Crux fidelis*, a prayer to the Cross, completed on 8th August, 1923, was the second of the cycle in order of composition. The music is a straight three-part canon for

voice, clarinet, and bass clarinet, on a text taken from the Solemn Liturgy for Good Friday. *Asperges me*, the third piece in the cycle in the order of composition, was composed on 21st August, 1923. This two-part canon for voice and bass clarinet has a text used to accompany the sprinkling of Holy Water at the beginning of the Mass. The antiphon *Crucem tuam adoramus*, for voice, clarinet, and bass clarinet, was completed on 29th October, 1924. Again the text is taken from the Liturgy for Good Friday.

The music for *Drei Volkstexte* apparently baffled Webern’s own publisher, Universal Edition, Vienna. Theorists have shown special interest in it because the second and third songs represent Webern’s first attempt to incorporate principles of Schoenberg’s so-called twelve-tone technique, most obviously in repeating notes before moving to other ones. The twelve notes of the chromatic scale are exposed in the first instrumental and vocal phrase. Webern’s manuscript clearly specifies that the order of the second and third songs should be reversed, the one with viola would naturally come *between* the two songs with violin, an instruction followed in the present recording, but not in the posthumously published score.

The first of the *Three Songs for soprano, piccolo clarinet and guitar*, *Op. 18*, is one of Webern’s most lighthearted creations, as indicated by the vocal ‘*en pointe*’ dancing. The music of the second song is intensely dramatic, with the climax on the soprano’s high D for the word *Vater*, followed by a shift of mood for the Father’s final declaration. In the Latin third song the vocal intervals are extremely wide, many of them greater than an octave, and some more than two octaves. Moreover, most of them are *legato*. This is Webern *delirando*, the Romantic nature poet at an emotional peak.

The *Trio*, *Op. 20*, marks the largest step in Webern’s evolution and is now acclaimed as one of his greatest creations. It is all ongoing movement, development and exploration in accordance with purely musical ideas. The work is as close as Webern ever came to his goal of ‘large form’, but, like all of his pieces, it remains a miniature.

As with the *Choruses*, *Op. 19*, the *Trio*, and the *Symphony*, Webern struggled over the question of whether to give his *Quartet*, *Op. 22*, a third movement,

two-movement pieces being a cornerstone of his aesthetic philosophy at the time. On 9th September, 1930, he wrote to Alban Berg: "I almost find the work complete by reason of the perfect opposition provided by the great contrast inherent in two already finished movements". Now, more than seventy years later, the *Quartet* is widely recognized as the "coolest" music Webern ever wrote.

The *Variations for Piano, Op. 27*, were begun on 14th October, 1935, and completed on 14th August, 1936, though the MS is dated 5th September, 1936. This last of Webern's works to be published in his lifetime once again reverses the order of the movements: the third, the variations, composed first, became the second, and the second the prelude. He compared the first, in classic ABA form, to a Brahms *Intermezzo*, but admitted that the second movement had been inspired by the second movement of Beethoven's *Sonata Op. 109* and the *Arietta* from the *Sonata Op. 111*. The third movement comprises five variations and a Coda, in which the last note is distinguished as, simply, the lowest note in the piece. The fourth variation is, in one sense, the most rhythmically remarkable that Webern ever wrote, the music being in syncopated single notes. The listener should beat single quarters to him- or herself throughout the syncopated suspensions.

The *Six Pieces, Op. 6*, an early work for a large orchestra that never plays together in its entirety, has become Webern's most popular work. In the fourth and longest movement, titled *Marcia funebre* in the original version, the string section does not play at all, but only wind instruments and percussion, and in the deafening crescendo with which the piece ends, the percussion plays alone, perhaps for the first time in European music. Part of the allure of the orchestration lies in the use of solo instruments in unusual registers: the flute at the beginning of the first piece; the piccolo, the high muted horn, the low muted trumpet in the fourth; and in the last the handful of muted tuba notes floating up like bubbles from the bottom of a tank. The dynamic level is almost always soft, and the brass and strings, solo and *tutti*, are generally muted.

