

NAXOS

SCHOENBERG

Serenade • Variations, Op. 31

Bach Orchestrations

Stephen Varcoe, Bass

Twentieth Century Classics Ensemble • Philharmonia Orchestra

Robert Craft



THE ROBERT CRAFT COLLECTION
THE MUSIC OF ARNOLD SCHOENBERG, Vol. 4

Robert Craft, Conductor

Serenade, Op. 24	33:13
① March	4:16
② Menuet	7:03
③ Variations	4:07
④ Sonnet by Petrarch	3:02
⑤ Dance Steps	7:04
⑥ Song Without Words	2:34
⑦ Finale	5:07

Stephen Varcoe, Bass

Charles Neidich, Clarinet • Alan R. Kay, Bass clarinet • Peter Press, Mandolin

David Starobin, Guitar • Rolf Schulte, Violin • Toby Appel, Viola • Fred Sherry, Cello

Twentieth Century Classics Ensemble, New York

Recorded on January 10th, 1994, at Master Sound Astoria Studios, New York.

Variations for Orchestra, Op. 31	20:40
⑧ Introduction	1:36
⑨ Theme	0:56
⑩ Variation I	1:06
⑪ Variation II	1:44
⑫ Variation III	0:42

13	Variation IV	1:19
14	Variation V	2:01
15	Variation VI	1:27
16	Variation VII	2:15
17	Variation VIII	0:37
18	Variation IX	0:59
19	Finale	5:59

Philharmonia Orchestra

Recorded in July and October 1998, at Abbey Road Studio One, London.

Bach Orchestrations **14:01**

The Chorale Preludes and the triple fugue in E flat

20	Fuga (St Anne)	5:58
21	Schmücke dich, O liebe Seele	5:33
22	Komm, Gott Schöpfer, heiliger Geist	2:30

Philharmonia Orchestra

Recorded in July and October 1998, at Abbey Road Studio One, London.

Arnold Schoenberg (1874-1951)

Serenade, Op. 24 • Variations for Orchestra, Op. 31 • Bach Orchestrations

The most immediately striking aspects of the *Serenade* are its exuberant mood, melodiousness, usages of Classical form-models, and the unprecedented repetition (for Schoenberg) of entire segments: most of the middle section of the first movement returns as the last movement, albeit with changes near the beginning and end; half of the *Minuet* is repeated as well, and about a third of the *Dance Scene*. Also, uniquely in Schoenberg, the *March* is without tempo modification from beginning to end.

“Viennese strumming”, Leoš Janáček wrote after hearing the *Serenade* in Venice in September 1925, referring to the mandolin-guitar foundation of the sonority, the *pizzicati* and bouncing of the wood of the violin, viola, and cello bows on the strings, as well as the flutter-tonguing of the clarinets, which extend and complement the articulation of the strummed and plucked instruments. At the beginning of the repeated section of the first movement, these efforts of bariolage occupy the stage centre.

The *Minuet* is a quiet, mellow piece, in which the strings are muted throughout the first section and again in the *Coda*. Whereas the main part of the movement is more song than dance, the *Trio*, which begins with an ostinato in the viola and guitar, is more dance than song.

The *Variations* movement, the most delectable of the seven, consists of a comparatively long theme in the clarinet, and six brief variations (the sixth is the *Coda*), each with the same number of bars as the theme itself. The expressive intensities of the music are reflected in the frequent changes of tempo, the many tempo controls (*ritardando*, *più allegro*, etc.), and the dynamic nuances. The *Coda*, with its dialogues between the clarinets, then between guitar and mandolin, and its gradual slackening of pace to the end, is the *Serenade*'s most intricately carved jewel.

