

Franz Peter
Schubert
— 1797–1828

The Complete Lieder
DEUTSCHE SCHUBERT-LIED-EDITION

Complete songs for voice and piano
Including different settings, fragments and part songs

— CONTENTS —

Track Lists	4
Schubert and His Poets: Introduction by Ulrich Eisenlohr	55
Notes on the Lieder	60
The Artists	335
Credits	355
Alphabetical List of Lieder Recorded in this Series	359

For the **complete sung texts** with English translations,
visit: www.naxos.com/schubertcompletelieder

— TRACK LISTS —

Various performers as detailed; their biographies can be found on page 335.

Note: The *Deutsch-Verzeichnis* (which contains all of Schubert's works) distinguishes between 'Bearbeitung' ('setting') and 'Fassung' ('version'): 'settings' are substantially differing compositions of a poem or text, 'versions' only slightly differing executions of the same compositions. In the track lists below, 'v.' = version, 's.' = 'setting' and 'f.' = 'fragment'.

— CD 1 —

Die schöne Müllerin, D. 795 (Wilhelm Müller)

The Fair Maid of the Mill

[1]	Das Wandern · <i>Wandering</i>	3:02
[2]	Wohin? · <i>Where to?</i>	2:38
[3]	Halt! · <i>Halt!</i>	1:40
[4]	Danksagung an den Bach · <i>Thanksgiving to the Brook</i>	2:24
[5]	Am Feierabend · <i>After the Day's Work</i>	2:44
[6]	Der Neugierige · <i>Curiosity</i>	3:56
[7]	Ungeduld · <i>Impatience</i>	2:57
[8]	Morgengruß · <i>Morning Greeting</i>	4:00
[9]	Des Müllers Blumen · <i>The Miller's Flowers</i>	3:26
[10]	Tränenregen · <i>Shower of Tears</i>	4:02
[11]	Mein! · <i>Mine!</i>	2:40
[12]	Pause · <i>Pause</i>	4:12
[13]	Mit dem grünen Lautenbande · <i>With the Lute's Green Ribbon</i>	2:06
[14]	Der Jäger · <i>The Huntsman</i>	1:25
[15]	Eifersucht und Stolz · <i>Jealousy and Pride</i>	1:40
[16]	Die liebe Farbe · <i>The Good Colour</i>	4:06
[17]	Die böse Farbe · <i>The Wicked Colour</i>	2:08
[18]	Trockne Blumen · <i>Dry Flowers</i>	3:32
[19]	Der Müller und der Bach · <i>The Miller and the Brook</i>	3:48
[20]	Des Baches Wiegenlied · <i>The Brook's Lullaby</i>	7:01

Total 63:35

Christian Elsner, tenor**Ulrich Eisenlohr, piano***For the sung texts of CD 1, visit: www.naxos.com/schubertcompletelieder/CD1*

— CD 2 —

Winterreise, D. 911 (Wilhelm Müller)*Winter Journey*

[1] Gute Nacht · <i>Good Night</i>	5:39
[2] Die Wetterfahne · <i>The Weather-Vane</i>	1:46
[3] Gefrorne Tränen · <i>Frozen Tears</i>	2:48
[4] Erstarrung · <i>Benumbed</i>	2:46
[5] Der Lindenbaum · <i>The Linden Tree</i>	4:40
[6] Wasserflut · <i>Flood</i>	4:41
[7] Auf dem Flusse · <i>On the River</i>	4:05
[8] Rückblick · <i>On Looking Back</i>	2:15
[9] Irrlicht · <i>Will-o'-the-Wisp</i>	2:48
[10] Rast · <i>Rest</i>	3:21
[11] Frühlingstraum · <i>Dream of Spring</i>	4:32
[12] Einsamkeit · <i>Loneliness</i>	2:52
[13] Die Post · <i>The Post</i>	2:26
[14] Der greise Kopf · <i>The Grey Head</i>	3:22
[15] Die Krähe · <i>The Crow</i>	1:58
[16] Letzte Hoffnung · <i>Last Hope</i>	2:09
[17] Im Dorfe · <i>In the Village</i>	3:16

[18] Der stürmische Morgen · <i>The Stormy Morning</i>	0:53
[19] Täuschung · <i>Illusion</i>	1:17
[20] Der Wegweiser · <i>The Signpost</i>	4:03
[21] Das Wirtshaus · <i>The Inn</i>	4:13
[22] Mut! · <i>Courage!</i>	1:34
[23] Die Nebensonnen · <i>The Rival Suns</i>	3:19
[24] Der Leiermann · <i>The Hurdy-Gurdy Man</i>	4:17

Total 75:24**Roman Trekel, baritone****Ulrich Eisenlohr, piano***For the sung texts of CD 2, visit: www.naxos.com/schubertcompletelieder/CD2*

— CD 3 —
Schwanengesang

- | | | |
|-----|--|------|
| [1] | Herbst, D. 945 · <i>Autumn</i> (Ludwig Rellstab) | 3:53 |
| [2] | Lebensmut, D. 937 · <i>Life's Courage</i> (Rellstab) | 2:55 |
| [3] | Auf dem Strom, D. 943 · <i>Upon the River</i> (Rellstab) | 8:55 |

Schwanengesang, D. 957

Swansong

- | | | |
|------|---|------|
| [4] | Liebesbotschaft · <i>Love Message</i> (Rellstab) | 3:16 |
| [5] | Kriegers Ahnung · <i>Warrior's Foreboding</i> (Rellstab) | 5:09 |
| [6] | Frühlingssehnsucht · <i>Longing for Spring</i> (Rellstab) | 3:54 |
| [7] | Ständchen · <i>Serenade</i> (Rellstab) | 3:41 |
| [8] | Aufenthalt · <i>Sojourn</i> (Rellstab) | 3:19 |
| [9] | In der Ferne · <i>In Distant Lands</i> (Rellstab) | 5:36 |
| [10] | Abschied · <i>Farewell</i> (Rellstab) | 4:42 |
| [11] | Der Atlas · <i>Atlas</i> (Heinrich Heine) | 2:21 |
| [12] | Ihr Bild · <i>Her Portrait</i> (Heine) | 2:32 |
| [13] | Das Fischermädchen · <i>The Fishermaiden</i> (Heine) | 2:20 |
| [14] | Die Stadt · <i>The Town</i> (Heine) | 3:06 |
| [15] | Am Meer · <i>By the Sea</i> (Heine) | 3:55 |
| [16] | Der Doppelgänger · <i>The Double</i> (Heine) | 4:07 |
| [17] | Die Taubenpost · <i>The Carrier Pigeon</i> (Johann Gabriel Seidl) | 3:53 |

Total 68:22

Michael Volle, baritone

Sjön Scott, horn ³

Ulrich Eisenlohr, piano

For the sung texts of CD 3, visit: www.naxos.com/schubertcompletelieder/CD3

— CD 4 —
Goethe-Lieder, Vol. 1

(Johann Wolfgang von Goethe)

- | | | |
|------|--|------|
| [1] | Der Fischer, D. 225 · <i>The Fisherman</i> | 2:37 |
| [2] | An den Mond (s. 1), D. 259 · <i>To the Moon</i> | 3:08 |
| [3] | An den Mond (s. 2), D. 296 · <i>To the Moon</i> | 5:06 |
| [4] | Meeres Stille, D. 216 · <i>Becalmed</i> | 2:11 |
| [5] | Geistes-Gruß, D. 142 · <i>A Spirit's Greeting</i> | 2:33 |
| [6] | Der König in Thule, D. 367 · <i>The King of Thule</i> | 2:53 |
| [7] | Heidenröslein, D. 257 · <i>Little Wild Rose</i> | 1:58 |
| [8] | Der Schatzgräber, D. 256 · <i>The Treasure-Seeker</i> | 4:07 |
| [9] | Der Gott und die Bajadere, D. 254 · <i>The God and the Bayadère</i> | 5:34 |
| [10] | Der Rattenfänger, D. 255 · <i>The Pied Piper</i> | 2:15 |
| [11] | Bundeslied, D. 258 · <i>Song of Union</i> | 3:07 |
| [12] | Harfenspieler (Wer sich der Einsamkeit ergibt) (s. 1), D. 325
<i>The Harper (He who gives himself up to solitude)</i> | 2:14 |
| [13] | Harfenspieler (Wer nie sein Brot) (s. 1), D. 480
<i>The Harper (He who ne'er ate his bread)</i> | 1:40 |

- [14] Harfenspieler (Wer nie sein Brot) (s. 2), D. 480 2:06
The Harper (He who ne'er ate his bread)

Gesänge des Harfners aus „Wilhelm Meister“, Op. 12

Songs of the Harper from 'Wilhelm Meister'

- [15] Gesang des Harfners I (Wer sich der Einsamkeit ergibt) (s. 2), D. 478 4:00
Song of the Harper (He who gives himself up to solitude)
- [16] Gesang des Harfners II (Wer nie sein Brot) (s. 3), D. 480 4:36
Song of the Harper (He who ne'er ate his bread)
- [17] Gesang des Harfners III (An die Türen will ich schleichen), D. 479 2:23
Song of the Harper (I shall creep up to their gates)
- [18] Mahomets Gesang (s. 2, f.), D. 721 · *Mahomet's Song* 1:31
- [19] Ganymed, D. 544 · *Ganymede* 4:12
- [20] An Schwager Kronos, D. 369 · *To Coachman Chronos* 2:37
- [21] Grenzen der Menschheit, D. 716 · *The Limits of Mankind* 7:20
- [22] Prometheus, D. 674 · *Prometheus* 4:56
- [23] Wandrers Nachtlied I, D. 224 · *The Wayfarer's Night Song* 1:44
- [24] Wandrers Nachtlied II, D. 768 · *The Wayfarer's Night Song* 2:33

