NAXOS

SCHOENBERG

Violin Concerto

A Survivor from Warsaw

Rolf Schulte, Violin • David Wilson-Johnson, Narrator

Simon Joly Chorale • Philharmonia Orchestra

Robert Craft



THE ROBERT CRAFT COLLECTION

THE MUSIC OF ARNOLD SCHOENBERG, Vol. 10

Robert Craft, Conductor

1 A Survivor from Warsaw
for Narrator, Men's Chorus and Orchestra, Op. 46 **7:11**

David Wilson-Johnson, Narrator • Simon Joly Chorale • Philharmonia Orchestra

Recorded at Abbey Road Studio One, London, on 3rd October, 2007
Producer: Philip Traugott • Engineer: Mike Hatch • Editor: Raphael Mouterde

2 Prelude to Genesis
for Mixed Chorus and Orchestra, Op. 44 **6:17**

Simon Joly Chorale • Philharmonia Orchestra

Recorded at Abbey Road Studio One, London, on 7th June, 2006
Producer: Philip Traugott • Engineer: Mike Hatch • Editor: Raphael Mouterde

3 Dreimal Tausend Jahre
for Mixed Chorus a cappella, Op. 50A **2:52**

Simon Joly Chorale

Recorded at Abbey Road Studio One, London, on 19th September, 2005
Producer: Philip Traugott • Engineer: Mike Hatch • Editor: Raphael Mouterde

4 Psalm 130, De Profundis,
for Mixed Chorus a cappella, Op. 50B **5:01**

Simon Joly Chorale

Recorded at Abbey Road Studio One, London, on 19th September, 2005
Producer: Philip Traugott • Engineer: Mike Hatch • Editor: Raphael Mouterde

5 Ode to Napoleon Buonaparte
for String Quartet, Piano and Reciter, Op. 41 **15:02**

David Wilson-Johnson, Reciter • Jeremy Denk, Piano

The Fred Sherry Quartet

Jesse Mills, Violin I • David Fulmer, Violin II • Richard O'Neill, Viola • Fred Sherry, Cello

Recorded at the Concert Hall of the Performing Arts Center, SUNY Purchase, New York,
in April 2006 • Producer: Philip Traugott • Engineer and editor: Tim Martyn
Mastered by Richard Price, Candlewood Digital

Concerto for Violin and Orchestra, Op. 36 **34:50**

6 Poco allegro – vivace 13:01
7 Andante grazioso 9:12
8 Finale: Allegro 12:26

Rolf Schulte, Violin • Philharmonia Orchestra

Recorded at Abbey Road Studio One, London, on 19th and 20th April, 1999
Producer: Gregory K. Squires • Editor: Richard Price • Engineer: Michael Sheedy

Arnold Schoenberg (1874-1951)

A Survivor from Warsaw for Narrator, Men's Chorus and Orchestra, Op. 46

A Survivor from Warsaw, composed in 1947, is a fully formed music drama of only six minutes duration. The economy of statement and formal compression are extreme, even for this composer. The effectiveness of the work depends on dramatic contrasts: speaking (narration) versus singing (the chorus); English (past-tense recollections in the narration) versus German (present-tense reality, in the impersonation of the Sergeant); the association of bugle calls and military drum rhythms with the Germans, and of irregular, limping rhythms in the strings with their Jewish victims; the fragmentation of the first part of the piece versus the unity and continuity of the ending; the limitation to small combinations of instruments in the first part versus the full orchestra in the last part; the fluctuating tempi and metres in the first part versus the constant metre and slightly inflected tempo in the last.

The horror of the scene is established in the first few seconds by dissonant (twelve-tone) bugle calls accompanied by violins and basses playing comminatory tremolandos at extreme ranges, and by a piercing snare-drum roll. The picture is filled out and intensified by nerve-shattering instrumental effects: sudden, rhythmically disjunct outbursts of trills in the upper woodwinds and trombone; muted trumpet fluttertonguing; rapidly repeated notes in bassoons, oboe, and high xylophone; the high, needlelike punctures of violin harmonics; tapping on the strings with the wood of the bow *(col legno battuto); sul ponticello* squeaks in the cello*;* loud detonations in basses and trilling shrieks in the high range of the winds. The most effective orchestral scene changing is in the accompaniment by percussion alone of the Sergeant's first command, and in the characterization of his robotic emptiness and rigidity through the hollow click of the xylophone.