Webern began his *Four Pieces for Violin and Piano,*

Op. 7, in June 1910, but did not complete the definitive version until 1914. The music has been described as consisting of "wide intervallic leaps, frequent tempo shifts, changes of dynamic levels.... The slow, subdued first and third pieces alternate with the dramatic, dynamically explosive second and fourth."

Composed two weeks before the beginning of World War I, the *Three Pieces for Violoncello and Piano, Op. 11*, specimens of contrasting sound effects in Webern's "aphoristic" style, had to wait ten years for its first public performance, in Mainz, 2nd December, 1924. The conciseness and concentration of expression are unprecedented.

The *Concerto for 9 Instruments* has become Webern's most popular chamber-music opus. He encountered a "writer's block" after completing the first movement and the composition of the whole work took two years. The music is more stripped, simpler, more purely essential than anything composed before this date. Most famously is the newest element in the third movement, the silent first beat continuing over several bars at the end but always maintaining the sensation of the "off-beat." The instrumentation is schematic and notational but with an effect of the purification never before achieved.

Schubert composed his set of six *German Dances* in the Esterházy castle in Zseliz, Hungary, in October 1824 for his piano pupil, the eighteen-year-old Countess Caroline Esterházy. His four-hand *Fantasy in F minor* is dedicated to her as well as several other works composed between 1815 and 1828. The *Dances* manuscript was found in the legacy of a niece of Caroline's mother, Countess Almásy, whose two daughters entrusted it to their music teacher c. 1866. After its rediscovery in 1930, Webern, with incomparable sensitivity, arranged it for small orchestra. A dozen or so years earlier he had arranged the piano accompaniments of five Schubert songs and three Schubert piano sonatas for small orchestra.

R. C.

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*, among other rôles with the Metropolitan Opera. She appeared with Utah Festival Opera as Gilda in their production of *Rigoletto*, in the course of a busy career that has brought engagements in principal rôles throughout the United States and abroad. 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.

Philharmonia Orchestra

The Philharmonia Orchestra, continuing under the renowned German maestro Christoph von Dohnanyi as Principal Conductor, has consolidated its central position in British musical life, not only in London, where it is Resident Orchestra at the Royal Festival Hall, but also through regional residencies in Bedford, Leicester and Basingstoke, and more recently Bristol. In recent seasons the orchestra has not only won several major awards but also received unanimous critical acclaim for its innovative programming policy and commitment to new music. Established in 1945 primarily for recordings, the Philharmonia Orchestra went on to attract some of this century's greatest conductors, such as Furtwängler, Richard Strauss, Toscanini, Cantelli and von Karajan. Otto Klemperer was the first of many outstanding Principal Conductors throughout the orchestra's history, including Maazel, Muti, Sinopoli, Giulini, Davis, Ashkenazy and Salonen. As the world's most recorded symphony orchestra with well over a thousand releases to its credit, the Philharmonia Orchestra also plays a prominent rôle as one of the United Kingdom's most energetic musical ambassadors, touring extensively in addition to prestigious residencies in Paris, Athens and New York. The Philharmonia Orchestra's unparalleled international reputation continues to attract the cream of Europe's talented young players to its ranks. This, combined with its brilliant roster of conductors and soloists, and the unique warmth of sound and vitality it brings to a vast range of repertoire, ensure performances of outstanding calibre greeted by the highest critical praise.

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.

Five Canons on Latin Texts from the Roman breviary, Op. 16, for soprano, clarinet, and bass clarinet

3 I. Christus factus est

Christus factus est pro nobis
Obediens usque ad mortem,
Mortem autem crucis.
Propter quod et Deus exaltavit illum:
Et dedit illi nomen
Quod est super omne nomen.

Christ for us became
Obedient unto death,
Even death on the Cross.
Therefore did God exalt Him
And give Him a name
Above all other names.

4 II. Dormi Jesu

Dormi Jesu, mater ridet,
Quae tam dulcem somnum videt.
Dormi Jesu blandule.
Si non dormis, mater plorat,
Inter fila cantans orat:
Blande veni somnule.