Total 68:22

Ulf Bästlein, baritone

Stefan Laux, piano

For the sung texts of CD 4, visit: www.naxos.com/schubertcompletelieder/CD4

— CD 5 —

Goethe-Lieder, Vol. 2

(Johann Wolfgang von Goethe)

- [1] Sehnsucht (Nur wer die Sehnsucht kennt) (s. 1, v. 1), D. 310 1:50
Yearning (Only he knows what yearning is)
- [2] Rastlose Liebe, D. 138 · *Love Unceasing* 1:17
- [3] Nähe des Geliebten, D. 162 · *Closeness of the Beloved* 3:21
- [4] Die Liebe (Klärchens Lied aus „Egmont“), D. 210 1:34
Love (Klärchen's Song from 'Egmont')
- [5] Sehnsucht (Nur wer die Sehnsucht kennt) (s. 1, v. 2), D. 310 2:03
Yearning (Only he knows what yearning is)
- [6] Gretchen am Spinnrade, D. 118 · *Gretchen at the Spinning-Wheel* 3:20
- [7] Szene aus „Faust“, D. 126 · *Scene from 'Faust'* 5:33
- [8] Gretchen im Zwinger (f.), D. 564 · *Gretchen by the Ramparts* 3:19
- [9] Sehnsucht (Nur wer die Sehnsucht kennt) (s. 2), D. 359 2:30
Yearning (Only he knows what yearning is)
- [10] Suleika I (Was bedeutet die Bewegung?), D. 720 5:36
Suleika I (What means this stirring?) (Marianne von Willemer)
- [11] Suleika II (Ach, um deine feuchten Schwingen), D. 717 3:56
Suleika II (Ah, your moist wings) (Willemer)
- [12] Sehnsucht (Nur wer die Sehnsucht kennt) (s. 3), D. 481 2:10
Yearning (Only he knows what yearning is)
- [13] An Mignon, D. 161 · *To Mignon* 2:57
- [14] Mignon und der Harfner (Nur wer die Sehnsucht kennt) (s. 4), D. 877 No. 1 2:54
Mignon and the Harper (Only he knows what yearning is)

[15] Mignon I (Heiß mich nicht reden) (s. 1), D. 726 <i>Mignon I (Tell me not to speak)</i>	2:32
[16] Mignon II (So lasst mich scheinen) (s. 2), D. 727 · <i>Mignon II (So let me seem)</i>	3:04
[17] Wonne der Wehmut, D. 260 · <i>Delight in Sadness</i>	0:47
[18] Schweizerlied, D. 559 · <i>Swiss Song</i>	1:15
[19] Die Spinnerin, D. 247 · <i>The Spinning Woman</i>	2:51
[20] Die Liebende schreibt, D. 673 · <i>The Lover Writes</i>	2:16

Gesänge aus „Wilhelm Meister“, D. 877 (Nos. 2–4)

Songs from 'Wilhelm Meister'

[21] Lied der Mignon (Nur wer die Sehnsucht kennt) (s. 5), D. 877 No. 4 <i>Mignon's Song (Only he knows what yearning is)</i>	3:28
[22] Lied der Mignon (Heiß mich nicht reden) (s. 2), D. 877 No. 2 <i>Mignon's Song (Tell me not to speak)</i>	3:29
[23] Lied der Mignon (So lasst mich scheinen) (s. 3), D. 877 No. 3 <i>Mignon's Song (So let me seem)</i>	2:58
[24] Mignon (Kennst du das Land?), D. 321 · <i>Mignon (Do you know the land?)</i>	4:17

Total 69:16

Ruth Ziesak, soprano ^{1–12, 14–24}

Christian Elsner, tenor ^{7, 13, 14}

Ulrich Eisenlohr, piano

For the sung texts of CD 5, visit: www.naxos.com/schubertcompletelieder/CD5

— CD 6 —

Goethe-Lieder, Vol. 3

(Johann Wolfgang von Goethe)

[1] Wer kauft Liebesgötter?, D. 261 · <i>Who Will Buy These Love-Gods?</i>	2:35
[2] Versunken, D. 715 · <i>Lost</i>	2:03
[3] Schäfers Klagelied (v. 2), D. 121 · <i>Shepherd's Lament</i>	3:22
[4] Erlkönig, D. 328 · <i>The Erl King</i>	4:02
[5] Hoffnung (Schaff', das Tagwerk meiner Hände), D. 295 <i>Hope (Grant that the daily task my hands)</i>	2:20
[6] Auf dem See, D. 543 · <i>On the Lake</i>	3:23
[7] Mahomets Gesang (s. 1, f.), D. 549 · <i>Mahomet's Song</i>	3:11
[8] Am Flusse (s. 1), D. 160 · <i>By the Stream</i>	1:27
[9] Am Flusse (s. 2), D. 766 · <i>By the Stream</i>	1:27
[10] Johanna Sebus (f.), D. 728 · <i>Johanna Sebus</i>	2:39
[11] An die Entfernte, D. 765 · <i>To the Distant Beloved</i>	3:33
[12] Sehnsucht, D. 123 · <i>Longing</i>	3:39
[13] Geheimes, D. 719 · <i>Secret</i>	1:59
[14] Der Goldschmiedsgesell, D. 560 · <i>The Goldsmith's Apprentice</i>	2:22
[15] Liebhaber in allen Gestalten, D. 558 · <i>A Lover in All Shapes</i>	1:50
[16] Der Musensohn, D. 764 · <i>The Son of the Muses</i>	2:18
[17] Der Sänger (v. 2), D. 149 · <i>The Singer</i>	7:37
[18] Nachtgesang, D. 119 · <i>Song of the Night</i>	3:48
[19] Erster Verlust, D. 226 · <i>First Loss</i>	1:54
[20] Trost in Tränen, D. 120 · <i>Comfort in Tears</i>	4:17
[21] Jägers Abendlied (s. 1), D. 215 · <i>Huntsman's Serenade</i>	3:04

[22]	Jägers Abendlied (s. 2), D. 368 · <i>Huntsman's Serenade</i>	2:50
[23]	Tischlied, D. 234 · <i>Drinking Song</i>	2:34
[24]	Willkommen und Abschied, D. 767 · <i>Welcome and Farewell</i>	3:31

Total 71:45

Johannes Kalpers, tenor
Burkhard Kehring, piano

For the sung texts of CD 6, visit: www.naxos.com/schubertcompletelieder/CD6

— **CD 7** —
Schiller-Lieder, Vol. 1

(Friedrich Schiller)

[1]	Der Taucher (v. 2), D. 111 · <i>The Diver</i>	24:41
[2]	Punschlied, D. 253 · <i>Drinking Song</i>	1:24
[3]	Der Alpenjäger, D. 588 · <i>The Alpine Hunter</i>	5:34
[4]	Der Jüngling am Bache (s. 3, v. 2), D. 638 · <i>The Youth by the Stream</i>	5:07
[5]	Elysium, D. 584 · <i>Elysium</i>	8:21
[6]	Der Flüchtling, D. 402 · <i>The Fugitive</i>	4:44
[7]	Laura am Klavier, D. 388 · <i>Laura at the Piano</i>	5:34
[8]	Der Kampf, D. 594 · <i>The Struggle</i>	4:55
[9]	Die Entzückung an Laura (s. 1), D. 390 · <i>Enthralled by Laura</i>	4:23
[10]	Dithyrambe, D. 801 · <i>Dithyramb</i>	3:17

Total 68:01

Martin Bruns, baritone
Ulrich Eisenlohr, piano

For the sung texts of CD 7, visit: www.naxos.com/schubertcompletelieder/CD7

— **CD 8** —
Schiller-Lieder, Vol. 2
 (Friedrich Schiller)

[1]	Die Bürgschaft, D. 246 · <i>The Bond</i>	15:24
[2]	Hektors Abschied, D. 312 · <i>Hector's Farewell</i>	4:32
[3]	Amalia, D. 195 · <i>Amalia</i>	2:44
[4]	Gruppe aus dem Tartarus (s. 2), D. 583 · <i>Group from Tartarus</i>	3:05
[5]	Sehnsucht (Ach, aus dieses Tales Gründen) (s. 1), D. 52 <i>Longing (Ah, from this valley's depths)</i>	3:53
[6]	Sehnsucht (Ach, aus dieses Tales Gründen) (s. 2), D. 636 <i>Longing (Ah, from this valley's depths)</i>	4:24
[7]	Der Pilgrim, D. 794 · <i>The Pilgrim</i>	4:36
[8]	Ritter Toggenburg, D. 397 · <i>The Knight of Toggenburg</i>	7:25
[9]	Des Mädchens Klage (s. 2, v. 2), D. 191 · <i>The Maiden's Complaint</i>	4:14
[10]	Das Mädchen aus der Fremde (s. 2), D. 252 <i>The Maiden from a Foreign Land</i>	2:01
[11]	An Emma, D. 113 · <i>To Emma</i>	2:39
[12]	Die vier Weltalter, D. 391 · <i>The Four Ages of the World</i>	1:54
[13]	Hoffnung (Es reden und träumen die Menschen) (s. 1), D. 251 <i>Hope (Men talk and dream)</i>	2:07

- [14] Hoffnung (Es reden und träumen die Menschen) (s. 2), D. 637 2:55
Hope (Men talk and dream)

Regina Jakobi, mezzo-soprano
Ulrich Eisenlohr, piano

For the sung texts of CD 8, visit: www.naxos.com/schubertcompletelieder/CD8

— **CD 9** —
Schiller-Lieder, Vol. 3

(Friedrich Schiller)