The most dramatic moment in the *Survivor* is the entrance of the male chorus near the end singing the Hebrew prayer *Sh'ma Yisroël* (Deuteronomy 6), traditionally recited at the immanence of death, here accompanied by the full orchestra.

Prelude to Genesis for Mixed Chorus and Orchestra, Op. 44

Early in 1944, Nathaniel Schilkret, conductor of a popular Los Angeles radio concert series, commissioned a Biblical suite from a number of prominent refugee composers, Stravinsky, Castelnuovo-Tedesco, Milhaud, Toch, Tansman among them. When their contributions had been completed, Schilkret invited Schoenberg to write a wordless *Prelude* to the opus, a representation of Chaos and the creation of the world. He agreed, on condition that his fee would be the same as Stravinsky's, and that, like him, he could also employ a chorus, albeit singing a wordless vocalise. Schoenberg wrote his *Prelude* in only seven days, completing it on 30th September, 1945. The première of the *Suite* took place in Los Angeles on 18th November, 1945, conducted by Werner Janssen, who, three years earlier, had given the première of Stravinsky's *Danses concertantes*. Stravinsky and Schoenberg sat on opposite sides of the hall during the dress rehearsal, and did not meet.

After hearing the Stravinsky, Schoenberg was heard to remark that the piece "does not end, it just stops." Some listeners would say the same of Schoenberg's *Prelude.*

The principal melodic motive in the *Prelude* is played by the tuba at the beginning, reminding the listener of the same placement of this instrument in Wagner's *Faust* Overture. So too, the beginning of the second section of the piece suggests the beginning of *Tristan*. Schoenberg develops complex polyphonic music from it, largely in treble range and featuring woodwinds. The chorus enters singing the *"Tristan"* motive in octaves in the female parts, followed by the males in unison and in inverse canon. The tempo

accelerates, with, in one place, all four horns playing the same difficult line, which is doubled at the octave by the upper winds. The ending is left to the unaccompanied chorus alone.

Dreimal Tausend Jahre, Op. 50A

"Three times in a thousand years" the Temple was devastated. Schoenberg's *a cappella* four-part mixed-choir setting of the text by Dagobert Runes was completed on 20th April, 1949. The melodic hexachord of the sopranos in the first bar is sung by them in retrograde in the second bar, forming a melody that could be described as tonal. The second half of the piece is sung more softly than the first and, also in contrast, the female parts are distinguished by *staccato* articulation. The music was first printed in the Stockholm periodical *Prisms* in 1949, and first performed in Fylkingen, Sweden, by a chamber choir conducted by Eric Ericson. The text is based on a Hassidic poem.

Psalm 130, De Profundis, for Mixed Chorus a cappella (six voices), Op. 50B

De Profundis is a setting in Hebrew of *Psalm 130* for mixed chorus *a cappella*. Composed between 20th June and 3rd July, 1950, the first performance took place on 29th January, 1954, in Cologne, conducted by Bernhard Zimmerman. The piece was intended for an *Anthology of Jewish Music,* published by Edward B. Marks Music Corp., New York, which sent the original Hebrew text and an English translation to the composer. On 29th May, 1951, Schoenberg wrote to the publisher asking if the piece had been performed and wondering "how the dramatic character appeared, produced through the alternation of speaking and singing voices.… There is no objection of mine against using an instrument with each of the six vocal lines to keep intonation and rhythm in order; because this is always my main demand and I deem it more important than the so-called pure sound of voices". The structure of the piece is formed not only by combining pitched choral singing and spoken choral declamation, but also by contrasting passages of pure speech with passages of pure singing. A variety of moods is encompassed, from a quiet beginning in the lower female voices, a lovely melody, to a fortissimo cry, *"Adonay"*. *De Profundis* is Schoenberg's last completed composition.

