A Survivor from Warsaw
for speaker, male chorus and orchestra
a commission of the Koussevitzky Foundation

Kol Nidre, Op. 39
for speaker, mixed chorus and orchestra

HANS SWAROWSKY conducting the
VIENNA SYMPHONY ORCHESTRA
and ACADEMIE CHAMBER CHORUS
HANS JARAY, Narrator

ARNOLD SCHÖNBERG

Second Chamber Symphony (1939)
HERBERT HÄFNER conducting the
VIENNA SYMPHONY ORCHESTRA

COLUMBIA masterworks

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ARNOLD SCHÖNBERG

A SURVIVOR FROM WARSAW, Op. 46,
for Speaker, Male Chorus and Orchestra
(A Commission of the Koussevitzky Foundation)

KOL NIDRE, Op. 39,
for Speaker, Mixed Chorus and Orchestra

Hans Swarowsky conducting the Vienna Symphony Orchestra
and Academie Chamber Chorus, Hans Jaray, Narrator

SECOND CHAMBER SYMPHONY (1939)
Herbert Hafner conducting the Vienna Symphony Orchestra

“...if the composer does not write from the heart, he simply cannot produce good music. I have never had a theory in my life. I get a musical idea for a composition; I try to develop a certain logical and beautiful conception, and I try to clothe it in a type of music which exudes from me naturally and inevitably. I do not consciously create a tonal or a polytonal or a polyphonic music. I write what I feel in my heart — and what finally comes on paper is what first coursed through every fiber of my body. It is for this reason I cannot tell anyone what the style of my next composition will be. For its style will be whatever I feel when I develop and elaborate my ideas.”

In these moving and simple words Arnold Schönberg, who developed that musical language known as the twelve-tone system, expresses his aesthetic credo. The twelve-tone system is somewhat more complex. Its fundamental is the “tone-row” which is constructed by taking each of the twelve notes of the chromatic scale in such a rhythmic sequence as to form a melodic pattern, which must also be a pattern which will not cause any one note to appear as the conventional tonic or key-note. The manipulation of the “tone-row” has been explained by Nicolas Slonimsky thus: “The fundamental twelve-tone row, selected as a theme, may have twelve transpositions, and each transposition may be taken in melodic inversion, retrograde motion, and melodically inverted retrograde motion. Thus there are forty-eight forms of the fundamental row... In the twelve-tone technique the rhythm is free. Furthermore, tones may be repeated any number of times before the next may be touched. The fundamental row may be distributed to any number of voices, and may make part of harmony as well as melody. The row may start on any beat of the measure. In an orchestral composition it may meander from one instrument to another. In its extraordinary mobility, the twelve-tones technique enables the composer to express himself with unlimited freedom while adhering to the strict rules of the art.”

This record contains three significant compositions by Arnold Schönberg who was born in Vienna in 1874, who lived in California in 1951 and who was, without question, one of the two or three most important and influential composers of this century.

A Survivor from Warsaw

This powerful work, a cantata was begun in 1946 and was completed in August of the following year. It was written for the Koussevitzky Foundation and it is dedicated to the memory of Natalie Koussevitzky.

The text, written in English by Schönberg himself and recorded here in English, is a dramatic account of the death march of a band of victims of the Nazis. The narrator represents a Jew who escaped from the Warsaw ghetto and who recalls the horror of the scene. At the climax of the narrative the male chorus sings a setting of the old Jewish prayer, Hall, O Israel (Shein is Yisrael).

Erwartung (Expectation) — Monodrama, Op. 17. Dorothy Dow, Soprano, with the Philharmonic-Symphony Orchestra of New York, Dimitri Mitropoulos, Conductor

Gurrelieder — Lied der Waltaube (Song of the Wood Dove). Leopold Stokowski conducting the Philharmonic-Symphony Orchestra of New York.

Pierrot Lunaire. Arnold Schönberg conducting; Erika Stiedry-Wagner (recitation); Rudolf Kalisch (viola and violin); Stefan Auber (cello); Eduard Steuermann (piano); Leonard Posella (flute and piccolo); Kalman Bloch (clarinet and bass clarinet)

Verklärte Nacht (Transfigured Night). The Philadelphia Orchestra, Eugene Ormandy, Conductor

The Columbia Masterworks Catalog contains other brilliant compositions by Arnold Schönberg. Among them are the following:

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ML 4471
Pierrot Lunaire. Arnold Schönberg conducting; Erika Stiedry-Wagner (recitation); Rudolf Kalisch (viola and violin); Stefan Auber (cello); Eduard Steuermann (piano); Leonard Posella (flute and piccolo); Kalman Bloch (clarinet and bass clarinet)

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ARNOLD SCHÖNBERG
SECOND CHAMBER SYMPHONY
(1939)

First Movement: Adagio
Second Movement: Con fuoco

HERBERT HÄFNER conducting the
VIENNA SYMPHONY ORCHESTRA

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