- [1] Der Jüngling am Bache (s. 1), D. 30 · *The Young Man by the Brook* 3:36
 [2] Das Geheimnis (s. 1), D. 250 · *The Secret* 3:03
 [3] Leichenfantasie, D. 7 · *Funereal Fantasy* 18:52
 [4] Der Graf von Habsburg, D. 990 · *The Count von Habsburg* 1:54
 [5] Der Jüngling am Bache (s. 2), D. 192 · *The Young Man by the Brook* 3:00
 [6] Die Erwartung, D. 159 · *Expectation* 10:28
 [7] Das Geheimnis (s. 2), D. 793 · *The Secret* 5:32
 [8] Der Jüngling am Bache (s. 3, v. 1), D. 638 · *The Young Man by the Brook* 4:50

Total 51:15

Lothar Odinius, tenor
Ulrich Eisenlohr, piano

For the sung texts of CD 9, visit: www.naxos.com/schubertcompletelieder/CD9

— **CD 10** —
Schiller-Lieder, Vol. 4
 (Friedrich Schiller)

- [1] An den Frühling (s. 1), D. 283 · *To Spring* 1:35
 [2] Strophe aus „Die Götter Griechenlands“, D. 677 · *Stanza from 'The Gods of Greece'* 4:25
 [3] Des Mädchens Klage (s. 1), D. 6 · *The Maiden's Lament* 5:05
 [4] Des Mädchens Klage (s. 2, v. 1), D. 191 · *The Maiden's Lament* 3:26
 [5] Des Mädchens Klage (s. 3), D. 389 · *The Maiden's Lament* 3:39
 [6] Klage der Ceres, D. 323 · *Lament of Ceres* 16:36
 [7] Thekla (eine Geisterstimme) (s. 1), D. 73 · *Thekla (A Phantom Voice)* 3:21
 [8] Thekla (eine Geisterstimme) (s. 2, v. 1), D. 595 · *Thekla (A Phantom Voice)* 1:42
 [9] Thekla (eine Geisterstimme) (s. 2, v. 2), D. 595 · *Thekla (A Phantom Voice)* 4:59
 [10] An den Frühling (s. 2, v. 2), D. 587 · *To Spring* 2:27

Total 47:15

Maya Boog, soprano
Ulrich Eisenlohr, piano

For the sung texts of CD 10, visit: www.naxos.com/schubertcompletelieder/CD10

— CD 11 —

Mayrhofer-Lieder, Vol. 1

(Johann Baptist Mayrhofer)

[1]	Der Sieg, D. 805 · <i>The Victory</i>	2:47
[2]	Nachtviole, D. 752 · <i>Dame's Violets</i>	2:44
[3]	Fahrt zum Hades, D. 526 · <i>Journey to Hades</i>	3:58
[4]	An die Freunde, D. 654 · <i>To My Friends</i>	2:41
[5]	Aus „Heliopolis“ I, D. 753 · <i>From 'Heliopolis' I</i>	2:39
[6]	Aus „Heliopolis“ II, D. 754 · <i>From 'Heliopolis' II</i>	1:57
[7]	Liedesend, D. 473 · <i>End of a Song</i>	4:47
[8]	Zum Punsche, D. 492 · <i>On Drinking Punch</i>	1:50
[9]	Über allen Zauber Liebe, D. 682* · <i>Love Beyond Magic</i>	2:36
[10]	Der Alpenjäger, D. 524 · <i>The Huntsman of the Alps</i>	2:08
[11]	Der Hirt, D. 490 · <i>The Shepherd</i>	2:48
[12]	Rückweg, D. 476 · <i>Return Journey</i>	1:58
[13]	Trost, D. 671 · <i>Consolation</i>	2:04
[14]	Wie Ulfru fischt, D. 525 · <i>As Ulfru Was Fishing</i>	2:05
[15]	Auf der Donau, D. 553 · <i>On the Danube</i>	2:49
[16]	Der Schiffer, D. 536 · <i>The Boatman</i>	1:54
[17]	Memnon, D. 541 · <i>Memnon</i>	3:22
[18]	Fragment aus dem Aeschylus, D. 450 · <i>Fragment from Aeschylus</i>	2:07
[19]	Freiwilliges Versinken, D. 700 · <i>Voluntary Extinction</i>	3:22
[20]	Der entsühnte Orest, D. 699 · <i>Orestes Redeemed</i>	2:44
[21]	Orest auf Tauris, D. 548 · <i>Orestes on Tauris</i>	2:36
[22]	Philoktet, D. 540 · <i>Philoctetes</i>	1:55

[23]	Alte Liebe rostet nie, D. 477 · <i>Old Love Never Tarnishes</i>	2:53
[24]	Lied eines Schiffers an die Dioskuren, D. 360 · <i>A Seafarer's Song to the Dioscuri</i>	2:23
[25]	Gondelfahrer (s. 1), D. 808 · <i>The Gondolier</i>	1:42

Total 65:40

* Fragment completed by Hauptmann and Laux

Cornelius Hauptmann, bass**Stefan Laux, piano**For the sung texts of CD 11, visit: www.naxos.com/schubertcompletelieder/CD11

— CD 12 —

Mayrhofer-Lieder, Vol. 2

(Johann Baptist Mayrhofer)

[1]	Am See, D. 124 (v. 2) · <i>By the Lake</i>	5:11
[2]	Augenlied, D. 297 · <i>Song to Her Eyes</i>	2:35
[3]	Liane, D. 298 · <i>Liane</i>	2:20
[4]	Abendlied der Fürstin, D. 495 · <i>Evening Song of the Princess</i>	2:19
[5]	Sehnsucht, D. 516 · <i>Longing</i>	2:51
[6]	Schlaflied (Schlummerlied) (v. 1), D. 527 · <i>Lullaby</i>	2:17
[7]	Am Strome, D. 539 · <i>By the Stream</i>	2:22
[8]	Uraniens Flucht, D. 554 · <i>Urania's Flight</i>	18:29

[9]	Iphigenia, D. 573 (v. 2) · <i>Iphigenia</i>	2:44
[10]	Atys, D. 585 · <i>Atys</i>	3:52
[11]	Erlafsee, D. 586 · <i>Lake Erlaf</i>	3:43
[12]	Beim Winde, D. 669 · <i>In the Wind</i>	3:56
[13]	Die Sternennächte, D. 670 · <i>Starry Nights</i>	2:24
[14]	Abendstern, D. 806 · <i>Evening Star</i>	2:18
[15]	Auflösung, D. 807 · <i>Dissolution</i>	2:45

Total 60:05**Christiane Iven, soprano****Burkhard Kehring, piano***For the sung texts of CD 12, visit: www.naxos.com/schubertcompletelieder/CD12*

— CD 13 —
Schubert's Friends, Vol. 1

[1]	Schatzgräbers Begehr, D. 761 · <i>Treasure-Seeker's Desire</i> (Franz von Schober)	3:55
[2]	Jägers Liebeslied, D. 909 · <i>Huntsman's Love Song</i> (Schober)	3:52
[3]	Genügsamkeit, D. 143 · <i>Contentment</i> (Schober)	1:38
[4]	Der Strom, D. 565 · <i>The River</i> (anon.)	1:28
[5]	Grablied, D. 218 · <i>Grave Song</i> (Josef Kenner)	3:14
[6]	Der Liedler, D. 209 · <i>The Minstrel</i> (Kenner)	13:39
[7]	Ballade (Ein Fräulein schaut vom hohen Turm), D. 134 (<i>A maiden looks from a high tower</i>) (Kenner)	6:40

[8]	Der Vater mit dem Kind, D. 906 · <i>The Father with His Child</i> (Eduard von Bauernfeld)	4:36
[9]	Der Jüngling und der Tod (v. 2), D. 545 · <i>The Youth and Death</i> (Josef von Spaun)	3:57
[10]	Pax Vobiscum, D. 551 · <i>Pax Vobiscum</i> (Schober)	5:03
[11]	Schiffers Scheidelied, D. 910 · <i>The Sailor's Farewell</i> (Schober)	6:40
[12]	Pilgerweise, D. 789 · <i>Pilgrim's Song</i> (Schober)	5:41
[13]	Am Bach im Frühling, D. 361 · <i>By the Brook in Springtime</i> (Schober)	3:54
[14]	An die Musik, D. 547 · <i>To Music</i> (Schober)	2:54
[15]	An die Leier, D. 737 · <i>To the Lyre</i> (Franz von Bruchmann, after Anacreon)	4:20
[16]	Der zürnende Barde, D. 785 · <i>The Angry Bard</i> (Bruchmann)	1:45

Total 73:21**Markus Eiche, baritone****Jens Fuhr, piano***For the sung texts of CD 13, visit: www.naxos.com/schubertcompletelieder/CD13*

— CD 14 —
Schubert's Friends, Vol. 2

[1]	Der Knabe in der Wiege (v. 1), D. 579 · <i>The Baby in the Cradle</i> (Anton Ottenwale)	2:14
[2]	Vergissmeinnicht, D. 792 · <i>Forget-Me-Not</i> (Franz von Schober)	10:52
[3]	Wehmut, D. 772 · <i>Melancholy</i> (Matthäus von Collin)	2:55
[4]	Leiden der Trennung (v. 1), D. 509 · <i>Sorrows of Parting</i> (Pietro Metastasio, trans. Heinrich von Collin)	1:16
[5]	Nacht und Träume, D. 827 · <i>Night and Dreams</i> (M. von Collin)	3:37