Ode to Napoleon Buonaparte for String Quartet, Piano, and Reciter, Op. 41

The *Ode to Napoleon* was written between 12th March and 12th June, 1942. On 15th January, 1948, the composer told his biographer, H. H. Stuckenschmidt: "Lord Byron, who had at first admired Napoleon greatly, was so disappointed by his simple resignation [actually his abdication in 1814 at Fontainebleau] that he made him the object of his most bitter scorn. I do not think that I failed to reflect this in my composition." Schoenberg did not fail, of course, but two or three climaxes in the melodrama verge on the bombastic. It must be said that Byron was less successful than Schoenberg, whose music raises the poem to a higher level; the composer's anger is expressed with greater dignity and compactness. Byron wrote the sixteen nine-line stanzas in a few hours and in a mood of outraged contempt for his former hero, but the poet's high speed is at the expense of repetition of meaning. Shortly after the verses were finished, Byron's publisher asked him to add three stanzas. The poet obliged with an ending that eulogizes George Washington and includes the *Ode*'s most renowned couplet:

> Since he miscalled the Morning Star,
> Nor man nor fiend had fallen so far.

Schoenberg first read the poem in German in 1941, and misconstrued Napoleon as a prefiguration of Hitler. The composer's widow has testified that he was profoundly moved while composing the music for the final three stanzas, which provided opportunities for large musical contrasts. Hitler, of course, was very much alive in

1942, but Schoenberg correctly predicted the Führer's downfall.

The *Ode* relies on the twelve-tone method, but the ordering of the basic set *E – F – D flat – C – G sharp – A – B – B flat – D – E flat – G – F sharp* permits many tonal references, including an E flat major final chord, the key of Beethoven's *Eroica Symphony*, originally dedicated to Napoleon.

The première of the *Ode* took place on 24th November, 1944, with the New York Philharmonic conducted by Artur Rodzinsky. Schoenberg composed a bass part for this performance, thus allowing the full string orchestra to participate, but he was not happy with this version and permitted the performance only to please the conductor. The composer preferred the original piano quintet, and demanded a male Reciter, a singer of high musicianship, since the recitation of the spoken rhythms of the vocal part must be precise. The instrumental accompaniment, in which the piano part is predominant, illustrates the text in a programmatic style.

Concerto for Violin and Orchestra, Op. 36

The first movement of the *Violin Concerto* was completed on 9th February, 1934, a year and a half before Alban Berg began his concerto for the same instrument. The piece is dedicated to *"Meinen lieben Freund und Kampfgenossen* [My dear friend and fellow warrior] *Dr. Anton von Webern"*. It was Schoenberg's own favourite among his orchestral pieces.

The three movements are marked *Poco Allegro*, *Andante Grazioso*, and *Allegro*. The second is dated 27th August, 1936, the third, 23rd September, 1936. Louis Krasner, the concerto's first "conqueror", as Schoenberg called him, both commissioned and first performed the piece, in Philadelphia, 6th and 7th December, 1940, with Leopold Stokowski conducting the Philadelphia Orchestra. Krasner wrote that:

> … Schoenberg proudly conceived his concerto in grand style and with a flair for the violin. It is knowingly designed and reflects his eagerness to explore new challenges for the instrument. Its technical innovations are thoroughly and ingeniously researched and thoughtfully developed.… After I played it for Schoenberg, he triumphantly exclaimed: "You see, I knew it could be played because actually I was able to manage every note of it on the violin with my own hands."

