

There are a number of points of similarity between Schoenberg's *String Quartet No. 1, Op. 7* and *Verklärte Nacht, Op. 4*, both technical and structural. They were also important works in the composer's life, *Verklärte Nacht* being – in his own estimation – the first tone poem ever written for chamber ensemble. Both works provoked scandals but both also pointed the way decisively toward future development, not least the quartet, which was a pivotal composition in Schoenberg's career and one that enshrines an intriguing 'private programme'.

Arnold
SCHOENBERG
(1874-1951)

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|------|---|--------------|
| 1-4 | String Quartet No. 1, Op. 7 (1904/05) ¹ | 46:43 |
| 5-8 | Verklärte Nacht, Op. 4 (1899) ² | 27:28 |
| 9-12 | Four Canons
(from <i>Thirty Canons</i>) (1905-1949) ³ | 3:22 |

Fred Sherry String Quartet and Sextet

Leila Josefowicz, Violin^{1,2,3} • Jesse Mills, Violin^{1,3}
David Chan, Violin² • Hsin-Yun Huang, Viola^{1,3}
Paul Neubauer, Viola² • Yura Lee, Viola²
Fred Sherry, Cello^{1,2,3} • Michael Nicolas, Cello²

A detailed track list can be found on page 2 of the booklet.

Recorded at the American Academy of Arts and Letters, New York, USA,
from 4th to 6th October, 2012 (tracks 1-4, 9-12), and on 2nd and 3rd January, 2012 (tracks 5-8)

Producers: Philip Traugott (tracks 1-4, 9-12); Richard Price (tracks 5-8)

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Cover painting: *Moonlight* by Felix Edouard Vallotton (1865-1925)

(Musée d'Orsay, Paris, France / The Bridgeman Art Library)



8.557534

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Playing Time
77:33



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