[6]	Auf einen Kirchhof, D. 151 · <i>In a Churchyard</i> (Franz Xaver von Schlechta)	3:59
[7]	Widerschein (v. 1), D. 639 · <i>Reflection</i> (Schlechta)	3:40
[8]	Aus „Diego Manazares“: Ilmerine, D. 458 <i>Ilmerine from 'Diego Manazares'</i> (Schlechta)	0:52
[9]	Des Fräuleins Liebeslauschen, D. 698 · <i>The Lady's Serenade</i> (Schlechta)	3:52
[10]	Am See, D. 746 · <i>On the Lake</i> (Franz von Bruchmann)	1:55
[11]	Schwestergruß, D. 762 · <i>Sister's Greeting</i> (Bruchmann)	5:22
[12]	Im Haine, D. 738 · <i>In the Wood</i> (Bruchmann)	2:34
[13]	Lieb Minna, D. 222 · <i>Dear Minna</i> (Albert Stadler)	3:54
[14]	Namenstagslied, D. 695 · <i>Name-Day Song</i> (Stadler)	4:06
[15]	Trost im Liede, D. 546 · <i>Consolation in Song</i> (Schober)	2:11
[16]	Todesmusik, D. 758 · <i>Death Music</i> (Schober)	5:01
[17]	Viola, D. 786 · <i>Violet</i> (Schober)	11:51

Total 70:10**Brigitte Geller, soprano****Ulrich Eisenlohr, piano***For the sung texts of CD 14, visit: www.naxos.com/schubertcompletelieder/CD14*

— CD 15 —
Schubert's Friends, Vol. 3

[1]	Fischerweise, D. 881 · <i>Fisherman's Tale</i> (Franz Xaver von Schlechta)	2:58
[2]	Des Sängers Habe, D. 832 · <i>The Singer's Gifts</i> (Schlechta)	2:53
[3]	Totengräber-Weise, D. 869 · <i>Gravedigger's Song</i> (Schlechta)	5:44
[4]	Geheimnis, D. 491 · <i>Secret</i> (Johann Baptist Mayrhofer)	2:29
[5]	Einsamkeit, D. 620 · <i>Solitude</i> (Mayrhofer)	17:38
[6]	Nach einem Gewitter, D. 561 · <i>After a Storm</i> (Mayrhofer)	2:23
[7]	Abschied, D. 475 · <i>Farewell</i> (Mayrhofer)	4:23
[8]	Der zürnenden Diana, D. 707 · <i>To the Angry Diana</i> (Mayrhofer)	4:55
[9]	Nachtstück, D. 672 · <i>Nocturne</i> (Mayrhofer)	4:37
[10]	Herrn Josef Spaun, Assessor in Linz, D. 749 <i>To Mr Josef Spaun, Assessor in Linz</i> (Matthäus von Collin)	4:48
[11]	Der Jüngling auf dem Hügel, D. 702 · <i>The Youth on the Hill</i> (Heinrich Hüttenbrenner)	5:05
[12]	Der Zwerg, D. 771 · <i>The Dwarf</i> (M. von Collin)	5:11
[13]	Abschied, D. 578 · <i>Farewell</i> (Schubert)	2:31
[14]	Selige Welt, D. 743 · <i>Blessed World</i> (Johann Chrysostomus Senn)	0:59
[15]	Schwanengesang, D. 744 · <i>Swansong</i> (Senn)	2:48

Total 69:20**Rainer Trost, tenor****Ulrich Eisenlohr, piano***For the sung texts of CD 15, visit: www.naxos.com/schubertcompletelieder/CD15*

— CD 16 —
European Poets, Vol. 1

Songs based on poems by Ossian/James Macpherson

[1]	Ossians Lied nach dem Falle Nathos, D. 278 <i>Ossian's Song after the Death of Nathos</i> (trans. Baron Edmund 'von Harold')	1:49
[2]	Shilric und Vinvela, D. 293 · <i>Shilric and Vinvela</i> (trans. Harold)	7:47
[3]	Cronnan, D. 282 · <i>Cronnan</i> (trans. Harold)	8:41
[4]	Lodas Gespenst, D. 150 · <i>Loda's Ghost</i> (trans. Harold)	11:20
[5]	Kolmas Klage, D. 217 · <i>Colma's Lament</i> (trans. unknown)	4:47
[6]	Das Mädchen von Inistore, D. 281 · <i>The Maid of Inistore</i> (trans. Harold)	2:17

Songs based on poems by Sir Walter Scott

[7]	Ellens Gesang I, D. 837 · <i>Ellen's Song I</i> (trans. D. Adam Storck)	8:28
[8]	Ellens Gesang II, D. 838 · <i>Ellen's Song II</i> (trans. Storck)	2:54
[9]	Normans Gesang, D. 846 · <i>Norman's Song</i> (trans. Storck)	3:23
[10]	Ellens Gesang III „Ave Maria“, D. 839 <i>Ellen's Song III 'Ave Maria'</i> (trans. Storck)	5:41
[11]	Lied des gefangenen Jägers, D. 843 <i>Song of the Imprisoned Huntsman</i> (trans. Storck)	2:54
[12]	Lied der Anne Lyle, D. 830 · <i>Annot Lyle's Song</i> (Gaelic song, Eng. trans. MacDonald, reproduced Scott, Ger. trans. poss. Sophie May)	2:45
[13]	Romanze des Richard Löwenherz, D. 907 <i>Romance of Richard the Lionheart</i> (trans. K.L. Methusalem Müller)	4:57
[14]	Gesang der Norna, D. 831 · <i>Norna's Song</i> (trans. Samuel Heinrich Spiker)	4:52

Total 72:34

Ruth Ziesak, soprano ^{2, 3, 5, 6, 7, 8, 10, 12, 14}

Roman Trekel, baritone ^{1–3, 9, 11, 13}

Ulrich Eisenlohr, piano

For the sung texts of CD 16, visit: www.naxos.com/schubertcompletelieder/CD16

— CD 17 —
European Poets, Vol. 2

[1]	Edward, „Eine altschottische Ballade“ (v. 3), D. 923 <i>Edward, 'A Scottish Ballad'</i> (trans. Johann Gottfried von Herder)	5:19
[2]	Die Nacht, D. 534 · <i>The Night</i> (Ossian/James Macpherson, trans. Baron Edmund 'von Harold')	11:39
[3]	Lorma (v. 2, f.), D. 376 · <i>Lorma</i> (Ossian/Macpherson, trans. Harold)	3:04
[4]	Verklärung, D. 59 · <i>Transfiguration</i> (Alexander Pope, trans. Herder)	3:32
[5]	Der blinde Knabe, D. 833 · <i>The Blind Boy</i> (Colley Cibber, trans. Jakob Nikolaus Craigher de Jachelutta)	3:28
[6]	Der Weiberfreund, D. 271 · <i>The Inconstant</i> (Abraham Cowley, trans. Josef von Ratschky)	2:52
[7]	An Silvia, D. 891 · <i>Who is Silvia?</i> (William Shakespeare, trans. Eduard von Bauernfeld)	2:31
[8]	Trinklied, D. 888 · <i>Drinking Song</i> (Shakespeare, trans. Ferdinand Mayerhofer von Grünbühl & Bauernfeld)	1:20
[9]	Ständchen, D. 889 · <i>Serenade</i> (Shakespeare, trans. August Wilhelm von Schlegel)	3:04
[10]	Der Tod Oscars, D. 375 · <i>The Death of Oscar</i> (Ossian/Macpherson, trans. Harold)	14:23

Total 51:12

Maya Boog, soprano ^{1, 3–5, 7, 9}

Wolf Matthias Friedrich, bass-baritone ^{1, 2, 6, 8, 10}

Ulrich Eisenlohr, piano

For the sung texts of CD 17, visit: www.naxos.com/schubertcompletelieder/CD17

— CD 18 —

European Poets, Vol. 3

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| [1] | La pastorella al prato (s. 2), D. 528 · <i>The shepherdess in the meadow</i> (Carlo Goldoni) | 1:56 |
| [2] | Son fra l'onde, D. 78 · <i>I am amid the waves</i> (Pietro Metastasio) | 1:43 |
| [3] | Pensa che questo istante (v. 1), D. 76 · <i>Consider that this moment</i> (Metastasio) | 1:50 |
| [4] | Pensa che questo istante (v. 2), D. 76 · <i>Consider that this moment</i> (Metastasio) | 1:51 |
| [5] | Misero pargoletto, D. 42 · <i>Unhappy child</i> (Metastasio) | 2:02 |
| [6] | Vedi quanto adoro, D. 510 · <i>See how much I love you</i> (Metastasio) | 4:37 |

Drei Gesänge für Bassstimme mit Klavier, D. 902

Three Songs for Bass with Piano

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|-----|---|------|
| [7] | L'incanto degli occhi · <i>The Enchantment of Eyes</i> (Metastasio) | 2:34 |
| [8] | Il traditor deluso · <i>The Traitor Disappointed</i> (Metastasio) | 3:18 |
| [9] | Il modo di prender moglie · <i>The Way to Choose a Wife</i> (anon.) | 3:48 |

Vier Canzonen, D. 688

Four Canzonets

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|------|--|------|
| [10] | Non t'accostar all'urna · <i>Do not approach the urn</i> (Jacopo Vittorelli) | 2:35 |
| [11] | Guarda, che bianca luna · <i>See how bright the moon</i> (Vittorelli) | 3:24 |

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|------|--|------|
| [12] | Da quel sembiante · <i>From that form</i> (Metastasio) | 1:38 |
| [13] | Mio ben, ricordati · <i>Remember, my beloved</i> (Metastasio) | 2:18 |
| [14] | Leiden der Trennung (v. 2), D. 509 · <i>L'onda dal mar divisa</i>
<i>Sorrows of Parting</i> (Metastasio, trans. Heinrich von Collin) | 1:15 |
| [15] | Sonett I (Apollo, lebet noch dein hold Verlangen), D. 628
(<i>Apollo, s'ancor vive il bel desio</i>) · (<i>Apollo, if your tender desire still lives</i>)
(Francesco Petrarca, trans. August Wilhelm von Schlegel) | 3:05 |
| [16] | Sonett II (Allein, nachdenklich), D. 629 · (<i>Solo e pensoso</i>)
(<i>Alone, pensive</i>) (Petrarca, trans. A.W. Schlegel) | 3:07 |
| [17] | Sonett III (Nunmehr, da Himmel, Erde schweigt), D. 630
(<i>Or che 'l ciel e la terra e 'l vento tace</i>)
(<i>Now that heaven and earth are silent</i>) (Petrarca, trans. Johann Diedrich Gries) | 6:41 |
| [18] | Abendständchen: An Lina, D. 265 · <i>Evening Serenade: To Lina</i>
(Gabriele von Baumberg, after an unidentified French poem) | 2:37 |
| [19] | Die Sternennwelten, D. 307 · <i>The Star Worlds</i>
(Urban Jarnik, trans. Johann Georg Fellingner) | 3:32 |
| [20] | Der 13. Psalm (f.), D. 663 (trans. Moses Mendelssohn) | 1:48 |

