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; “Down a Path of Wonder”: On Schoenberg, Webern, Stravinsky, Eliot, Auden, and Some Others (2006), and Restoring Stravinsky (2007). He lives in Florida and New York.
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 Gurrelieder. He has also trained choruses for several other eminent musicians who have included Pierre Boulez, for his recordings of Webern’s Cantata and a cappella music of Schoenberg with the BBC Singers, Leonard Bernstein’s prize-winning recording of Candide and several recordings and concerts for Claudio Abbado with the London Symphony Chorus.

Philharmonia Orchestra

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 also 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.

THE ROBERT CRAFT COLLECTION

THE MUSIC OF ARNOLD SCHOENBERG, Vol. 7

Robert Craft, Conductor

Six Songs, Op. 8, for Soprano and Orchestra (1903–1904)

Natur 3:52
Das Wappenschild 4:14
Schnusch 1:39
Nie ward ich, Herrin, müd’ 5:03
Voll jener Säße 5:49
Wenn Vöglein klagen 4:46

Jennifer Welch-Babidge, Soprano • Philharmonia Orchestra

Recorded at Abbey Road Studio 1, London, on June 6th and 7th, 2006
Producer: Philip Traugott • Engineer: Mike Hatch • Editor: Raphael Mouterde

Friede auf Erden, Op. 13 (1907) 8:35

Simon Joly Chorale

Recorded at Abbey Road Studio 1, London, on September 20th, 2005
Producer: Philip Traugott • Engineer: Mike Hatch • Editor: Raphael Mouterde

Six Pieces, for Male Chorus a cappella, Op. 35 (1929–1930)

Hemmung 1:54
Das Gesetz 2:56
Ausdrucksweise 2:37
Glück 1:17
Landsknechte 4:17
Verbundenheit 2:04

Simon Joly Chorale

Recorded at Abbey Road Studio 1, London, on June 7th, 2006
Producer: Philip Traugott • Engineer: Mike Hatch • Editor: Raphael Mouterde

Seven Songs, Op. 6, for Soprano and Orchestra (1903–1904)

1 Natur 3:52
2 Das Wappenschild 4:14
3 Schnusch 1:39
4 Nie ward ich, Herrin, müd’ 5:03
5 Voll jener Säße 5:49
6 Wenn Vöglein klagen 4:46

Jennifer Welch-Babidge, Soprano • Philharmonia Orchestra

Recorded at Abbey Road Studio 1, London, on June 6th and 7th, 2006
Producer: Philip Traugott • Engineer: Mike Hatch • Editor: Raphael Mouterde

Friede auf Erden, Op. 13 (1907) 8:35

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Recorded at Abbey Road Studio 1, London, on September 20th, 2005
Producer: Philip Traugott • Engineer: Mike Hatch • Editor: Raphael Mouterde

Six Pieces, for Male Chorus a cappella, Op. 35 (1929–1930)

Hemmung 1:54
Das Gesetz 2:56
Ausdrucksweise 2:37
Glück 1:17
Landsknechte 4:17
Verbundenheit 2:04

Simon Joly Chorale

Recorded at Abbey Road Studio 1, London, on September 20th, 2005
Producer: Philip Traugott • Engineer: Mike Hatch • Editor: Raphael Mouterde
The music begins with a six-chord fanfare played by horns, trombones, and tuba. Preparing for a sacrifice, the followers of Aron assemble their livestock, slaughter the beasts, and throw pieces of meat to the crowd. The music of *The Dance of the Butchers* is notable for the melody sounded by two mandolins, piano, celesta, and harp, playing in unison, and accompanied by violins and violas playing on open strings. A dialogue between the trombone and the upper woodwinds follows. The last voice in the excerpt is that of the Young Girl, who is joined by a quartet of Naked Virgins. She and her companions are sacrificed by the priests of the Calf. An orgy follows, but at this point the excerpt ends.

At the proper moment a path is opened in the background for the entrance of the Tribal Leaders, who gallop in; several people press forward from various sides toward the Golden Calf, then form themselves into two groups: male and female beggars on one side, old men on the other side.