After the third performance, conducted by Dimitri Mitropoulos in Minneapolis on 30th November, 1945, Schoenberg wrote to Krasner asking for an account of the reception of the piece:

> … Especially the following points are of great interest to me:
> Is everything clear in my tempo marks?
> How is the orchestra dynamically? Does the violin always easily dominate, or are there dark spots, where it is difficult or even impossible to hear?
> Do all the *Hauptstimmen,* H¯, distinctly come to the fore?
> Can you name sections which according to your impressions, or [those of] friends of yours, have been
>
> a) distinctly disliked by the audience or by music lovers; or
>
> b) agreeable to the same or others?
>
> Do not resent these questions: you and Mr. Mitropoulos are the only two persons at present who can answer them. It would be nice if you would also [ask] Mr. Mitropoulos about these problems.

Schoenberg's *Violin Concerto* should be approached as essentially a work of melodic development and variation. Its phrase-lengths and shapes, tempo contrasts, rhythmic figurations, repetition, metric variation (2/2, 3/4, 2/2), melodic structure, even, to some extent, the treatment of the orchestra, are extensions of the language of Brahms.

The constantly changing orchestral textures require a high degree of concentration, even though the character of the music is always clearly delineated. The *alla marcia* last movement, which begins with the longest orchestral *tutti* in the work, has the greatest drive and continuity, despite the long cadenza. The ending is the most majestic Schoenberg ever wrote.

Robert Craft

Rolf Schulte



The violinist Rolf Schulte was born in Germany and started playing the violin at age five under his father's tutelage. He later studied with Kurt Schiffer at the Robert Schumann Conservatory in Düsseldorf, attended Yehudi Menuhin's summer course in Gstaad, Switzerland, and studied with Franco Gulli at the Accademia Chigiana in Siena, before moving to the United States to study with Ivan Galamian at The Curtis Institute of Music in Philadelphia. He made his orchestral début with the Philharmonia Hungarica in Cologne at the age of fourteen, playing Mendelssohn's *Concerto*, and he has since performed with orchestras throughout Europe. He has given the premières of new concertos and other works and made a series of important recordings, including Schoenberg's *Violin Concerto*. He performed the cycle of ten Beethoven sonatas and the complete violin works of Igor Stravinsky at the Berlin Festwochen, and from 1999 to 2001 fulfilled a residency that included annual recitals at Harvard University. He has been a regular faculty member of the Composers Conference at Wellesley College, and is an alumnus of the 1971 Young Concert Artists. He plays a 1780 instrument by Lorenzo Storioni.

David Wilson-Johnson



David Wilson-Johnson read Modern Languages at Cambridge University and studied singing at the Royal Academy of Music. He sang many rôles at Covent Garden over 21 years, and in Amsterdam, Brussels, Geneva, Madrid, Turin, Paris, Rome and Salzburg. His happiest concerts have been with the world's finest orchestras and conductors, Atherton, Boulez, Bruggen, Davis, Dutoit, Giulini, Jansons, Järvi, Mackerras, Masur, Montgomery, Previn, Rattle and Rozhdestvensky. His most notable stage rôles have included those of King Priam in Tippett's opera, Merlin in the opera by Albéniz, *The Nose* by Shostakovich and *Saint François d'Assise* by Messiaen. Recordings include *Winterreise* with David Owen Norris and over a hundred and fifty recordings of music of all periods and styles. His concerts and recitals in 2008/9 include visits to the orchestras of Amsterdam, Brisbane, Chicago, London, Melbourne, Monte Carlo, Munich, Philadelphia, Rome, Sydney, Taipei, Tokyo and a return to the BBC Proms. He is Professor at the Conservatorium of Amsterdam, and lives between houses in London, Amsterdam and France.

Jeremy Denk

In 1998 Jeremy Denk won both the Young Concert Artists International Auditions and received a prestigious Avery Fisher Career Grant. He has appeared as soloist with the Philadelphia Orchestra, the St. Louis Symphony, the Houston Symphony, the San Francisco Symphony, the Atlanta Symphony, the Orpheus Chamber Orchestra and many others, and has a wide repertoire. He has participated in many world premières, and made his New York recital début at Alice Tully Hall in April 1997 as the winner of the Juilliard Piano Début Award. He has collaborated with distinguished colleagues, including a long series of performances with Joshua Bell throughout the United States and Europe. His recordings include Tobias Picker's *Second Piano Concerto* with the Moscow Philharmonic and works of Schubert, Bartók, and Strauss. Jeremy Denk is a member of the faculty of the Bard College Conservatory of Music. He received a double degree in Chemistry and Piano Performance from the Oberlin College and Conservatory, and a master's degree in music from Indiana University as a pupil of György Sebök, with a doctorate in piano performance from the Juilliard School, where he worked with Herbert Stessin.