Total 55:39

Maya Boog, soprano ^{1, 2, 5, 6, 10–13, 18}

Wolf Matthias Friedrich, bass-baritone ^{3, 4, 7–9, 14–17, 19, 20}

Ulrich Eisenlohr, piano

For the sung texts of CD 18, visit: www.naxos.com/schubertcompletelieder/CD18

— CD 19 —
Poets of Sensibility, Vol. 1

Songs based on poems by Friedrich Gottlieb Klopstock

[1] Dem Unendlichen, D. 291 · <i>To the Infinite One</i>	3:44
[2] Selma und Selmar, D. 286 · <i>Selma and Selmar</i>	1:18
[3] Furcht der Geliebten / An Cidli, D. 285 · <i>Fears of the Beloved / To Cidli</i>	1:55
[4] An Sie, D. 288 · <i>To Her</i>	2:51
[5] Edone, D. 445 · <i>Edone</i>	1:18
[6] Das Rosenband, D. 280 · <i>The Rose Garland</i>	1:34
[7] Vaterlandslied, D. 287 · <i>Song of the Fatherland</i>	1:40
[8] Hermann und Thusnelda, D. 322 · <i>Hermann and Thusnelda</i>	5:52
[9] Die frühen Gräber, D. 290 · <i>Early Graves</i>	1:47
[10] Die Sommernacht, D. 289 · <i>Summer Night</i>	5:00
[11] Die Gestirne, D. 444 · <i>The Constellations</i>	2:06

Songs based on poems by Friedrich von Matthisson

[12] An Laura, als sie Klopstocks Auferstehungslied sang, D. 115 <i>To Laura, when she sang Klopstock's Resurrection Song</i>	4:28
[13] Erinnerung („Totenopfer“), D. 101 · <i>Memory ('Offering for the Dead')</i>	2:20
[14] Die Betende, D. 102 · <i>Laura Praying</i>	4:10
[15] Trost: An Elisa, D. 97 · <i>Consolation: For Elisa</i>	2:24
[16] Die Sterbende, D. 186 · <i>The Dying Woman</i>	3:04
[17] Vollendung, D. 579a · <i>Fulfilment</i>	2:50
[18] Entzückung, D. 413 · <i>Rapture</i>	2:26

Total 50:45

Simone Nold, soprano ^{2, 4, 6–9, 14, 16}
Marcus Ullmann, tenor ^{2, 3, 5, 8, 10, 12, 15, 18}
Thomas E. Bauer, baritone ^{1, 11, 13, 17}
Ulrich Eisenlohr, fortepiano

For the sung texts of CD 19, visit: www.naxos.com/schubertcompletelieder/CD19

— CD 20 —
Poets of Sensibility, Vol. 2

Songs based on poems by Friedrich von Matthisson

[1] Stimme der Liebe (s. 1), D. 187 · <i>The Voice of Love</i>	2:37
[2] Andenken, D. 99 · <i>Remembrance</i>	1:47
[3] Erinnerungen (Am Seegestad), D. 98 · <i>Memories (By the lake shore)</i>	4:05
[4] Der Geistertanz (s. 1, f.), D. 15 · <i>Dance of Spirits</i>	1:08
[5] Stimme der Liebe (s. 2), D. 418 · <i>The Voice of Love</i>	2:17
[6] Lied aus der Ferne, D. 107 · <i>Song from Afar</i>	3:11
[7] Geist der Liebe, D. 414 · <i>Spirit of Love</i>	2:21
[8] Der Geistertanz (s. 2, f.), D. 15a · <i>Dance of Spirits</i>	2:13
[9] Lied der Liebe, D. 109 · <i>Song of Love</i>	2:51
[10] Geisternähe, D. 100 · <i>Nearness of Spirits</i>	3:29
[11] Der Abend, D. 108 · <i>Evening</i>	2:52
[12] Der Geistertanz (s. 3), D. 116 · <i>Dance of Spirits</i>	1:47
[13] Lebenslied, D. 508 · <i>Song of Life</i>	1:38
[14] Romanze, D. 114 · <i>Romance</i>	5:42
[15] Die Erde, D. 579b · <i>The Earth</i>	2:36

[16]	Skolie, D. 507 · <i>Drinking Song</i>	0:57
[17]	Naturgenuss (s. 1), D. 188 · <i>Enjoyment of Nature</i>	2:15
[18]	Die Schatten, D. 50 · <i>The Shades</i>	2:26
[19]	Totenkranz für ein Kind, D. 275 · <i>Wreath for a Child</i>	1:24
[20]	Klage, D. 415 · <i>Lament</i>	2:30
[21]	Julius an Theone, D. 419 · <i>Julius to Theone</i>	3:19
[22]	Adelaide, D. 95 · <i>Adelaide</i>	2:56

Total 56:20

Simone Nold, soprano^{1, 7, 11, 15, 17, 19}Marcus Ullmann, tenor^{3, 6, 9, 18, 21, 22}Thomas E. Bauer, baritone^{2, 4, 5, 8, 10, 12–14, 16, 20}

Ulrich Eisenlohr, fortepiano

For the sung texts of CD 20, visit: www.naxos.com/schubertcompletelieder/CD20

— CD 21 —

Poets of Sensibility, Vol. 3

[1]	Der Tod und das Mädchen, D. 531 · <i>Death and the Maiden</i> (Matthias Claudius)	2:22
[2]	Der Leidende (v. 3), D. 432 · <i>The Sufferer</i> (anon.)	1:48
[3]	Totengräberlied, D. 44 · <i>Grave-digger's Song</i> (Ludwig Christoph Heinrich Hölty)	2:03
[4]	Lied / Die Mutter Erde, D. 788 · <i>Song / Mother Earth</i> (Friedrich Leopold, Graf zu Stolberg-Stolberg)	3:50
[5]	Der Leidende (v. 2), D. 432 · <i>The Sufferer</i> (anon.)	1:44

[6]	Die Nonne, D. 208 · <i>The Nun</i> (Hölty)	8:25
[7]	Täglich zu singen, D. 533 · <i>To sing daily</i> (Claudius)	1:38
[8]	Klage (Trauer umfließt mein Leben), D. 371 <i>Lament (Sadness encompasses my life)</i> (anon.)	2:49
[9]	Stimme der Liebe, D. 412 · <i>Voice of Love</i> (Stolberg)	1:54
[10]	Seufzer, D. 198 · <i>The Sigh</i> (Hölty, rev. Johann Heinrich Voss)	1:09
[11]	An eine Quelle, D. 530 · <i>To a Spring</i> (Claudius)	1:52
[12]	An die Apfelbäume, wo ich Julien erblickte, D. 197 <i>To the apple-trees where I saw Julia</i> (Hölty)	2:38
[13]	Die frühe Liebe, D. 430 · <i>Early Love</i> (Hölty, rev. Voss)	2:04
[14]	An den Mond (Geuss, lieber Mond), D. 193 <i>To the Moon (Pour, dear Moon)</i> (Hölty)	3:06
[15]	Abendlied, D. 499 · <i>Evening Song</i> (Claudius)	2:53
[16]	Klage (Dein Silber schien), D. 436 · <i>Lament (Your silver shone)</i> (Hölty)	1:41
[17]	Auf den Tod einer Nachtigall (s. 1, f.), D. 201 <i>On the Death of a Nightingale</i> (Hölty, rev. Voss)	1:08
[18]	Auf den Tod einer Nachtigall (s. 2), D. 399 <i>On the Death of a Nightingale</i> (Hölty, rev. Voss)	4:28
[19]	Auf dem Wasser zu singen, D. 774 · <i>To be sung on the water</i> (Stolberg)	3:55
[20]	Lied in der Abwesenheit (f.), D. 416 · <i>Song in Absence</i> (Stolberg)	1:43
[21]	Der Liebende, D. 207 · <i>The Lover</i> (Hölty)	1:41
[22]	Minnelied, D. 429 · <i>Love Song</i> (Hölty, rev. Voss)	1:54
[23]	Der Traum, D. 213 · <i>The Dream</i> (Hölty)	2:03
[24]	Seligkeit, D. 433 · <i>Happiness</i> (Hölty, rev. Voss)	2:12