The Petrarch *Sonnet* (No. 217 in Schoenberg's score, but No. 256 in the standard Italian editions) is the *Serenade*'s centrepiece, at once the most highly

organized movement of the seven, and the most chaotic-sounding. At the start the violin plays the first two notes of a twelve-tone series as a melodic fragment. Each note is followed by a mandolin/guitar chord containing the remaining ten pitches of the chromatic scale. The twelve pitches are then exposed in melodic order in the vocal part, and repeated in the same order twelve times (the twelfth is incomplete), but with differences in octave registers and in the position of the series vis-à-vis the musical phrases. The first of the twelve notes becomes, successively, the second, third, fourth, and fifth note in the next four phrases, for the reason that Petrarch's eleven-syllable line leaves a leftover note in each repetition of the series. Since the original first note becomes the last note before the final, longest, and most hectic of the three instrumental interludes that separate the poem's four stanzas, and notes 2-12 follow after a considerable break, Schoenberg obviously did not intend the series to be heard integrally.

The instrumental accompaniment provides musical images for textural references, evoking a lion's roar with loud glissandos and tremolos in the strings and clarinets, and, at the word “death” introducing a pulsation alien to the meter of the rest of the piece.

The melodies of the *Dance Scene*, the *Serenade*'s most popular movement, are also its most immediately memorable. The full *Ländler* melody (clarinet) and its counter-melody are repeated several times untransposed, rare instances of same-pitch repetition in Schoenberg's “atonal period.” Worth mentioning, too, is the interruption of the four-metre ostinato in the mandolin and, later, violin, relieving the three-in-one rhythm.

The violin sings the “Song Without Words” first, followed by cello, then bass clarinet. The guitar accompaniment, with major thirds doubled by viola and cello at the end of the first phrase, recalls *O alter Duft*, the nostalgic concluding piece of *Pierrot Lunaire*. The final *March* repeats the first movement, with alterations,

including the return of the *Ländler* as a counter melody, and, shortly before the end, a brief, slow inset combining the principal melodies of the two preceding movements.

In an interview in Berlin, 6th October, 1928, Schoenberg introduces his greatest orchestra piece, *Variations, Op. 31*, with a denigration of American sensibilities: "If it were not for America, we in Europe would be composing only for reduced orchestras, chamber orchestras. But countries with younger cultures and less refined nerves require the monumental".

All the variations are short and clearly delineated. Their succession follows the tradition of a fast, full-orchestra piece succeeded by a slower one for few instruments, and each with a contrasting character, metre, and sonority. The twelve-tone, or serial, principle that Schoenberg conceived in 1921 and, in the next six years, developed into a new method of composition, achieves fruition in the *Variations*. One of his goals was to "resurrect an old classicism in order to make a new one possible." Another, which perhaps should be admitted *sotto voce*, was "to assure the supremacy of German music for at least another hundred years."

Introduction. The music begins softly with a repeated note, B flat, in harp harmonics, answered by basses playing harmonics a minor-third lower (G). Clarinet and bassoon join with a tritone triplet figure that anticipates the twelve-tone series of the work. Other components of the series follow in muted horn, oboe, flute, and trumpet, then a brief, passionate, and large orchestral outburst in accordance with the word '*steigernd*'. After this, the BACH motive ("B" is B flat in German letter notation, and "H" is B natural), the principal one of the entire piece - the *Variations* are Schoenberg's homage to his great predecessor - is sounded in the trombone.

In *Variation I* the theme is in the bass, at a speed considerably increased by the exact preservation of the ductus and the rhythmic configuration. A subsidiary strand is heard in woodwind pairs playing short *legato* phrases. The third strand, dovetailing rhythmically with

the second, is made up of light *staccato* motives in strings and horns.

Variation II: This highly contrapuntal piece is a concourse of canons. The principal one is between solo violin and oboe.

Variation III returns to the original theme, now in two horns.

Variation IV distances itself from the original image of the theme in order to intercalate a relatively self-contained "character piece," here in *Waltzertempo*.

Variation V, the centrepiece of the *Variations*, displays the full splendour of the orchestra.

Here it should be observed that the principal orchestral innovation in the *Variations* is that the basses often play in the cello range, the cellos in the viola range, the violas in the violin, and the violins an octave higher than usual. The melodic line in the violins describes the semi-tone construction of the second hexachord of the series.

Variation VI features a small group of solo instruments.