Simon Joly Chorale

Handpicked by Simon Joly from the finest professional singers in London, the Simon Joly Chorale 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 *Gurre-lieder*. 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.

The Fred Sherry String Quartet

The Fred Sherry String Quartet was founded to perform and record Arnold Schoenberg's *String Quartet Concerto* (Naxos 8.557520). Fred Sherry recruited his younger colleagues to play this notoriously difficult piece because of their virtuosity and fearlessness in confronting the score. Jesse Mills is an avid improviser and composer who crosses all musical boundaries in his widespread performing career. Violinist and composer David Fulmer was presented the prestigious Charles Ives Award (Scholarship) from the American Academy of Arts and Letters in 2007. Richard O'Neill is a frequent performer at the Chamber Music Society of Lincoln Center and has toured extensively with Musicians from Marlboro. A founding member of TASHI and a member of the faculty of The Juilliard School. Fred Sherry has had close working relationships with composers Milton Babbitt, Luciano Berio, Elliott Carter, Aaron Copland, Lukas Foss and Toru Takemitsu.

Philip Traugott



Philip Traugott, early on a professional violinist and then later a 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 Altara, BMG France, BMG Japan, CBC Records (Canada), Hyperion, Phono Suecia (Sweden) and SonyBMG to his roster of world-wide clients. 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 some jazz as well. Among the many internationally renowned artists he has produced are conductors Robert Craft, Neeme, Paavo and Kristjan Järvi, Sir Neville Marriner, Zubin Mehta, André Previn, Leonard Slatkin, violinists Itzhak Perlman, Pinchas Zukerman, pianists Yefim Bronfman, András Schiff, Peter Serkin, singers Reneé Fleming, Ben Heppner, Marilyn Horne, and Ramon Vargas. He has also worked with such leading ensembles as the London Philharmonic, London Symphony, Philharmonia Orchestra, Houston Symphony, Frankfurt Radio Orchestra, Kammerphilharmonie Bremen, English Chamber Orchestra, Academy of St Martin-in-the-Fields, and the Tokyo String Quartet. Mr. Traugott has also produced recordings in many of the major halls and studios around the globe, including Abbey Road Studios, Manhattan Center Studios, Henry Wood Hall, Radio France, Skywalker Ranch, the Arsenal in France, the Musikverein and Symphony Hall in Boston and Saitama Arts Theater in Japan. 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, and a 6-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. Mr. Traugott produced the music for a film of Britten's *Owen Wingrave* for Channel 4 in the UK, its first production since the composer's original version in 1970, and was invited to participate on camera as judge and panelist in the British hit TV program *Operatunity*. Most recently he produced recordings in Vienna of Bernstein's *Mass* and two of Beethoven's *9th Symphony*. Mr. Traugott has recently resumed his conducting career with all of the symphonies of Beethoven and *La Damnation de Faust* of Berlioz.