Total 60:59

Wolfgang Holzmair, baritone

Ulrich Eisenlohr, fortepiano

For the sung texts of CD 21, visit: www.naxos.com/schubertcompletelieder/CD21

— CD 22 —

Poets of Sensibility, Vol. 4

[1]	Zufriedenheit, D. 501 (s. 2) · <i>Contentment</i> (Matthias Claudius)	2:32
[2]	Das Lied vom Reifen, D. 532 · <i>The Song of the Frost</i> (Claudius)	1:57
[3]	An die Natur, D. 372 · <i>To Nature</i> (Friedrich Leopold, Graf zu Stolberg-Stolberg)	2:03
[4]	Morgenlied, D. 266 · <i>Morning Song</i> (Stolberg)	3:03
[5]	Blumenlied, D. 431 · <i>Flower Song</i> (Ludwig Christoph Heinrich Hölty)	1:42
[6]	Pflicht und Liebe (f.), D. 467 · <i>Duty and Love</i> (Friedrich Wilhelm Gotter)	2:59
[7]	Erntelied, D. 434 · <i>Harvest Song</i> (Hölty)	1:47
[8]	Zufriedenheit (s. 1), D. 362 · <i>Contentment</i> (Claudius)	2:09
[9]	Mai lied, D. 503 · <i>May Song</i> (Hölty, rev. Johann Heinrich Voss)	2:07
[10]	Die Mainacht, D. 194 · <i>The May Night</i> (Hölty)	2:47
[11]	Am ersten Maimorgen, D. 344 · <i>The First Morning of May</i> (Claudius)	2:16
[12]	An die Nachtigall, D. 497 · <i>To the Nightingale</i> (Claudius)	1:25
[13]	Daphne am Bach, D. 411 · <i>Daphne at the Brook</i> (Stolberg)	2:57
[14]	Frühlingslied, D. 398 · <i>Spring Song</i> (Hölty)	1:24
[15]	Phidile, D. 500 · <i>Phidile</i> (Claudius)	4:39
[16]	Die Knabenzeit, D. 400 · <i>Boyhood Song</i> (Hölty, rev. Voss)	2:10
[17]	An den Mond (Was schauest du so hell), D. 468	2:54
	<i>To the Moon (Why do you look so bright)</i> (Hölty)	

[18]	An die Nachtigall, D. 196 · <i>To the Nightingale</i> (Hölty, rev. Voss)	2:10
[19]	Klage um Ali Bey (s. 2), D. 496a · <i>Lament for Ali Bey</i> (Claudius)	2:58
[20]	Abendlied, D. 276 · <i>Evening Song</i> (Stolberg)	4:54
[21]	Winterlied, D. 401 · <i>Winter Song</i> (Hölty)	2:12
[22]	Am Grabe Anselmos (v. 2), D. 504 · <i>By Anselm's Grave</i> (Claudius)	3:28
[23]	Die Laube, D. 214 · <i>The Arbour</i> (Hölty)	2:38
[24]	Wiegenlied, D. 498 · <i>Cradle Song</i> (anon.)	3:16

Total 62:27

Birgid Steinberger, soprano 2, 4, 6, 9, 12, 13, 15, 17, 18, 20, 22, 24

Wolfgang Holzmair, baritone 1, 3, 5, 7, 8, 10, 11, 14, 16, 19, 21, 23

Ulrich Eisenlohr, fortepiano

For the sung texts of CD 22, visit: www.naxos.com/schubertcompletelieder/CD22

— CD 23 —

Poets of Sensibility, Vol. 5

Songs based on poems by Ludwig Theobul Kosegarten

[1]	Geist der Liebe, D. 233 · <i>Spirit of Love</i>	2:18
[2]	Das Finden, D. 219 · <i>The Find</i>	2:54
[3]	Alles um Liebe, D. 241 · <i>All for Love</i>	2:24
[4]	Huldigung, D. 240 · <i>Homage</i>	2:15
[5]	Die Erscheinung, D. 229 · <i>The Apparition</i>	2:55
[6]	Die Täuschung, D. 230 · <i>Illusion</i>	2:04

[7]	Der Abend, D. 221 · <i>Evening</i>	3:53
[8]	Die Mondnacht, D. 238 · <i>The Moonlit Night</i>	2:41
[9]	Nachtgesang, D. 314 · <i>Night Song</i>	2:44
[10]	Abends unter der Linde (s. 1), D. 235 · <i>Evening under the Linden</i>	3:07
[11]	Das Sehnen, D. 231 · <i>Longing</i>	2:21
[12]	Luisens Antwort, D. 319 · <i>Luisa's Answer</i>	2:50
[13]	Abends unter der Linde (s. 2), D. 237 · <i>Evening under the Linden</i>	3:23
[14]	An Rosa I, D. 315 · <i>To Rosa I</i>	0:49
[15]	An Rosa II, D. 316 · <i>To Rosa II</i>	4:01
[16]	An die untergehende Sonne, D. 457 · <i>To the Setting Sun</i>	6:23
[17]	Die Sterne, D. 313 · <i>The Stars</i>	2:45
[18]	Idens Nachtgesang, D. 227 · <i>Ida's Song to the Night</i>	2:14
[19]	Von Ida, D. 228 · <i>Ida</i>	1:32
[20]	Idens Schwanenlied, D. 317 · <i>Ida's Swansong</i>	3:18
[21]	Schwangesang, D. 318 · <i>Swansong</i>	4:14

Total 61:04

Lydia Teuscher, soprano ^{3, 6, 8, 12, 13, 16, 18, 20}

Marcus Ullmann, tenor ^{1, 2, 4, 5, 7, 10, 14, 15, 17}

Thomas E. Bauer, baritone ^{9, 11, 21}

Ulrich Eisenlohr, fortepiano

For the sung texts of CD 23, visit: www.naxos.com/schubertcompletelieder/CD23

— **CD 24** —
Poets of Sensibility, Vol. 6

Songs based on poems by Johann Gaudenz von Salis-Seewis

[1]	Der Jüngling an der Quelle, D. 300 · <i>The Youth by the Stream</i>	1:40
[2]	Der Herbstabend, D. 405 · <i>The Autumn Evening</i>	2:33
[3]	Der Entfernten, D. 350 · <i>To the Distant Beloved</i>	2:23
[4]	Lied „Ins stille Land“ (v. 1), D. 403 · <i>Into the Peaceful Land</i>	1:04
[5]	Lied „Ins stille Land“ (v. 4), D. 403 · <i>Into the Peaceful Land</i>	1:37
[6]	Fischerlied (s. 1), D. 351 · <i>Fisherman's Song</i>	2:07
[7]	Pflügerlied, D. 392 · <i>Ploughman's Song</i>	2:14
[8]	Fischerlied (s. 2), D. 562 · <i>Fisherman's Song</i>	2:45
[9]	Herbstlied, D. 502 · <i>Autumn Song</i>	1:40
[10]	An die Harmonie, D. 394 · <i>To Harmony</i>	3:44
[11]	Die Einsiedelei (s. 1), D. 393 · <i>The Hermitage</i>	2:30
[12]	Die Herbstnacht, D. 404 · <i>Autumn Night</i>	2:26
[13]	Abschied von der Harfe, D. 406 · <i>Farewell to the Harp</i>	2:02
[14]	Die Einsiedelei (s. 2), D. 563 · <i>The Hermitage</i>	2:09

[15]	Freude der Kinderjahre, D. 455 · <i>Joy of Childhood</i> (Friedrich von Köpken)	2:23
[16]	Das Bild, D. 155 · <i>The Vision</i> (anon.)	2:49
[17]	Heimliches Lieben, D. 922 · <i>Secret Love</i> (Karoline Louise von Klenke)	4:18

Songs based on poems of Johann Peter Uz

Lieder nach Johann Peter Uz

[18]	Gott im Frühlinge, D. 448 · <i>God in Springtime</i>	1:57
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[19]	An den Schlaf, D. 447 · <i>To Sleep</i> (unknown, poss. Uz)	1:10
[20]	Der gute Hirt, D. 449 · <i>The Good Shepherd</i>	3:05
[21]	Die Nacht, D. 358 · <i>The Night</i>	3:36
[22]	An Chloen (f.), D. 363 · <i>To Chloe</i>	2:38
[23]	Die Liebesgötter, D. 446 · <i>The Gods of Love</i>	3:05

Total 55:54**Jan Kobow, tenor****Ulrich Eisenlohr, fortepiano***For the sung texts of CD 24, visit: www.naxos.com/schubertcompletelieder/CD24***— CD 25 —****‘Sturm und Drang’ Poets**

[1]	Edward, „Eine altschottische Ballade“ (v. 2), D. 923 <i>Edward, ‘An Old Scottish Ballad’</i> (trans. Johann Gottfried von Herder)	6:05
[2]	In der Mitternacht, D. 464 · <i>At Midnight</i> (Johann Georg Jacobi)	4:07
[3]	Trauer der Liebe, D. 465 · <i>Love’s Lament</i> (Jacobi)	2:24
[4]	An Chloen, D. 462 · <i>To Chloe</i> (Jacobi)	1:50
[5]	Hochzeit-Lied, D. 463 · <i>Wedding Song</i> (Jacobi)	2:30
[6]	Am Tage Aller Seelen, D. 343 · <i>All Souls’ Day</i> (Jacobi)	4:10
[7]	Die Perle, D. 466 · <i>The Pearl</i> (Jacobi)	3:10
[8]	Hagars Klage, by Johann Rudolf Zumsteeg · <i>Hagar’s Lament</i> (Clemens August Schücking)	10:56

[9]	Lied des Orpheus, als er in die Hölle ging, D. 474 <i>Orpheus’ Song, as He Descended into the Underworld</i> (Jacobi)	4:29
[10]	Hagars Klage, D. 5 · <i>Hagar’s Lament</i> (Schücking)	15:15
[11]	An mein Klavier, D. 342 · <i>To My Piano</i> (Christian Friedrich Daniel Schubart)	3:10
[12]	Grablied auf einen Soldaten, D. 454 · <i>Epitaph for a Soldier</i> (Schubart)	4:08
[13]	Lilla an die Morgenröte, D. 273 · <i>Lilla to the Dawn</i> (anon.)	1:22
[14]	Lorma (s. 1, f.), D. 327 · <i>Lorma</i> (Ossian/Macpherson, trans. Baron Edmund von Harold)	2:59
[15]	Lied (Es ist so angenehm), D. 284 · <i>Song (It is so pleasant)</i> (anon., poss. Caroline von Wolzogen)	1:29
[16]	An den Tod, D. 518 · <i>To the Death</i> (Schubart)	2:37
[17]	Die Forelle (v. 4), D. 550 · <i>The Trout</i> (Schubart)	2:10