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Jennifer Welch-Babidge

Hailed by critics worldwide for her 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 rôle of Norina in *Don Pasquale* for Houston Grand Opera, Marzelline in *Fidelio* for the Metropolitan Opera, and Adele in *Die Fledermaus* for San Francisco Opera. Concert performances have included Mahler’s Second and Eighth Symphonies, and *Moses and Aron* with the Boston Symphony Orchestra conducted by James Levine. Earlier appearances have included the title-rôle in *Lucia di Lammermoor* at the New York City Opera and elsewhere, Olympia in *Les contes d’Hoffmann*, Blondchen in *Die Entführung aus dem Serail*, and Freia in *Das Rheingold*. Recordings include her performance as Marzelline in a Metropolitan Opera DVD of *Fidelio*. She has also recorded eleven instrumental songs by Anton Webern, conducted by Robert Craft, for release on Naxos.

Jennifer Welch-Babidge, Soprano

Simon Joly Chorale • Philharmonia Orchestra

Recorded at Abbey Road Studio 1, London, from 28th to 30th November, 2003

Producer: Gregory K. Squires • Engineers: Arne Akselberg and Mike Cox • Editor: Richard Price

All tracks published by Schott Universal Edition, except track 14 published by Belmont Music Publishers

David Wilson-Johnson

David Wilson-Johnson read Modern Languages at Cambridge University and studied singing at the Royal Academy of Music. He sang many roles at Covent Garden over 21 years, and in Amsterdam, Brussels, Geneva, Madrid, Turin, Paris, Rome and Salzburg. Recordings include *Winterreise* with David Owen Norris and over a hundred and fifty CDs of music of all periods and styles. His happiest concerts have been with the world’s finest orchestras and conductors, Atherton, Boulez, Brüggen, Colin Davis, Dutoit, Giulini, Jansons, Järvi, Mackerras, Masur, Montgomery, Previn, Rattle and Rozhdestvensky. His recent 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. He teaches at Ferrandou, the summer school for singers he founded 21 years ago in the Dordogne valley, and at the Conservatorium of Amsterdam, and lives between houses in London, Amsterdam and France.

Moses und Aron (1932): Excerpts from

‘The Golden Calf and The Altar’ (Act II, Scene 3) (1932)

Bar 320–457 5:23

Bar 671–820: Chorus of the Seventy Elders / The Four Maidens 5:59

* Bars 824–912: The Dance 3:51

Jennifer Welch-Babidge, Soprano

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was completed on 7th March 1904. An incomplete text by Petrarch (translated by Stefan George), was completed in Vienna in November 1904. It has been the most popular of all Schoenberg’s Lieder.

The piece, harmonically dense and contrapuntally complex, is appropriately titled Das Gluck (The Luck). The rhythmic movement and figuration is steadily nearly throughout the use of ostinato, shortly before the mid-point, in the bass part is a novelty, a major third figure repeated for three bars, then transposed and changed to a minor third repeated for two more bars.

Now, three-quarters of a century after they were written, the Six Pieces for Male Chorus a cappella, Op. 35 are distributed. Wine and oil are poured into large jars. With increasing darkness, fires are kindled under the pots.

Excerpts from ‘The Golden Calf and The Altar’ (Moses and Aaron, Act II, Scene 3)

The time is evening. Fires are kindled under the pots. Roasting and stewing begin. With increasing darkness large fires are started everywhere. Torches are lighted and people run to and fro with them. Sluts of wine and oil are distributed. Wine and oil are poured into large jars. In the background the slaughtering continues.

Arnold Schoenberg (1874-1951)

Six Songs, Op. 8, for Soprano and Orchestra

Natur (Nature). Text by Heinrich Hart. Completed 7th March 1904. The first song of the cycle establishes the pattern of brief orchestral introductions and conclusions for the other five. The influence of Wagner on the harmonic and melodic language throughout the cycle is obvious, but their instrumentation is more personal. The underlying polyphonic presence, and the cadential resolutions are new and original.

Das Wappenschild (The Coat-of-Arms) was completed on 4th April 1904, then revised on 9th May 1904. Schoenberg wrote on the manuscript of the cycle that the succession of keys at the end is “entirely new, a different turn of direction to major: E major, B minor, C sharp major”. The style is still indebted to Die Walküre, most overtly at bar 420, and the orchestral postlude is unusually extended. The penultimate bar exposes a full octavo whole-tone scale, which Schoenberg continued to favour in his next opus, the Chamber-Symphony, Op. 9. A preliminary version of this song is dated November 1903, indicating that it was the first to be composed.