In *Variation VII*, the bassoon is the principal voice, not the high tintinnabulating triplet figures produced by piccolo, celesta, glockenspiel, and solo violin.

Variation VIII: The leading part is a canon, by inversion, between oboes and bassoons, each in triple unison, a brilliant sonority. Note the steady rhythm of the string accompaniment, the shifting accents, and the uneven subdivision into groups of twos and threes.

Variation IX departs from the basic metrical scheme, but the new metrical division conveys a sense of temporising.

The *Finale* is a free, extended epilogue. The sprawling bass recitative with which it begins reminds us of the *Finale* of Beethoven's *Ninth Symphony*. It divides into five variously extended sections, each in turn giving way to one of the alternatives. The lovely *Grazioso* section contains the only solo, duet, and trio music in all of Schoenberg's orchestral music. The BACH motive, last heard in *Variation II* and at the climax of the central *Variation (No. V)*, reappears at the beginning of the *Finale* and asserts itself repeatedly

with increasing power during the course of it. The piece might be described as a free invention on the name BACH. This motive, in straight, retrograde, and mirrored spellings, dominates, while the pace quickens by fits and starts. Just before the end, a quiet recapitulation of the Theme in an intimate adagio precedes the plunge into the final *Presto*.

Fuga (a 5 voci) in E flat major, transcribed for orchestra by Schoenberg in 1928, received its première in Vienna, conducted by Anton Webern, on 10th November, 1929. The first part of this triple fugue is for woodwinds, two horns, and tuba. Part two features the strings with added punctuation by a few wind instruments and harp. The beginning of part three is scored for brass only, with the whole orchestra gradually joining in. Robert Schumann remarked that Bach's original is "as priceless, deep and full of sound as any piece of music that ever sprang from a true artist's imagination". Schumann would surely agree that this sound is even deeper and fuller in Schoenberg's orchestration.

The unsung text of *Komm, Gott Schöpfer, heiliger Geist* (Come, God the creator, Holy Ghost), the first of the two organ chorale-pretudes that Schoenberg transcribed for large orchestra in 1922, is based on Luther's paraphrase of the ninth-century Whitsunday hymn, *Veni creator spiritus*, and the melody is that of

the Gregorian Chant. Bach's elaboration, in 3/8 metre, gives the music a gigue-like character. The rhythmic emphasis on the third, off-beat eighth (quaver) in each bar has traditionally been interpreted as symbolizing the Holy Ghost, the third component of the Trinity. The work comes from the *Orgelbüchlein* which is (uncertainly) dated to 1714.

The unsung text of *Schmücke dich, O liebe Seele* is a hymn for the Eucharist, intended for the Twentieth Sunday after Trinity. Bach also introduces the melody in his Eucharist cantata, No. 180, and Brahms in one of his Opus 122 organ chorale pretudes. Schoenberg's lively metronomic markings (quarter [crotchet] equals 94) and his additional indication, *Poco allegretto*, indicate that he conceived this happy lyrical piece as dance-like in character. The complex interweaving of the instrumental lines and the subdividing of the strings require the utmost attention to dynamics and balances. In the present performance, no attempt has been made to update Schoenberg's ornamentation in the cello part, which plays the chorale melody throughout.

The first performance of the chorale-pretudes was by the New York Philharmonic under Josef Stransky on 7th December, 1922.

Robert Craft

Stephen Varcoe

Stephen Varcoe has established a reputation as one of Britain's most versatile bass-baritones, and has sung in opera, concerts and recitals covering a wide range of repertoire in Europe, the United States and the Far East. He has appeared with many of the world's finest performing organisations, in a great variety of music.