Philharmonia Orchestra


Photo: Richard Haughton

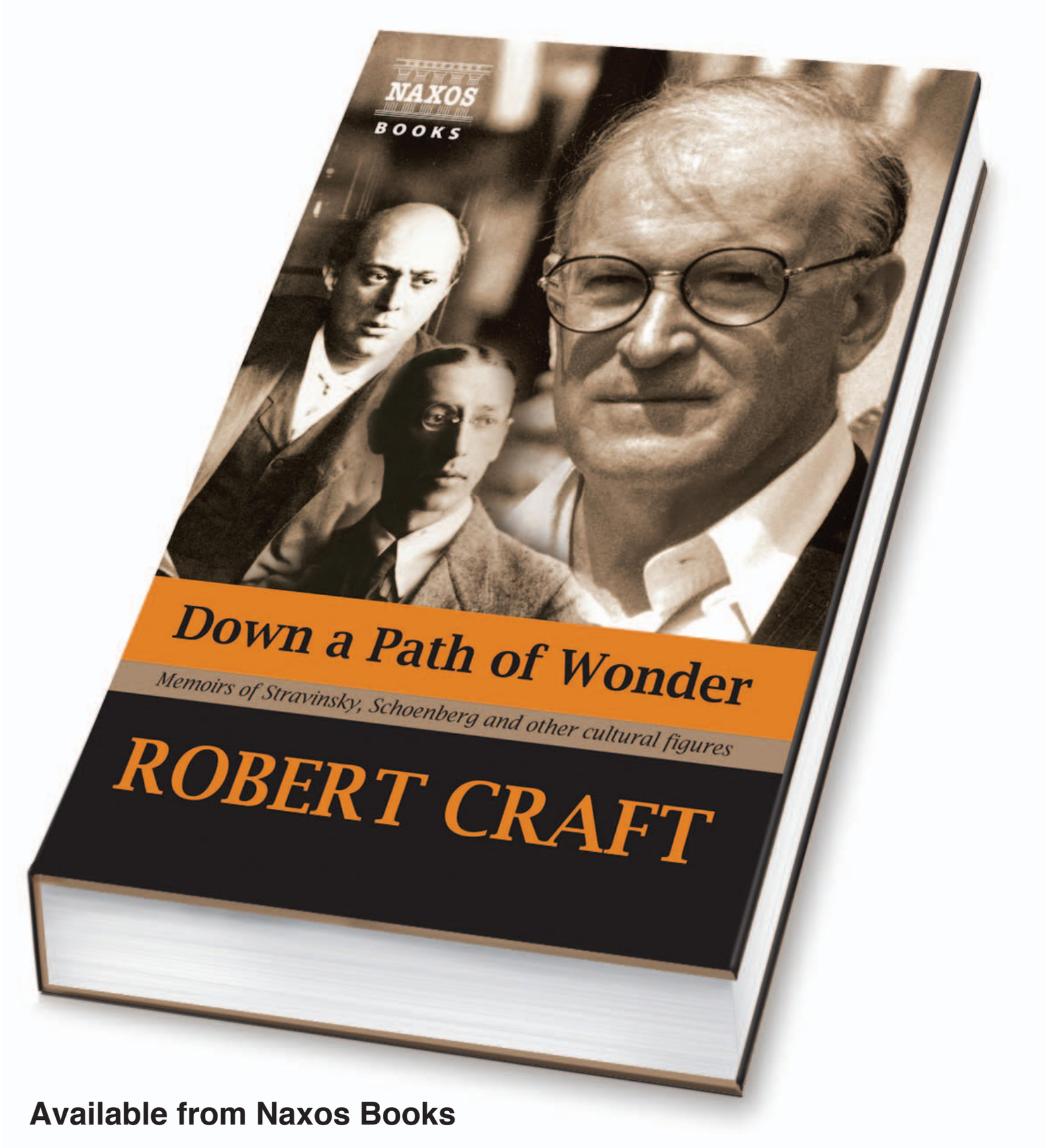
The Philharmonia Orchestra is one of the world's great orchestras. Acknowledged as Britain's foremost musical pioneer, with an extraordinary recording legacy, the Philharmonia leads the field for its quality of playing, and for its innovative approach to audience development, residencies, music education and the use of new technologies in reaching a global audience. Together with its relationships with the world's most sought-after artists, most importantly its Principal Conductor Christoph von Dohnányi, the Philharmonia Orchestra is at the heart of British musical life. Today, the Philharmonia has the greatest claim of any orchestra to be Britain's National Orchestra. It is committed to presenting the same quality, live music-making in venues throughout the country as it brings to London and the great concert halls of the world. 2005 marked not only the Orchestra's Sixtieth Anniversary, but the Tenth Anniversary of its much admired British and International Residency Programme, which began in 1995 with the launch of its residencies at the Bedford Corn Exchange and London's South Bank Centre. Now the Orchestra is celebrating its ninth year as Resident Orchestra of De Montfort Hall in Leicester, its sixth year as Orchestra in Partnership at the Anvil in Basingstoke and the third year of its relationship in Bristol with Colston Hall, St George's Bristol and Watershed. The Orchestra's extensive touring schedule also includes appearances at its prestigious European residency venues, the Théâtre du Châtelet in Paris and the Concertgebouw in Bruges, as well as at more than twenty of the finest international concert halls. Throughout its sixty-year history, the Philharmonia Orchestra has been committed to finding new ways to bring its top quality live performance to audiences worldwide, and to using new technologies to achieve this. Many millions of people since 1945 have enjoyed their first experience of classical music through a Philharmonia recording, and now audiences can engage with the Orchestra through webcasts, podcasts, downloads, computer games and film scores as well as through its unique interactive music education website launched in 2005, The Sound Exchange (www.philharmonia.co.uk/thesoundexchange). In 2005 the Philharmonia became the first ever classical music organisation to be shortlisted for a BT Digital Music Award, and in the same year the Orchestra presented both the first ever fully interactive webcast and the first podcast by a British orchestra. In September 2005 computer games with Philharmonia scores were at No. 1 and No. 2 in the national charts, while the Orchestra's scores for the last two Harry Potter computer games have both been nominated for BAFTA Awards. CD recording and live broadcasting both also continue to play a significant part in the Orchestra's activities: since 2003 the Philharmonia has enjoyed a major partnership with Classic FM, as The Classic FM Orchestra on Tour, as well as continuing to broadcast on BBC Radio 3.

