

Playing  
Time  
72:45

# SCHUBERT

## Elisabeth Schwarzkopf (1915-2006)

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|-----------|--|-------|
|           | Franz Schubert (1797-1828):  |       |
| <b>1</b>  | An die Musik, D547   | 2:39  |
| <b>2</b>  | Im Frühling, D882  | 4:27  |
| <b>3</b>  | Wehmut, D772   | 2:58  |
| <b>4</b>  | Ganymed, D544  | 4:46  |
| <b>5</b>  | Das Lied im Grünen, D917   | 4:30  |
| <b>6</b>  | Gretchen am Spinnrade, D118  | 3:24  |
| <b>7</b>  | Nähe des Geliebten, D162   | 3:16  |
| <b>8</b>  | Die junge Nonne, D828  | 4:46  |
| <b>9</b>  | An Silvia, D891  | 3:04  |
| <b>10</b> | Auf dem Wasser zu singen, D774   | 3:18  |
| <b>11</b> | Nachtviolen, D752  | 2:48  |
| <b>12</b> | Der Musensohn, D764  | 2:05  |
|           | Edwin Fischer, piano<br>Recorded 4th - 7th October, 1952 in EMI Abbey Road Studio 1A               |       |
| <b>13</b> | Litanei auf das Fest Allerseele, D343  | 5:35  |
|           | Die schöne Müllerin, D795  |       |
| <b>14</b> | No. 7: Ungeduld  | 2:58  |
|           | Gerald Moore, piano<br>Recorded 9th and 10th January, 1954 in EMI Abbey Road Studio 1              |       |
|           | Ludwig van Beethoven (1770-1827):  |       |
| <b>15</b> | Ah, perfido! – Concert Aria, Op. 65  | 14:18 |
|           | Fidelio, Op. 72: Act I   |       |
| <b>16</b> | Abscheulicher! Wo eilst du hin?  | 7:51  |
|           | Philharmonia Orchestra • Herbert von Karajan<br>Recorded 20th September, 1954 in Watford Town Hall |       |

Although best remembered in the operatic rôles of the Marschallin (*Der Rosenkavalier*), Countess Madeleine (*Capriccio*), Fiordiligi (*Così fan tutte*), the Countess (*Le nozze di Figaro*) and Donna Elvira (*Don Giovanni*), Elisabeth Schwarzkopf also enjoyed a highly distinguished parallel career as a *Lieder* singer, both in the concert hall and on record, a field to which she turned increasingly following her retirement from the stage. One of the greatest of Schubert *Lieder* interpreters, Schwarzkopf is heard on these recordings in her absolute prime. Her radiantly beautiful voice and prowess as an interpreter are further illustrated on this re-issue in the two Beethoven arias, neither of which she sang on stage or in the concert hall.

Producer and Audio Restoration Engineer: Mark Obert-Thorn  
Cover image: Elisabeth Schwarzkopf (Private Collection)

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