

SCHOENBERG

String Quartets Nos. 3 and 4

Phantasy for Violin with Piano Accompaniment

Fred Sherry String Quartet

Rolf Schulte, Violin • Christopher Oldfather, Piano



Robert Craft

THE ROBERT CRAFT COLLECTION
THE MUSIC OF ARNOLD SCHOENBERG, Vol. 12

Recordings Supervised by Robert Craft

String Quartet No. 3, Op. 30 (1927) 30:50

1 I. Moderato	8:33
2 II. Adagio	8:49
3 III. Intermezzo	7:11
4 IV. Rondo	6:18

Fred Sherry String Quartet

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

Recorded at the American Academy of Arts and Letters, New York, on 1st and 2nd June, 2007

Producer: Philip Traugott • Recording, Editing and Mixing Engineer: Tim Martyn

String Quartet No. 4, Op. 37 (1936) 33:51

5 I. Allegro molto; Energico	8:58
6 II. Comodo	7:21
7 III. Largo	8:55
8 IV. Allegro	8:37

Fred Sherry String Quartet

Leila Josefowicz, Violin • Jesse Mills, Violin • Paul Neubauer, Viola • Fred Sherry, Cello

Recorded at the American Academy of Arts and Letters, New York, on 19th and 20th October, 2009

Producer: Philip Traugott • Recording Engineer: Kevin Boutote • Editing and Mixing Engineer: Tim Martyn

9 Phantasy for Violin with Piano Accompaniment, Op. 47 (1949) 10:10

Rolf Schulte, Violin • Christopher Oldfather, Piano

Recorded at the American Academy of Arts and Letters, New York, on 20th November, 2005

Producer: Philip Traugott • Recording, Editing and Mixing Engineer: Tim Martyn

Arnold Schoenberg (1874-1951)

String Quartets Nos. 3 and 4 • Phantasy for Violin with Piano Accompaniment

The best way to understand Arnold Schoenberg is through direct experience with his music. However, his words on the subject of music, his libretti, as well as his paintings open up new areas of thought. Schoenberg's own programme notes on the *Third* and *Fourth Quartets* are fascinating, at times inexplicable, self-probing, and indispensable pieces of writing. These notes, for a private recording in Los Angeles, 1936, were written in English, his adopted language. Following are excerpts with my own sparse commentary.

The four string quartets I have published had at least five or six predecessors. The habit of composing so many string quartets had gradually arisen.

As a child of less than nine years, I had started composing little and, later, larger pieces for two violins, in imitation of such music as I used to play with my teacher or with a cousin of mine. When I could play violin duets of Viotti, Pleyel and others, I imitated their style. Thus I progressed in composing in the measure I progressed in playing.

It is the first and second movements of the third string quartet, and the first and last movements of the fourth which resemble catalogued forms in only a few respects. Not only does the order of appearance of their functional constituents (themes, melodies, units, motives and other structural elements) differ from the conventional, but also whether they are repeated, elaborated or abandoned seems to depend on different factors. The methods which provide for coherence and comprehensibility, (that is, the methods by which the functional constituents connect, add, introduce, contrast, juxtapose and prepare for fluent continuity), also depend on different factors.

The words inside the parentheses and the ideas which these words represent are cause for many questions of meaning, much study and reflection.

String Quartet No. 3, Op. 30

Moderato

Although it has been suggested by various musicians that the first movement of the *Third Quartet* is patterned after the Schubert *A minor Quartet*, Schoenberg seems to disagree, as noted above and by what follows:

As a little boy I was tormented by a picture of a scene of a fairytale "Das Gespensterschiff", (The Ghostship) whose captain had been nailed through the head to the topmast by his rebellious crew. I am sure that this was not the program of the first movement of the third string quartet. But it might have been, subconsciously, a very gruesome premonition which caused me to write this work, because as often as I thought about this movement, that picture came to my mind.

Adagio

The temptation to classify this movement as theme and variations in combination with an alternative form is understandable, because not one of the many repetitions of the main theme and its alternative appear unchanged. These changes are very far-reaching, they even involve the internal organization, modify the order of some details, and combine them with others. On the other hand the form of theme and variation is very strict and would not admit far-reaching structural deviations. Accordingly, if a comparison with one of the catalogued forms

is advisable, its similarity to a Rondo form offers a better prospect for classification.

This movement is a piece of great beauty and depth and it reminds this writer and cellist of the *Andante* of Mozart's *Divertimento*, K. 563, with its variations within variations. I believe that many stimuli enter one's mind and are reborn as inspiration.