Charles Neidich

A native New Yorker of Russian and Greek descent, Charles Neidich began his clarinet studies with his father, Irving Neidich, at the age of eight, and continued them with the renowned teacher Leon Russianoff and, later in Moscow, with Boris Dikov. His reputation has grown steadily since his 1974 New York recital début while still a student at Yale. A series of prizes helped launch his early career: the Silver Medal in the 1979 Geneva International Competition, First Prize in the 1982 Munich International Competition and one of three Grand Prizes in the 1984 Accanthes International Competition in Paris. In 1985, he won the first major clarinet competition in the United States, the Walter W. Naumburg Competition, which catapulted him into prominence as a soloist. He has appeared in concerts throughout the world, including engagements throughout Japan, and a seven-city tour of the Soviet Union, with important world premières and collaboration with leading colleagues and ensembles. Charles Neidich has made numerous recordings on both modern and historical instruments, both as soloist and with his period-instrument wind ensemble Mozzafiato. From 1985 to 1989 he was professor of clarinet at the Eastman School of Music, and is currently on the faculty of SUNY Stony Brook, the Juilliard School of Music, the Manhattan School of Music, and Brooklyn College CUNY.

Alan R. Kay

The clarinetist Alan R. Kay was honoured with membership of Orpheus in 2002 and currently serves as the Orchestra's Program Coordinator. Winner of the C.D. Jackson Award for outstanding achievement as a Fellow at Tanglewood, he is a founding member of Windscape and Hexagon; he also performs regularly with the Chamber Music Society of Lincoln Center. He is currently Principal Clarinet of New York's Riverside Symphony and serves as Principal Clarinet with the Orchestra of St Luke's and the American Symphony Orchestra. He is the Artistic Director of the New York Chamber Ensemble, and his series of thematic programmes at the ensemble's Cape May Music Festival draws growing audiences each year. His performance of Weber's *Concerto for Clarinet and Strings* at the 2005 Windham (NY) Festival was broadcast throughout the United States on NPR's *Performance Today*. An accomplished conductor, he studied at the Juilliard School with Otto-Werner Mueller and has led the Orchestra at Azusa Pacific University, Speculum Musicae, the Cape May Orchestra, the Buck's County and Staten Island Symphonies, and Raphael Mostel's *The Adventures of Barbar*. He served as director of the Purchase Symphony and Juilliard Pre-College Orchestra for several years. Winner of a 2003 Presidential Scholars Teacher Award, Alan Kay was a visiting professor at the Summer Music Academy in Leipzig, Germany, in the summer of 2004 and teaches on the faculties of the Manhattan, Hartt and Juilliard Schools.

David Starobin

The guitarist David Starobin's performances and recordings have earned the native New Yorker prominence in the world of classical music. He began his guitar studies at the age of seven with the Puerto Rican guitarist Manuel Gayol, later working with Albert Valdes Blain, and Aaron Shearer at the Peabody Conservatory of Music. Among his many honours are a Harvard University Fromm Grant, a Lincoln Center Avery Fisher Grant, and Peabody Conservatory's Distinguished Alumni Award. Between 1993 and 2004, he was the chairman of the guitar department at the Manhattan School of Music, where he holds the school's Andrés Segovia Chair. He previously headed guitar departments at Brooklyn College, Bennington College, the North Carolina School of the Arts, and at the State University of New York at Purchase. Composers including Elliott Carter, George Crumb, Poul Ruders, Gunther Schuller and Milton Babbitt have dedicated new works to him, producing a repertoire of more than three hundred new pieces. He has performed these works throughout the world, collaborating with leading ensembles. His many solo recordings have received wide critical acclaim.