In contrast to Das Wappenschild, Sehnsucht (Longing), completed in Vienna, 7th April 1904, is scored for a chamber orchestra of only twelve winds and a much reduced string ensemble.”

“Wie erwacht ich, Herrin, morgen...” (‘Ne’er, Mistress, did I weary) Schoenberg’s setting of the text, translated from Petrarach by Stefan George, was completed on 17th July 1904, at the composer’s home in Müdling. Erwin Stein’s piano reduction did not satisfy Schoenberg, and he enlisted Webern to re-do it.

“Voll jener Süsse...” (Filled with that sweetness), is a little-known small-scale masterpiece. The text, which Schoenberg continued to favour in his next opus, the Chamber-Symphony, Op. 9, was completed on 3rd September 1907. In June 1911 Schoenberg provided an optional orchestral accompaniment “to make clean intonation possible for the chorus singers, if they cannot attain it without this”.

Friede auf Erden, Op. 13

Friede auf Erden (Peace on Earth), Op. 13, for a cappella mixed chorus, with text by Frederick Meyers, was completed on 3rd September 1907. In June 1911 Schoenberg provided an optional orchestral accompaniment “to make clean intonation possible for the chorus singers, if they cannot attain it without this”.

Six Pieces for Male Chorus a cappella, Op. 35

The music of Kol Nidre was composed between 1st August and 22nd September 1938. In a letter to Paul Dessau, Schoenberg reveals that he altered the traditional text of Kol Nidre because he was shocked by the conception that “all obligations undertaken during the year should be dissolved on the Day of Atonement, which contradicts the high ethical quality of all Jewish commandments”. He also identified the text as Sephardic Spanish, and realised that it pertained to Jews who had “gone over to Christianity”. “There is no authentic single version of the melody”, he further pointed out, but “only a number of melodies. I have added to the total effect by establishing a motivic basis.”

But Schoenberg’s deviations from the Orthodox ritual resulted in the banning of his version from use in synagogues. The substantial orchestral introduction begins with a florid crotchet and tenors that anticipates the whole of the fifth piece.

Landsknechte (Mercenaries) is a lively, playful, rhythmical march. The text, for the most part, consists of soldiers’ invented marching-rhythm words: tapp; hopp, hopp; tuturu; pumparupru. The rhythmical march. The text, for the most part, consists of soldiers’ invented marching-rhythm words: tapp; hopp, hopp; tuturu; pumparupru. For the most part, the basses are assigned to drum-like accompaniment music, but the first basses and the first tenors must also produce a yodeling figure, and the top tenors are required to trill. The pitch range extends from high C in the top tenors to the C three octaves below in the second basses.”

Ei, du Lütte

Kol Nidre, for Rabbi-Narrator, Mixed Chorus and Orchestra, Op. 39

The music of Kol Nidre was composed between 1st August and 22nd September 1938. In a letter to Paul Dessau, Schoenberg reveals that he altered the traditional text of Kol Nidre because he was shocked by the conception that “all obligations undertaken during the year should be dissolved on the Day of Atonement, which contradicts the high ethical quality of all Jewish commandments”. He also identified the text as Sephardic Spanish, and realised that it pertained to Jews who had “gone over to Christianity”. “There is no authentic single version of the melody”, he further pointed out, but “only a number of melodies. I have added to the total effect by establishing a motivic basis.”

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Kol Nidre is a little-known small-scale masterpiece.

Excerpts from ‘The Golden Calf and The Altar’ (Moses and Aaron, Act II, Scene 3)

The time is evening. Fires are kindled under the pots. Roasting and stewing begin. With increasing darkness large fires are started everywhere. Torches are lighted and people run to and fro with them. Sluts of wine and oil are distributed. Wine and oil are poured into large jars. In the background the slaughtering continues.
Arnold Schoenberg (1874-1951)

Six Songs, Op. 8, for Soprano and Orchestra

*Natur* (Nature), Text by Heinrich Hart. Completed 7th March 1904. The first song of the cycle establishes the pattern of brief orchestral introductions and conclusions for the other five. The influence of Wagner on the harmonic and melodic language throughout the cycle is obvious, but the instrumentation is more personal. The underlying polyphonic presence, and the cadential resolutions are new and original.