Total 72:50**Caroline Melzer, soprano** ^{1, 3, 5, 7, 8, 10, 11, 13–15, 17}**Konstantin Wolff, bass-baritone** ^{1, 2, 4, 6, 9, 12, 16}**Ulrich Eisenlohr, piano***For the sung texts of CD 25, visit: www.naxos.com/schubertcompletelieder/CD25***— CD 26 —****Various Poets**

[1]	Als ich sie erröten sah, D. 153 · <i>When I saw her blush</i> (Bernhard Ambros Ehrlich)	2:25
[2]	Minona, D. 152 · <i>Minona</i> (Friedrich Anton Franz Bertrand)	10:13

[3]	Der Wachtelschlag, D. 742 · <i>The Song of the Quail</i> (Samuel Friedrich Sauter)	2:00
[4]	Tischlerlied, D. 274 · <i>Carpenter's Song</i> (anon.)	1:27
[5]	Adelwold und Emma, D. 211 (Bertrand)	25:55
[6]	Morgenlied, D. 381 · <i>Morning Song</i> (anon.)	1:43
[7]	Abendlied, D. 382 · <i>Evening Song</i> (anon.)	2:58
[8]	Trost, D. 523 · <i>Consolation</i> (anon.)	3:36
[9]	Der Vaternörder, D. 10 · <i>The Patricide</i> (Gottlieb Conrad Pfeffel)	5:54

Total 56:11**Ferdinand von Bothmer, tenor****Ulrich Eisenlohr, piano***For the sung texts of CD 26, visit: www.naxos.com/schubertcompletelieder/CD26*

— CD 27 —

North German Poets

Nine songs based on poems by Ernst Schulze

[1]	Auf der Bruck, D. 853 · <i>At Bruck</i> (<i>On the Bridge</i>)	3:30
[2]	An mein Herz, D. 860 · <i>To My Heart</i>	3:36
[3]	Tiefes Leid („Im Jänner 1817“), D. 876 · <i>Deep Sorrow</i> (“ <i>In January 1817</i> ”)	4:29
[4]	Im Walde, D. 834 · <i>In the Forest</i>	5:07
[5]	Der liebliche Stern, D. 861 · <i>The Lovely Star</i>	2:58
[6]	Um Mitternacht, D. 862 · <i>At Midnight</i>	5:41
[7]	Lebensmut, D. 883 · <i>Courage</i>	4:48

[8]	Im Frühling, D. 882 · <i>In Spring</i>	4:36
[9]	Über Wildemann, D. 884 · <i>Above Wildemann</i>	2:00
[10]	Klaglied, D. 23 · <i>Lament</i> (Johann Friedrich Rochlitz)	1:19
[11]	An die Laute, D. 905 · <i>To the Lute</i> (Rochlitz)	1:42
[12]	Alinde, D. 904 · <i>Alinde</i> (Rochlitz)	4:09
[13]	An die Sonne, D. 272 · <i>To the Sun</i> (Christoph August Tiedge)	2:11
[14]	Lied (Mutter geht durch ihre Kammern), D. 373 <i>Song</i> (<i>Mother goes through her rooms</i>) (Friedrich Heinrich Karl, Baron de la Motte Fouqué)	1:58
[15]	Der Schäfer und der Reiter, D. 517 · <i>The Shepherd and the Horseman</i> (Fouqué)	3:10
[16]	Don Gayseros, D. 93 · <i>Don Gayseros</i> (Fouqué)	10:43
[17]	Der Einsame, D. 800 · <i>The Recluse</i> (Karl Gottlieb Lappe)	4:11
[18]	Im Abendrot, D. 799 · <i>Sunset Glow</i> (Lappe)	3:45
[19]	Der Wanderer, D. 489 · <i>The Wanderer</i> (Georg Philipp Schmidt von Lübeck)	4:58

Total 74:52**Hanno Müller-Brachmann, bass-baritone****Ulrich Eisenlohr, piano***For the sung texts of CD 27, visit: www.naxos.com/schubertcompletelieder/CD27*

— CD 28 —
Romantic Poets, Vol. 1

[1] Die junge Nonne, D. 828 · <i>The Young Nun</i> (Jakob Nikolaus Craigher de Jachelutta)	4:45
[2] Die Liebe hat gelogen, D. 751 · <i>Love has deceived me</i> (August, Graf von Platen-Hallermünde)	2:28
[3] Frühlingsglaube, D. 686 · <i>Spring Faith</i> (Johann Ludwig Uhland)	3:35
[4] Morgenlied, D. 685 · <i>Morning Song</i> (Zacharias Werner)	3:41

Eleven songs from the cycle 'Abendröte' by Karl Wilhelm Friedrich von Schlegel

[5] Abendröte, D. 690 · <i>Sunset</i>	3:40
[6] Der Schmetterling, D. 633 · <i>The Butterfly</i>	1:25
[7] Das Mädchen, D. 652 · <i>The Girl</i>	1:57
[8] Der Knabe, D. 692 · <i>The Boy</i>	2:01
[9] Die Rose, D. 745 · <i>The Rose</i>	3:05
[10] Der Wanderer, D. 649 · <i>The Wanderer</i>	2:25
[11] Die Berge, D. 634 · <i>The Mountains</i>	2:04
[12] Der Fluss, D. 693 · <i>The River</i>	4:48
[13] Die Vögel, D. 691 · <i>The Birds</i>	1:04
[14] Die Sterne, D. 684 · <i>The Stars</i>	3:54
[15] Die Gebüsche, D. 646 · <i>The Bushes</i>	3:08

Vier Lieder, Op. 59

Four Songs

[16] Du liebst mich nicht, D. 756 · <i>You love me not</i> (Platen-Hallermünde)	3:22
[17] Dass sie hier gewesen, D. 775 · <i>She has been here</i> (Friedrich Rückert)	3:27
[18] Du bist die Ruh, D. 776 · <i>You are rest</i> (Rückert)	3:58

[19] Lachen und Weinen, D. 777 · <i>Laughing and crying</i> (Rückert)	1:39
[20] Ariette (Der Vollmond strahlt) (aus „Rosamunde“), D. 797/3b <i>Ariette (The full moon shines) (from 'Rosamunde')</i> (Helmina von Chézy)	3:32

Total 59:58

Julia Borchert, soprano

Ulrich Eisenlohr, piano

For the sung texts of CD 28, visit: www.naxos.com/schubertcompletelieder/CD28

— CD 29 —
Romantic Poets, Vol. 2

Nine songs based on poems by Theodor Körner

[1] Auf der Riesenkoppe, D. 611 · <i>On the Riesenkoppe</i>	4:06
[2] Sehnsucht der Liebe, D. 180 · <i>Love's Longing</i>	5:00
[3] Sängers Morgenlied (s. 1), D. 163 · <i>The Bard's Morning Song</i>	1:38
[4] Sängers Morgenlied (s. 2), D. 165 · <i>The Bard's Morning Song</i>	3:52
[5] Liebeständelei, D. 206 · <i>Flirtation</i>	2:32
[6] Wiegenlied, D. 304 · <i>Cradle Song</i>	2:59
[7] Das war ich, D. 174 · <i>It was I</i>	3:09
[8] Liebesrausch, D. 179 · <i>Love's Intoxication</i>	4:13
[9] Das gestörte Glück, D. 309 · <i>Luck Ruined</i>	3:26
[10] Lied des Florio, D. 857 No. 2 · <i>Florio's Song</i> (Christian Wilhelm von Schütz)	3:12
[11] Hänflings Liebeswerbung, D. 552 · <i>The Linnet's Wooing</i> (Johann Friedrich Kind)	1:56

[12]	Hippolits Lied, D. 890 · <i>The Song of Hippolytus</i> (Georg Friedrich von Gerstenberg)	2:38
[13]	Sei mir gegrüßt!, D. 741 · <i>I Greet You!</i> (Friedrich Rückert)	4:29
[14]	Das Heimweh, D. 456 · <i>Longing for Home</i> (Karl Gottfried Theodor Winkler, alias Theodor Hell)	2:45
[15]	Der blinde Knabe (Variation, poss. by J.M. Vogl), D. 833 · <i>The Blind Boy</i> (Colley Cibber, trans. Jakob Nikolaus Craigher de Jachelutta)	3:41
[16]	Sprache der Liebe, D. 410 · <i>The Language of Love</i> (August Wilhelm von Schlegel)	1:48
[17]	Die gefangenen Sänger, D. 712 · <i>The Caged Songbirds</i> (A.W. Schlegel)	5:07
[18]	Wiedersehn, D. 855 · <i>Reunion</i> (A.W. Schlegel)	4:03
[19]	Abendlied für die Entfernte, D. 856 · <i>Evening Song for the Distant Beloved</i> (A.W. Schlegel)	7:53

Total 68:27

Markus Schäfer, tenor
Ulrich Eisenlohr, piano

For the sung texts of CD 29, visit: www.naxos.com/schubertcompletelieder/CD29

— CD 30 —
 Romantic Poets, Vol. 3

[1]	Lied der Delphine, D. 857 No. 1 · <i>Delphine's Song</i> (Christian Wilhelm von Schütz)	4:23
[2]	Der Blumenbrief, D. 622 · <i>The Message of Flowers</i> (Aloys Wilhelm Schreiber)	2:16
[3]	An den Mond in einer Herbstnacht, D. 614 <i>To the Moon on an Autumn Night</i> (Schreiber)	7:14