Rolf Schulte

The violinist Rolf Schulte was born in Germany and started playing the violin at the age of five under his father's tutelage. He later studied with Kurt Schaffer at the Robert Schumann Conservatory in Düsseldorf, attended Yehudi Menuhin's summer courses in Gstaad, Switzerland, and studied with Franco Gulli at the Accademia Chigiana in Siena, Italy, before moving to the United States to study with Ivan Galamian at the Curtis Institute of Music in Philadelphia. His orchestral début came with the Philharmonia Hungarica in Cologne in Mendelssohn's *Violin Concerto* when he was fourteen, and he has since performed with the Berlin Philharmonic, the Munich Philharmonic, the Frankfurt Museums-Orchester, the Stuttgart State Orchestra, the Bamberg Symphony, the Orchestra del Teatro La Fenice in Venice and the Radio Orchestras of Berlin (RSO), Cologne (WDR) and Stuttgart (SDR). In 1991 he appeared in a series of American music in Moscow, and played Roger Sessions's *Violin Concerto* with the Radio Orchestra of the U.S.S.R. In America he has performed with the Seattle Symphony, the St Paul Chamber Orchestra, and Vermont and New Hampshire Symphonies. Among the works of which he has given the première are Donald Martino's *Violin Concerto* and *Romanza*, Tobias Picker's *Concerto*, Milton Babbitt's *The Joy of More Sextets* and *Little Goes a Long Way*, Mario Davidovsky's *Synchronisms No. 9*, and Elliott Carter's *Fantasy*. American premières include György Kurtág's *Kafka Fragments* Paul Ruders' *Violin Concerto No. 1*, and Carter's *Riconoscenza per Goffredo Petrassi*. He has appeared with the Lincoln Center Chamber Music Society, and has participated in the 1990 Kuhmo Music Festival in Finland. Rolf Schulte has performed the cycle of ten Beethoven sonatas and the complete violin works of Igor Stravinsky at the Berlin Festwochen. From 1999-2001, he fulfilled a residency that included annual recitals at Harvard University. He has been a regular faculty member of the Composers Conference at Wellesley College. He is an alumnus of the 1971 Young Concert Artists. His recordings include Arnold Schoenberg's *Violin Concerto* with the London Philharmonia, conducted by Robert Craft, Robert Schumann's *Fantasiestücke*, *Romanzen*, *Märchenbilder*, and Carter's *Duo*, *Riconoscenza*, *Violin Concerto* and *Four Lauds*. In 1980 and 1988 Rolf Schulte was a juror for the International Competition of American Music at the Kennedy Center, and he often serves on panels judging events for the Juilliard School. He plays a 1780 instrument by Lorenzo Storioni.

Toby Appel

The viola-player Toby Appel has appeared in recital and concerto performances throughout North and South America, Europe, and the Far East. He has been a member of such renowned ensembles as TASHI, and the Lenox and Audubon Quartets, a guest artist with the Vermeer, Alexander, Manhattan and Composers Quartets and a frequent guest with the Lincoln Center Chamber Music Society and jazz artists Chick Corea and Gary Burton. He has appeared in festivals throughout the United States, as well as in England, France, Germany, Korea, Italy, Finland, and Greece. Toby Appel entered the Curtis Institute at the age of thirteen under the guidance of Max Aronoff. He is currently teaching on the viola and chamber music faculties of the Juilliard School in New York City and is Artist Lecturer at Carnegie Mellon University in Pittsburgh. He has also held professorships at the State University of New York, Virginia Polytechnic Institute, and the University of New Mexico. He has toured for the United States State Department and performed at the United Nations and at the White House. His chamber music and recital recordings can be heard on the Columbia, Delos, Desto, Koch International, Opus 1 and Musical Heritage Society labels.

Fred Sherry

A pioneer and a visionary in the music world, the cellist Fred Sherry has introduced audiences on five continents and all fifty United States to the music of our time through his close association with such composers as Babbitt, Berio, Carter, Davidovsky, Foss, Knussen, Lieberson, Mackey, Takemitsu, Wuorinen and Zorn. He has been a member of the Group for Contemporary Music, Berio's Juilliard Ensemble, the Galimir String Quartet and a close collaborator with jazz pianist and composer Chick Corea. He was a founding member of Speculum Musicae and Tashi. Fred Sherry has been an active performer with the Chamber Music Society of Lincoln Center since the 1970s, an Artist Member since 1984 and was the Artistic Director from 1988 to 1992. He is a member of the cello and chamber music faculty of the Juilliard School and the cello faculty of the Mannes College of Music. In the vast scope of his recording career, Fred Sherry has been a soloist and "sideman" on hundreds of commercial and esoteric recordings. His long-standing collaboration with Robert Craft has produced recordings of Schoenberg's *Cello Concerto* and *String Quartet Concerto* and other major works by Schoenberg, Stravinsky and Webern.