Sleep Jesu: your mother smiles
When she sees you sweetly sleeping.
Sleep, lovely Jesu.
If you do not sleep, your mother weeps
And, singing to the lyre, prays
For gentle sleep to come to you.

5 III. Crux fidelis

Crux fidelis, inter omnes
Arbor una nobilis:
Nulla silva talem profert,
Fronde, flore, germine.
Dulce lignum, dulces clavos,
Dulce pondus sustinet.

Faithful Cross, above all others
The one noble tree:
No forest produces the like
In foliage, flower, and fruit.
Sweet wood, sweet nails
That bear so sweet a weight!

6 IV. Asperges me (*Text from Psalm 50 (8, 1)*)

Asperges me, Domine, hyssopo, et mundabor:
Lavabis me, et super nivem dealbabor.
Miserere mei, Deus.
Secundum magnam misericordiam tuam.

Sprinkle me, Lord, with hyssop, and I shall be clean.
Wash me, and I shall be made whiter than snow.
Have mercy on me, O God,
According to Thy great loving-kindness.

7 V. Crucem tuam adoramus

Crucem tuam adoramus, Domine:
Et sanctam resurrectionem tuam laudamus
Et glorificamus: ecce enim propter lignum
Venit gaudium in universo mundo.

We worship Thy Cross, O Lord:
And praise and glorify
Thy holy resurrection, for behold, by this tree
Joy has come to the whole world.

Drei Volkstexte (Three Traditional Rhymes)

- 8 I.
Armer Sünder, du,
Die Erde ist dein Schuh;
Mark und Blut,
Der Himmel ist dein Hut.
Fleisch und Bein
Sollen von dir gesegnet sein,
Du heilige Dreifaltigkeit,
Von nun an bis in Ewigkeit!
- 9 II.
Heiland, unsre Missetaten
Haben dich verkauft, verraten,
Dich gegeißelt, dich gekrönt,
An dem Kreuze dich verhöhnt.
- Lass dein Leiden und Beschwerden,
Jesus, uns zu Nutzen werden,
Lass durch deine Todespein,
Herr, uns nicht verloren sein.
- 10 III.
Liebste Jungfrau, wir sind dein,
Zeig' dich, Mutter stets zu sein,
Schreib' uns alle deinem Herzen unauslöschlich ein.
Gross ist unsre Feinde Zahl
Hier in diesem Tränental;
Rette, Mütter, deine Kinder vor dem Sündenfall.
- Miserable sinner, you,
The earth is your shoe;
Blood and marrow fat,
The sky is your hat.
Flesh and bone,
May they be bless'd by Thee,
Thou holy Trinity,
From now to all eternity!
- Savior, our misdeeds
With our sins we paid thee, shamefully we've sold,
Betrayed Thee, whipped with scourges,
crowned with thorn,
Crucified Thee, Mocked Thee on the Cross.
- Let Thy suffering and appeals,
Jesus, help us in our dying,
Through the suffering of Thy death,
Lord, give us eternal breath.
- Dearest Virgin; we are thine:
Show thyself ever a mother,
Inscribe us all indelibly in Thy heart.
Great is the number of our foes
Here in this vale of tears;
Mother, save Thy children from falling into sin.

Three Songs for soprano, piccolo clarinet, and guitar (1923–1925), Op. 18

- 11 I. Schatzerl klein
(Completed 10th September, 1925)
Text: Peter Rosegger (1843–1918)

Schatzerl klein
Musst nit traurig sein,
Eh' das Jahr vergeht,
Bist du mein.

Little Sweetheart

Little sweetheart,
You mustn't be sad;
Before the year is out
You'll be mine.

Eh' das Jahr vergeht
Grünt der Rosmarin,
Sagt der Pfarrer laut:
"Nehmts euch hin."

Grünt der Rosmarin,
Grünt der Myrtenstrauss
Und der Nagerlstock
Blüht im Haus.