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)*. He lives in Florida and New York.



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SCHOENBERG: Violin Concerto

8.557528

This volume of Robert Craft's acclaimed Schoenberg series presents the composer's favourite of his own orchestral works, the *Violin Concerto*. Conceived in grand style and dedicated to his 'dear friend and fellow warrior' Webern, it draws on the techniques of melodic variation and development that Schoenberg so admired in Brahms' music to reach a majestic conclusion. In the other shorter works, written during or after World War II, Schoenberg uses striking vocal and instrumental combinations to create intensely moving and dramatic music. *De Profundis* was Schoenberg's last completed composition.

philharmonia orchestra

Arnold SCHOENBERG
(1874-1951)

1	A Survivor from Warsaw for Narrator, Men's Chorus and Orchestra, Op. 46 [1]	7:11
2	Prelude to Genesis for Mixed Chorus and Orchestra, Op. 44 [2]	6:17
3	Dreimal Tausend Jahre for Mixed Chorus a cappella, Op. 50A [3]	2:52
4	Psalm 130, De Profundis, for Mixed Chorus a cappella, Op. 50B [4]	5:01
5	Ode to Napoleon Buonaparte for String Quartet, Piano and Reciter, Op. 41 [5]	15:02
6-8	Concerto for Violin and Orchestra, Op. 36 [6]	34:50

Rolf Schulte, Violin [6] • David Wilson-Johnson, Narrator [1], Reciter [5]
Jeremy Denk, Piano [5] • The Fred Sherry Quartet [5]
Simon Joly Chorale [1-4] • Philharmonia Orchestra [1, 2, 6]

Robert Craft

Available sung texts can be accessed at www.naxos.com/libretti/557528.htm
Tracks 6-8 were previously released on Koch International Classics in 2000
Full recording details can be found on pages 2 and 3 of the booklet
Producers: Philip Traugott (tracks 1-5) and Gregory Squires (tracks 6-8)
Newly released recordings produced by Philip Traugott
Booklet Notes: Robert Craft
Cover painting: *Fields* by Ulrich Osterloh (www.osterlohart.de) (courtesy of the artist)

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8.557528

DDD

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