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 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 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.

4 Sonnet 256

O könnt' ich jeder Rach' an ihr genesen,
Die mich durch Blick und Rede gleich zerstöret.
Und dann zu größerm Leid sich von mir kehret,
Die Augen bergend mir, die süßen, bösen!

So meiner Geister matt bekümmert Wesen
Sauget mir aus allmählich und verzehret
Und brüllend, wie ein Leu, ans Herz mir fährt
Die Nacht, die ich zur Ruhe mir erlesen!

Die Seele, die sonst nur der Tod verdränget,
Trennt sich von mir, und ihrer Haft entkommen,
Fliegt sie zu ihr, die drohend sie empfänget.

Wohl hat es manchmal Wunder mich genommen
Wenn die nun spricht und weint und sie umfänget,
Daß fort sie schläft, wenn solches sie vernommen.

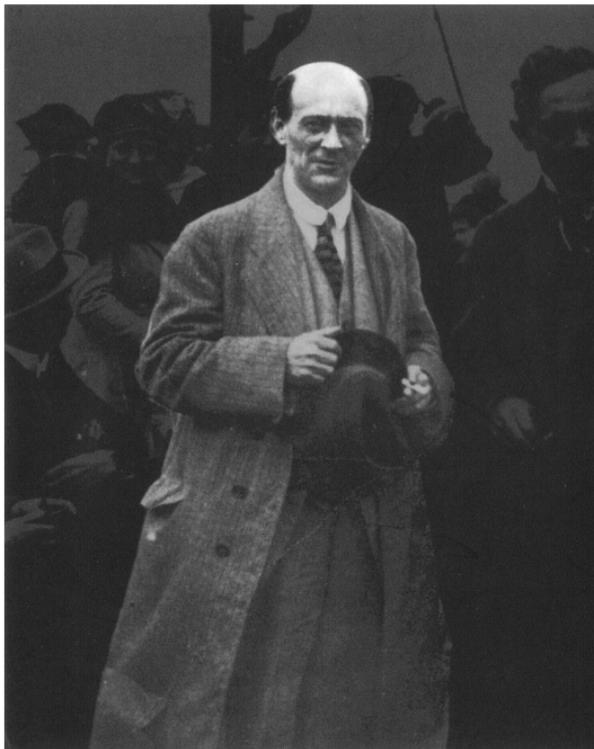
by Francesco Petrarca (1304-74)

O that I could take revenge on her,
Whose words and looks destroy me in equal measure.
And then, to cause me greater suffering,
Turns away from me, hiding her eyes, so sweet and cruel!

So the weak and troubled essence of my spirits
Is little by little sapped and consumed
And, roaring like a lion, she penetrates my heart
When, at night, I should be resting!

My soul, which death evicts from its dwelling,
Is parted from me, and escaping its shackles,
Flies to her who threatens it.

I have often wondered
When my soul speaks to her, weeps and embraces her,
If it does not break her sleep, if she is listening.



Arnold Schoenberg (1874-1951)

This fourth volume of the Naxos Robert Craft Schoenberg Collection features Schoenberg's largest and greatest orchestral work. *Variations, Op. 31* is a sequence of short and clearly delineated pieces. Their succession follows the tradition of a fast, full-orchestra piece succeeded by a slower one for few instruments, each with a contrasting character, rhythm, and sonority. The highly inventive *Serenade* for septet and bass – it also includes a mandolin and guitar – is an exuberant, melodious work which makes frequent use of Classical models.

Arnold
SCHOENBERG
(1874-1951)

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|--------------|--|--------------|
| 1-7 | Serenade, Op. 24* | 33:13 |
| 8-19 | Variations for Orchestra, Op. 31† | 20:40 |
| 20-22 | Bach Orchestrations† | 14:01 |

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Philharmonia Orchestra† • Robert Craft

Full recording details can be found on pages 2 and 3 of the booklet

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Assistant engineers: Alex Scannell and Dave Forty

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Playing Time
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