12 II. Erlösung

(Completed 27th September, 1925)
Text: from Des Knaben Wunderhorn

Marie

Mein Kind, sieh an die Brüste mein,
Kein Sünder lass verloren sein.

Christus

Mutter, sieh an die Wunden,
Die ich für dein' Sünd' trag' alle Stunden.
Vater, lass dir die Wunden mein
Ein Opfer für die Sünde sein.

Vater

Sohn, lieber Sohn mein,
alles, was du begehrst, das soll sein.

13 III. Ave, Regina coelorum

(Completed 28th October, 1925)
Text: Marian antiphon

Ave, Regina coelorum,
Ave, Domina Angelorum:
Salve radix, salve porta,
Ex qua mundo lux est orta:

Gaude, Virgo gloriosa,
Super omnes speciosa!
Vale, o valde decora,
Et pro nobis Christum exora.

Before the year is out
The rosemary will be green,
The priest will say aloud,
"Take each other."

When the rosemary will be green,
The bunch of myrtle will be green,
And the carnation
Will blossom at home.

Redemption

Mary

My child, look upon my breasts;
Let no sinner be lost.

Christ

Mother, look upon my wounds,
Which at all times I bear for your sins.
Father, let my wounds be
A sacrifice to Thee for sin.

Father

Son, my dear son,
All you ask shall come to pass.

Hail, Queen of the Heavens

Hail, queen of the heavens,
Hail, mistress of the angels,
Hail, source and portal
Through which light has come to the world!

Rejoice, glorious Virgin,
Beauteous above all!
Farewell, thou great in virtue,
And intercede with Christ for us.

NAXOS

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Playing Time

79:12



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Much of the 'life' and personality of Webern remains largely enigmatic. He was a compulsive tinkerer, and his sketchbooks teem with corrections, redrafted beginnings and revised revisions. Webern assigned opus numbers to only 31 of his works, the great majority of which are miniatures of short duration in which conciseness and concentration of expression are paramount. This first volume in the Naxos Robert Craft Webern Collection brings together the *Six Pieces, Op. 6*, an early composition for large orchestra that has become Webern's most popular work, the *Concerto for 9 Instruments*, his most popular chamber-music opus and the *Symphony*, which has become the best known of Webern's twelve-tone pieces.

Anton
WEBERN
(1883-1945)

1-2	Symphony, Op. 21 §	10:03
3-7	Five Canons for Soprano and Two Clarinets, Op. 16*	3:41
8-10	Three Traditional Rhymes, Op. 17*	2:33
11-13	Three Songs, Op. 18*	3:59
14-15	Trio, Op. 20	9:49
16-17	Quartet, Op. 22	5:28
18-20	Variations for Piano, Op. 27	6:00
21-26	Six Pieces for Large Orchestra, Op. 6 (Revised Version)†	13:08
27-30	Four Pieces for Violin and Piano, Op. 7	5:42
31-33	Three Pieces for Cello and Piano, Op. 11	2:27
34-36	Concerto for Nine Instruments, Op. 24	6:52
37-42	Schubert, orch. Webern: German Dances†	9:29

Jennifer Welch-Babidge, Soprano* • Twentieth Century Classics Ensemble§
Philharmonia Orchestra† • Robert Craft

Tracks 1-2, 21-26 and 37-42 recorded at The Coliseum, Watford, England, in July 2002

Tracks 3-20 and 27-36 recorded at the American Academy of Arts and Letters, New York, in 2003-2004

Tracks 3-15, 21-26 and 37-42 - Producer: Gregory K. Squires • Editor: Richard Price

Tracks 3-15 - Engineer: Gregory K. Squires • Tracks 21-26 & 37-42 - Engineers: Arne Adkelberg & Richard Heath

Tracks 1-2, 16-17 and 21-36 - Producer, Editor and Engineer: Silas Brown

Publisher: Universal Edition • Booklet Notes: Robert Craft

Cover Picture: *Farbenkomposition II, 1911* by August Macke (1887-1914)

(Wilhelm-Hack-Museum, Ludwigshafen / AKG-Images)

A full track list can be found on pages 2-4 of the booklet