Intermezzo

As already mentioned, this, and also the fourth movement can easily be defined as catalogued forms. They are rondo forms. In fact, the form of Minuet and Trio and recapitulation of the Minuet is also a Rondo form, and this especially was extended to a larger form by Beethoven's repetition of the Trio and by Schumann's addition of a second Trio.

Although the form is like its classical counterpart, the rhythmic and thematic variety mark it as a further adventure in the realm of the *Tanzschritte* of Op. 29.

Rondo

This form is identical with the so-called Sonata-Rondo.

In all of music there may not be a rondo so full of invention, disguised thematic returns and extended codas (except, perhaps, the fourth movement of Beethoven's *Ninth*).

It is perhaps not so surprising to find in a contemporary composition so many variations of the main themes, whereas in classic compositions, as a rule, the recognizability of the theme is a principle. But our modern ear does not like so many unchanged repetitions, and accordingly, if in the Rondo, a theme has to appear so often and a composer has to depend on so little thematic material, the scarcity of

this economy must be balanced by far-reaching changes of whatever material is at hand.

This is especially poignant given our own music's use of repetition.

String Quartet No. 4, Op. 37

Allegro molto; Energico

[The first violin's opening phrase] can rightfully be called the main theme, because of its frequent recurrences, some of which one might be inclined to consider as recapitulations in the manner of the sonata form.

Here Schoenberg cites some subordinate themes and brief elaborations of previous material which he selected:

for similar reasons and in order to function like landmarks, as guides in a complicated organization, where recognition is obstructed by continuous variations.

This movement, not the first of the *Third Quartet*, is patterned on the old sonata form. Schoenberg only mentions in passing the extended section of "*impetuoso*" solos and does not mention the variations of texture at all.

Comodo

This comodo is closely related to the Intermezzo type. It is an A-B-A form. Its B section brings new thematic material, but has otherwise a certain resemblance to a Durchführung (elaboration) because it combines its own themes with the preceding ones, in many ways.

This material is now shifted into every direction of the musical space, before a recapitulation of the first group occurs.

This recapitulation erects the structure in a

manner quite different from the beginning, thereby still including combinations with the material of the B section.

A concert-goer mentioned that he heard this movement as a Hollywood production number with dancers and singers. Schoenberg has noted the “fancy” instrumentation when describing a subordinate theme:

whose sonority is produced by the lightning flashes of harmonics which accompany a cantabile on the G-string of the first violin. A repetition in the cello is clothed in an even richer color.

The trio section must be called wildly variable!

Largo

The form is an A-B-A-B with a modulatory elaboration inserted before the recurrence of the B section. It begins with a recitative played in unison of the same pitch of all the four strings.

Schoenberg cites two measures of the aforementioned insertion and writes:

In six measures a climax is reached by semi-contrapuntal elaboration and development of the contents of these two measures, which is dissolved into a segment, bridging and introducing the recapitulation of the B section. The deviation from the first formulation of this part is far-reaching, because of the difference in purpose. The first time it served as a lyric contrast to the dramatic outbursts of the recitative, which it had to overcome by virtue of its intrinsic warmth. The second time, when the insertion of the section has already reduced the tension of the beginning, its purpose is to prepare for an ending.

The striking opening *Largo* unison gives way to a B section which explores one theme Schoenberg described as:

A cantabile melody formulated in the form of a period, antecedent followed by a consequent, very simple and regular, comprising six measures.

This theme’s elaborations and diminutions lead back to the recitative which is now followed by a compressed recapitulation of the B section.

Allegro

This Allegro contains a great abundance of thematic material because every repetition is varied far-reachingly and gives birth to new formulations.

The scholar, performer or listener can analyze the fourth movement but we must follow Schoenberg’s ineluctable and creative logic.

From Schoenberg’s letter to Elizabeth Sprague Coolidge, August 3, 1936: “I am very content with the work and think it will be much more pleasant than the third. But — I believe always so.”

Phantasy for Violin with Piano Accompaniment

Here, as in the *String Trio*, the master wrote quickly; the violin part was composed between 3rd and 22nd March, 1949. An explanation of how he prepared to compose is given in answer to a question from Julius Bahle, albeit not about the *Phantasy*. “Unnameable mental image of sounding and moving space, of a form with characteristic relationships; of moving masses whose shape is unnameable and not amenable to comparison.”

Josef Rufer wrote in his *The Works of Arnold Schoenberg*: “During the course of the violin part, the row forms which are being used, as well as those which are planned for the piano part, are noted in red, green or black pencil.”