*Du Wappenschindl* (The Coat-of-Arms) was completed on Vienna on 4th April 1904, then revised on 9th May 1904. Schoenberg wrote on the manuscript of the song that the succession of keys at the end is “entirely new, a different turn of direction to major: E major, B minor, C sharp major”. The style is still indebted to Die Walküre, mostly overtly at bar 420, and the orchestral postlude is unusually extended. The penultimate bar exposes a full octive whole-tone scale, which Schoenberg continued to favour in his next opera, *Chamber Symphony, Op. 9*. A preliminary version of this song is dated November 1903, indicating that it was the first to be composed.

In contrast to *Das Wappenschindl*, *Sehnsucht* (Longing), completed in Vienna, 7th April 1904, is scored for a chamber orchestra of only twelve winds and a much reduced string ensemble.

*Nie ward ich, Herrin, müd …* (Ne’, Mistress, did I weary). Schoenberg’s setting of the text, translated by Stefan George, provided an optimal orchestral accompaniment “to make clean intonation possible for the chorus singers, if they cannot attain it without this”.

**Six Pieces for Male Chorus a cappella, Op. 35**

Now, three-quarters of a century after they were written, the **Six Pieces for Male Chorus, a cappella, Op. 35**, is being performed with accurate intonation, utmost clarity and balance of the polyphonic lines, and with élan. The originality and the musical beauties of the work can at last be heard and not simply analyzed.

First-time listeners should perhaps begin with the last piece of the group, *Verbindenheit* (Obligation), since its harmonic make-up is entirely tonal-triadic. The first of the six in order of composition (16th - 19th April 1929), it follows Schoenberg’s purely tonal arrangements for a *cappella* mixed chorus of three sixteenth-century German folk-songs, completed in 1929. The form of *Verbindenheit*, a dialogue between basses and, later, tenors, and the whole chorus, is supremely limpid. The solo line is sung at a stronger dynamic level than the full choir responses. The intervals of the principal melody at the beginning are inverted at the midpoint of the piece, where the principal line passes to the tenors in a new key.

**Six Pieces for Male Chorus** (variations on *Du bist die Ruh*). The rhythmic movement and balance of the polyphonic lines, and with élan. The originality and the musical beauties of the work can at last be heard and not simply analyzed.

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Jennifer Welch-Babidge

Hailed by critics worldwide for her 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 rôle of Norina in *Don Pasquale* for Houston Grand Opera, Marzelline in *Fidelio* for the Metropolitan Opera, and Adele in *Die Fledermaus* for San Francisco Opera. Concert performances have included Mahler’s Second and Eighth Symphonies, and *Moses and Aron* with the Boston Symphony Orchestra conducted by James Levine. Earlier appearances have included the title rôle in *Lucia di Lammermoor* at the New York City Opera and elsewhere, Olympia in *Les contes d’Hoffmann*, Blondchen in *Die Entführung aus dem Serail*, and Freia in *Das Rheingold*. Recordings include her performance as Marzelline in a Metropolitan Opera DVD of *Fidelio*. She has also recorded eleven instrumental songs by Anton Webern, conducted by Robert Craft, for release on Naxos (8.557530). Her busy career 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.

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. Recordings include *Winterreise* with David Owen Norris and over a hundred and fifty CDs of music of all periods and styles. His happiest concerts have been with the world’s finest orchestras and conductors, Atherton, Boulez, Brüggen, Colin Davis, Dutoit, Giustini, Jansons, Järvi, Mackerras, Masur, Montgomery, Previn, Rattle and Rozhdestvensky. His recent 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. He teaches at Ferrandou, the summer school for singers he founded 21 years ago in the Dordogne valley, and at the Conservatorium of Amsterdam, and lives between houses in London, Amsterdam and France.

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**Jennifer Welch-Babidge, Soprano**

**Simon Joly Chorale • Philharmonia Orchestra**

Recorded at Abbey Road Studio 1, London, from 28th to 30th November, 2003

Producer: Gregory K. Squires • Engineers: Arne Akselberg and Mike Cox • Editor: Richard Price

All tracks published by Schott Universal Edition, except track 14 published by Belmont Music Publishers