I hear this piece as a virtuosic peroration for violin, with commentary from the piano accompaniment. In addition, I sense Schoenberg's assimilation of old music:

My teachers were in the first place, Bach and Mozart; in the second place, Beethoven, Brahms and Wagner. My originality comes from the fact that I immediately imitated everything good that I ever saw. Even if I did not see it first in the works of others.

And I may say this: often enough, I saw it first in my own work. For I did not merely stick to what I had seen; I took it over in order to possess it, and it led to something new... I lay claim to the merit of having written really new music which, as it rests on tradition, is destined to become a tradition.

In 1949 Schoenberg wrote an epilogue for the string quartet programme notes. I feel this epilogue applies to all of his later music.

It looks as if the time has come, when audiences will listen to my music with more favor and kindness. This seems to me the given moment also to do something in my favor.

For years, instead of studying my scores and trying to find out who I am, one has tried to get rid of the problems I possibly might offer, by stamping me with a trade-mark. The 12 Tone Constructor, The Atonalist. Whatever I might have to present, good or bad, beautiful or ugly, soft or harsh, true or false, was of no concern.

I have often enough explained that the method of composing with twelve tones is only a matter of organization and what displeases many listeners are the dissonances and the absence of a constantly-present tonality. It

looks as if today's listeners are not enough afraid of such evils and are ready to accept such meaningless noises as the murder and mystery stories of the radio use for background illustration. That such nonsense is possible is the result of the audiences failing to question "what did he say" but instead being satisfied of recognizing a style, a mannerism, "how did he say it", atonality.

Today, atonality is tolerated by all radio listeners, on condition that it would not try to say anything sensible, anything trying to move your soul, to touch your feelings.

*The fact of the use of the twelve tones was now made public by pupils and friends of mine, and when in 1933 I came to America I could not change my trade-mark. Laymen, musicians, newspapermen and critics whom I met, wanted me to write a lecture and give it in several places, though I was sure of the immaturity of the attempts to explain, at this time, properly the problems involved in this method. I was of course only capable to deliver a superficial explanation, a description, of the methods of distribution of the twelve tones. I was always aware of this imperfection, and this is why I gave to the lecture the title **Method of Composing with Twelve Tones!** I was convinced, that in emphasizing composing — method of composing — I had created a splendid isolation between my inquisitive tormentors and myself.*

If one knows what composing means, one would, in my opinion, know how to avoid such silly questions.

Fred Sherry

Jennifer Frautschi



Avery Fisher career grant recipient violinist Jennifer Frautschi has created a sensation in recent seasons with appearances as soloist with Pierre Boulez and the Los Angeles Philharmonic, Christoph Eschenbach and the Chicago Symphony Orchestra at the Ravinia Festival, and at Lincoln Center's Mostly Mozart Festival. Selected by Carnegie Hall for its Distinctive Debuts series, she made her New York recital début in 2004. As part of the European Concert Hall Organization's Rising Stars series, Ms. Frautschi also made débuts that year at ten of Europe's most celebrated concert venues including London's Wigmore Hall, the Salzburg Mozarteum, Amsterdam Concertgebouw, and La Cité de la Musique in Paris. She has recorded several discs for Naxos, including a GRAMMY®-nominated recording of Schoenberg's *Concerto for String Quartet and Orchestra* (8.557520), and the Stravinsky *Violin Concerto* with the Philharmonia Orchestra of London (8.557508), both conducted by the legendary Robert Craft. She performs on a 1722 Antonio Stradivarius violin known as the "ex-Cadiz," on generous loan to her from a private American foundation.

Leila Josefowicz



Leila Josefowicz came to national attention in 1994 when she made her Carnegie Hall début with Sir Neville Marriner and the Academy of St. Martin-in-the-Fields and has since appeared with many of the world's most prestigious orchestras and eminent conductors. A regular, close collaborator of leading composers of the day such as John Adams and Oliver Knussen, she is a strong advocate of new music – a characteristic which is reflected in her diverse programs and her enthusiasm for premiering new works. She has premiered concertos written for her by Esa-Pekka Salonen, Steve Mackey, and Colin Matthews. In recognition of her passionate advocacy and genuine commitment to the music of today, she was awarded a 2008 MacArthur Foundation Fellowship. A recipient of the prestigious Avery Fisher Career Grant in 1994 as well as a 2007 United States Artists Cummings Fellowship, Leila Josefowicz is a graduate of the Curtis Institute of Music where she studied with Jaime Laredo and Jascha Brodsky. Ms. Josefowicz currently performs on a Del Gesù made in 1724.