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**El, du Lütte (1895/6)**

**Simon Joly Chorale**

Recorded at Abbey Road Studio 1, London, on June 6th and 7th, 2006

Producer: Philip Traugott • Engineer: Mike Hatch • Editor: Raphaël Mouterde

**Kol Nidre, for Rabbi-Narrator, Mixed Chorus and Orchestra, Op. 39 (1938)**

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

Recorded at Abbey Road Studio 1, London, on May 1st, 2005

Producer: Philip Traugott • Engineer: Mike Hatch • Editor: Raphaël Mouterde

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8.557525  6  3  8.557525
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 Gurrelieder. He has also trained choruses for several other eminent musicians who have included Pierre Boulez, for his recordings of Webern’s Cantata and a cappella music of Schoenberg with the BBC Singers, Leonard Bernstein’s prize-winning recording of Candide and several recordings and concerts for Claudio Abbado with the London Symphony Chorus.

Philharmonia Orchestra

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 also 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.

THE ROBERT CRAFT COLLECTION

THE MUSIC OF ARNOLD SCHOENBERG, Vol. 7

Robert Craft, Conductor

Six Songs, Op. 8, for Soprano and Orchestra (1903–1904) 25:23

1. Natur 3:52
2. Das Wappenschild 4:14
3. Schicksicht 1:39
4. Nie ward ich, Herrin, müd 5:03
5. Voll jener Säße 5:49
6. Wenn Vöglein klangen 4:46

Jennifer Welch-Babidge, Soprano • Philharmonia Orchestra

Recorded at Abbey Road Studio 1, London, on June 6th and 7th, 2006
Producer: Philip Traugott • Engineer: Mike Hatch • Editor: Raphaël Mouterde

7. Friede auf Erden, Op. 13 (1907) 8:35

Simon Joly Chorale

Recorded at Abbey Road Studio 1, London, on June 7th, 2006
Producer: Philip Traugott • Engineer: Mike Hatch • Editor: Raphaël Mouterde

Six Pieces, for Male Chorus a cappella, Op. 35 (1929–1930) 13:01

8. Hemmung 1:54
9. Das Gesetz 2:56
10. Ausdrucksweise 2:37
11. Glück 1:17
12. Landsknechte 4:17
13. Verbundenheit 2:04

Simon Joly Chorale

Recorded at Abbey Road Studio 1, London, on September 20th, 2005
Producer: Philip Traugott • Engineer: Mike Hatch • Editor: Raphaël Mouterde
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; “Down a Path of Wonder”: On Schoenberg, Webern, Stravinsky, Eliot, Auden, and Some Others (2006), and Restoring Stravinsky (2007). He lives in Florida and New York.
Volume VII of the Robert Craft Schoenberg Collection begins with the early *Six Songs for Soprano and Orchestra*, in which the obvious harmonic and melodic influence of Wagner is counterbalanced by a more personal instrumentation. For the originality and the musical beauties of *Six Pieces for Male Chorus* to be performed with accurate intonation, utmost clarity and balance of the polyphonic lines has taken three-quarters of a century. *Kol Nidre* is a little-known small-scale masterpiece. The excerpts from the ‘Golden Calf’ scene of Schoenberg’s unfinished opera *Moses und Aron* depict the sacrifice of the Young Girl and a quartet of Naked Virgins, followed by an orgy of destruction and suicide.

**Arnold Schoenberg**

(1874-1951)

1-6 *Six Songs, Op. 8, for Soprano and Orchestra* (1903-04) 1

7 *Friede auf Erden, Op. 13* (1907) 2

8-13 *Six Pieces, for Male Chorus a cappella, Op. 35* (1929-30) 3

14 *Ei, du Lütte* (1895/6) 4

15 *Kol Nidre, for Rabbi-Narrator, Mixed Chorus and Orchestra, Op. 39* (1938) 5


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Simon Joly Chorale 2-6 • Philharmonia Orchestra 1, 5, 6

Robert Craft

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A full track list and recording details can be found on pages 2 and 3 of the booklet

Available sung texts can be found at www.naxos.com/libretti/557525.htm

All tracks recorded at Abbey Road Studio 1, London

Tracks 1-15: Producer: Philip Traugott • Engineer: Mike Hatch • Editor: Raphaël Mouterde

Tracks 16-18: Producer: Gregory K. Squires • Engineers: Arne Akselberg and Mike Cox

Editor: Richard Price • Booklet Notes: Robert Craft

Cover painting: *The Adoration of the Golden Calf* by Nicolas Poussin (1594-1665)

(National Gallery, London / The Bridgeman Art Library)