Jesse Mills



GRAMMY®-nominated violinist Jesse Mills enjoys performing music of many genres, from classical to contemporary, as well as composed and improvised music of his own invention. Mills has performed as soloist with orchestras including the Juilliard Chamber Orchestra, the New Jersey Symphony, the Denver Philharmonic, the Teatro Argentino Orchestra in Buenos Aires, Argentina, and the Aspen Music Festival's Sinfonia Orchestra. As a chamber musician Jesse Mills has performed throughout the U.S. and Canada, and has also appeared at prestigious venues in Europe. Mills is co-founder of Duo Prism, a violin-piano duo with Rieko Aizawa, which earned 1st Prize at the Zinetti International Competition in Italy in 2006. Jesse Mills began violin studies at the age of three. He graduated with a Bachelor of Music degree from The Juilliard School in 2001. He studied with Dorothy DeLay, Robert Mann and Itzhak Perlman. He lives in New York City, and is on the faculty at Montclair State University in New Jersey.

Richard O'Neill



Richard O'Neill is one of the very few viola players to receive the Avery Fisher Career Grant as well as a GRAMMY® Award Nomination. His concerto appearances include collaboration with the London, Los Angeles, Seoul and Euro-Asian Philharmonics, the KBS and Korean Symphony Orchestras, the Moscow Chamber Orchestra, and Alte Musik Köln. He has made recital débuts at Carnegie Hall, Avery Fisher Hall, the Kennedy Center, Wigmore Hall, Salle Cortot and Seoul Arts Center. A Universal/Deutsche Grammophon recording artist, Richard O'Neill has made five solo albums, selling over 100,000 copies. He is an Artist of the Chamber Music Society of Lincoln Center, and resident violist of Camerata Pacifica, and has collaborated with the Emerson and Juilliard String Quartets among others. Serving as a Special Representative for UNICEF and the first violist to be awarded the prestigious Artist Diploma from The Juilliard School, he was presented with a special Proclamation from the New York City Council honoring his achievement and contribution to the Arts. He teaches at the University of California, Los Angeles.

Paul Neubauer



Photo: Bernhard Mündich

Paul Neubauer's exceptional musicality and effortless playing distinguish him as one of his generation's quintessential artists. Balancing a solo career with performances as an Artist of the Chamber Music Society of Lincoln Center, Neubauer at the age of 21 was the youngest principal string player in the New York Philharmonic's history. He is the Orchestra and Chamber Music Director of the OK Mozart Festival in Bartlesville, Oklahoma. He has appeared with over 100 orchestras throughout the United States, Europe, and Asia and gave the world première of the revised Bartók *Viola Concerto* as well as Concertos by Penderecki, Picker, Jacob, Lazarof, Suter, Müller-Siemens, Ott and Friedman. He has performed at the festivals of Verbier, Ravinia, Stavanger, Hollywood Bowl, Lincoln Center, Mostly Mozart, and Marlboro. Mr. Neubauer was an Avery Fisher Career Grant recipient and the first prizewinner of the Whitaker, D'Angelo and Lionel Tertis International Competitions. He has been featured in *Strad*, *Strings* and *People* magazine and is on the faculty of The Juilliard School and Mannes College.

Fred Sherry



Photo: Christian Steiner

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, Lieberman, 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 Chick Corea. A founding member of Speculum Musicae and Tashi, he has been an Artist of the Chamber Music Society of Lincoln Center since 1984 and was its artistic director from 1989 to 1993. He is on the faculty of The Juilliard School, the Mannes College of Music, and the Manhattan School of Music. He created the series Bach Cantata Sundays at St Ann's Church, conceived and directed the acclaimed Arnold Schoenberg: Conservative Radical series at Merkin Concert Hall, and was the creator and director of A Great Day in New York, the ground-breaking festival featuring 52 living composers.

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 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 debut 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* (Naxos 8.557528). 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.

Christopher Oldfather



Photo: Peter Schaeff

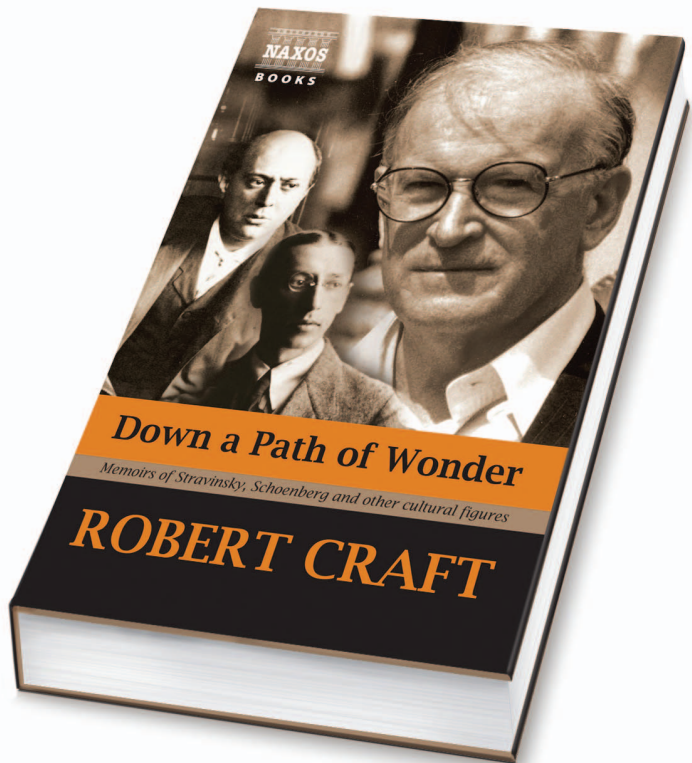
Pianist Christopher Oldfather's eclectic career on all keyboard instruments has taken him as far as Moscow and Tokyo. The New York Philharmonic, the San Francisco Symphony, and Ensemble Moderne in Germany have all presented him as soloist, and he is a long-time member of Boston's acclaimed Collage New Music ensemble. He gave his debut recital in 1986 in Carnegie Recital Hall, and since then has pursued a career as a free-lance musician.

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.

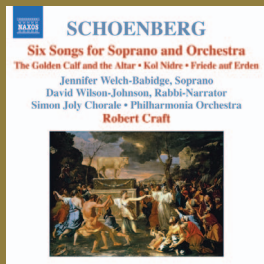
Robert Craft has conducted and recorded with most of the world’s major orchestras in the United States, Europe, Russia, Japan, Korea, Mexico, South America, Australia, and New Zealand. He is the first American to have conducted Berg’s *Wozzeck* and *Lulu*, and his original Webern album enabled music 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*, *Introtitus*, 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.

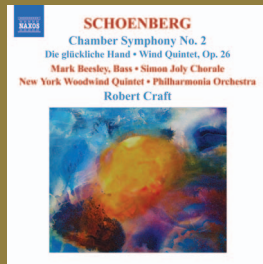


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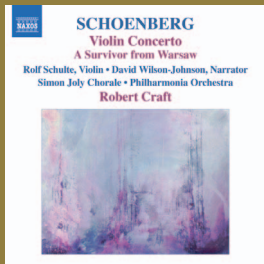
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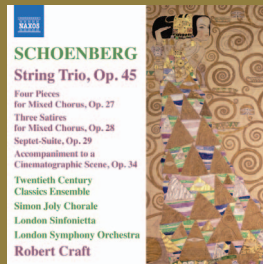
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DDD

Playing Time
74:51

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While Schoenberg's final two string quartets inhabit atonal sound worlds, the *Third* draws on Classical forms such as theme-and-variations, minuet and sonata-rondo, its unsettling opening movement recalling a fairytale picture, 'The Ghostship', its *Adagio* a movement of spiritual depth and beauty. Schoenberg was particularly pleased with his *Fourth String Quartet*, which follows a creative logic of continual development and variation derived from the music of Bach and Mozart, Beethoven, Brahms and Wagner. The *Phantasy* is a virtuosic peroration for violin with commentary from the piano, a prime example of Schoenberg's avowed aim to write 'really new music which, as it rests on tradition, is destined to become a tradition'.

Arnold SCHOENBERG

(1874-1951)

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|------------|---|--------------|
| 1-4 | String Quartet No. 3, Op. 30 (1927) ¹ | 30:50 |
| 5-8 | String Quartet No. 4, Op. 37 (1936) ² | 33:51 |
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Fred Sherry String Quartet

Jennifer Frautschi, Violin ¹ • Leila Josefowicz, Violin ²

Jesse Mills, Violin ^{1, 2} • Richard O'Neill, Viola ¹

Paul Neubauer, Viola ² • Fred Sherry, Cello ^{1, 2}

Rolf Schulte, Violin ³ • Christopher Oldfather, Piano ³

Recordings supervised by Robert Craft

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