Six songs based on poems by Novalis, alias Friedrich von Hardenberg

[4]	Geistliches Lied „Marie“ (Ich sehe dich in tausend Bildern), D. 658 <i>Spiritual Song 'Marie' (I see you in a thousand pictures)</i>	1:23
[5]	Hymne: Wenige wissen das Geheimnis der Liebe, D. 659 <i>Hymn: Few know love's secret</i>	7:58
[6]	Geistliches Lied (Wenn ich ihn nur habe), D. 660 <i>Spiritual Song (If I only have him)</i>	4:11
[7]	Geistliches Lied (Wenn alle untreu werden), D. 661 <i>Spiritual Song (If all should be false)</i>	4:31
[8]	Geistliches Lied (Ich sag' es jedem), D. 662 · <i>Spiritual Song (I say to all)</i>	2:11
[9]	Nachthymne, D. 687 · <i>Night Hymn</i>	5:52
[10]	Blanka – Das Mädchen, D. 631 · <i>Blanka – The Maiden</i> (Karl Wilhelm Friedrich von Schlegel)	2:08
[11]	Vom Mitleiden Mariä, D. 632 · <i>Mary's Compassion</i> (Friedrich Spee, ed. F. Schlegel)	4:21
[12]	Die verfehltete Stunde, D. 409 · <i>The Hour that Failed</i> (August Wilhelm von Schlegel)	5:05
[13]	Lob der Tränen, D. 711 · <i>Praise of Tears</i> (A.W. Schlegel)	4:46
[14]	Der Hirt auf dem Felsen, D. 965 · <i>The Shepherd on the Rock</i> (Wilhelm Müller & Karl August Varnhagen von Ense)	11:38

Total 68:00

Sibylla Rubens, soprano
Nikolaus Friedrich, clarinet ¹⁴
Ulrich Eisenlohr, piano

For the sung texts of CD 30, visit: www.naxos.com/schubertcompletelieder/CD30

— CD 31 —
Romantic Poets, Vol. 4

[1]	Amphiaraos, D. 166 · <i>Amphiaraos</i> (Theodor Körner)	5:51
[2]	Gebet während der Schlacht, D. 171 · <i>Prayer during Battle</i> (Körner)	3:20
[3]	Die Wallfahrt, D. 778a · <i>The Pilgrimage</i> (Friedrich Rückert)	1:17
[4]	Das Abendrot, D. 627 · <i>The Glow of Sunset</i> (Aloys Wilhelm Schreiber)	4:39
[5]	Greisengesang, D. 778 · <i>A Song of Old Age</i> (Rückert)	5:01
[6]	Ihr Grab, D. 736 · <i>Her Grave</i> (Karl August Engelhardt)	3:11
[7]	Totengräbers Heimweh, D. 842 · <i>Gravedigger's Longing</i> (Jakob Nikolaus Craigher de Jachelutta)	6:13
[8]	Im Walde / Waldesnacht, D. 708 · <i>In the Forest / Forest Night</i> (Karl Wilhelm Friedrich von Schlegel)	6:16
[9]	Der Schiffer, D. 694 · <i>The Boatman</i> (F. Schlegel)	3:26
[10]	Fülle der Liebe, D. 854 · <i>Unbounded Love</i> (F. Schlegel)	5:06
[11]	Lebensmelodien, D. 395 · <i>Melodies of Life</i> (August Wilhelm von Schlegel)	2:54
[12]	Das Marienbild, D. 623 · <i>The Madonna</i> (Schreiber)	3:52
[13]	Die drei Sänger (f.), D. 329 · <i>The Three Singers</i> (Friedrich Bobrik)	5:18
[14]	Grablied für die Mutter, D. 616 · <i>A Mother's Funeral Song</i> (anon.)	2:24

Total 58:47

Florian Boesch, baritone
Burkhard Kehring, piano

For the sung texts of CD 31, visit: www.naxos.com/schubertcompletelieder/CD31

— CD 32 —
Austrian Contemporaries, Vol. 1

Eight songs based on poems by Karl Gottfried, Ritter von Leitner

[1]	Drang in die Ferne, D. 770 · <i>The Urge to Roam</i>	2:52
[2]	Des Fischers Liebesglück, D. 933 · <i>The Fisherman's Happy Love</i>	6:36
[3]	Die Sterne, D. 939 · <i>The Stars</i>	2:54
[4]	Der Kreuzzug, D. 932 · <i>The Crusade</i>	3:04
[5]	Das Weinen, D. 926 · <i>Weeping</i>	4:30
[6]	Der Wallensteiner Lanzknecht beim Trunk, D. 931 <i>Wallenstein's Lancer Raises His Glass</i>	2:34
[7]	Vor meiner Wiege, D. 927 · <i>At My Cradle</i>	4:23
[8]	Der Winterabend, D. 938 · <i>The Winter Evening</i>	6:03

Eight songs based on poems by Johann Gabriel Seidl

[9]	Am Fenster, D. 878 · <i>At the Window</i>	4:09
[10]	Der Wanderer an den Mond, D. 870 · <i>The Wanderer Addresses the Moon</i>	2:22
[11]	Das Züenglöcklein, D. 871 · <i>The Passing Bell</i>	3:52
[12]	Sehnsucht, D. 879 · <i>Longing</i>	2:46
[13]	Im Freien, D. 880 · <i>In the Open</i>	4:53
[14]	Bei dir allein (aus „Vier Refrainlieder“), D. 866 No. 2 <i>With you alone (from 'Four Refrain Songs')</i>	2:01
[15]	Irdisches Glück (aus „Vier Refrainlieder“), D. 866 No. 4 <i>Earthly Happiness (from 'Four Refrain Songs')</i>	4:31
[16]	Wiegenlied, D. 867 · <i>Cradle Song</i>	5:16

Total 62:39

Christoph Genz, tenor
Wolfram Rieger, piano

For the sung texts of CD 32, visit: www.naxos.com/schubertcompletelieder/CD32

— CD 33 — Austrian Contemporaries, Vol. 2

[1] Der Unglückliche, D. 713 · <i>The Unhappy One</i> (Karoline Pichler)	6:08
[2] Widerspruch (v. 2), D. 865 · <i>Contradiction</i> (Johann Gabriel Seidl)	2:14
[3] Glaube, Hoffnung und Liebe, D. 955 · <i>Faith, Hope and Love</i> (Christoph Kuffner)	4:46
[4] Frohsinn, D. 520 · <i>Joy</i> (Ignaz Franz Castelli)	2:17
[5] Die abgeblühte Linde, D. 514 · <i>The Faded Lime Tree</i> (Ludwig von Széchenyi)	3:37
[6] Der Flug der Zeit, D. 515 · <i>The Flight of Time</i> (Széchenyi)	1:31
[7] Das Heimweh, D. 851 · <i>Homesickness</i> (Johann Ladislaus Pyrker)	6:48
[8] Die Allmacht, D. 852 · <i>Omnipotence</i> (Pyrker)	5:12
[9] Labetrunk der Liebe, D. 302 · <i>Refreshing Drink of Love</i> (Josef Ludwig Stoll)	2:41
[10] An die Geliebte, D. 303 · <i>To the Beloved</i> (Stoll)	1:47
[11] Vergebliche Liebe, D. 177 · <i>Love in Vain</i> (Josef Karl Bernard)	2:03
[12] Die Sterne, D. 176 · <i>The Stars</i> (Johann Georg Fellingner)	3:00
[13] Die erste Liebe, D. 182 · <i>First Love</i> (Fellinger)	2:47
[14] Lob des Tokayers, D. 248 · <i>In Praise of Tokay</i> (Gabriele von Baumberg)	2:48
[15] Der Zufriedene, D. 320 · <i>The Contented Man</i> (Christian Ludwig Reissig)	2:07
[16] Der Sänger am Felsen, D. 482 · <i>The Singer on the Rock</i> (Pichler)	3:00
[17] Lied (Ferne von der großen Stadt), D. 483 · <i>Song (Far from the Great City)</i> (Pichler)	3:06
[18] Skolie, D. 306 · <i>Drinking Song</i> (Johann Ludwig von Deinhardstein)	1:04

[19] Die Befreier Europas in Paris, D. 104 · <i>The Liberators of Europe in Paris</i> (Johann Christian Mikan)	4:01
[20] Abschied, D. 829 · <i>Farewell</i> (Adolf von Pratobevera)	2:18
[21] Die Fröhlichkeit, D. 262 · <i>Joyfulness</i> (Martin Josef Prandstetter)	1:45

Total 65:00

Detlef Roth, baritone
Ulrich Eisenlohr, piano

For the sung texts of CD 33, visit: www.naxos.com/schubertcompletelieder/CD33

— CD 34 — Austrian Contemporaries, Vol. 3

[1] Himmelsfunken, D. 651 · <i>Flashes of Heaven</i> (Johann Petrus Silbert)	3:01
[2] Der Mondabend, D. 141 · <i>Moonlit Evening</i> (Johann Gottfried Kumpf, alias Ermin)	2:46
[3] Bertas Lied in der Nacht, D. 653 · <i>Bertha's Lullaby</i> (Franz Seraphicus Grillparzer)	4:07
[4] Cora an die Sonne, D. 263 · <i>Cora to the Sun</i> (Gabriele von Baumberg)	2:09
[5] Mein Gruß an den Mai, D. 305 · <i>My Greeting to May</i> (Kumpf, alias Ermin)	3:19
[6] Die Blumensprache, D. 519 · <i>The Language of Flowers</i> (poss. Eduard Platner)	2:15
[7] Der Blumen Schmerz, D. 731 · <i>The Flowers' Anguish</i> (Johann, Graf von Majláth)	4:58
[8] Das Lied im Grünen, D. 917 · <i>Song of the Greenwood</i> (Johann Anton Friedrich Reil)	4:40
[9] Frühlingslied, D. 919 · <i>Spring Song</i> (Aaron Pollak)	5:19
[10] An die Sonne, D. 270 · <i>To the Sun</i> (Baumberg)	2:59
[11] Lambertine, D. 301 · <i>Lambertine</i> (Josef Ludwig Stoll)	3:11

[12]	Blondel zu Marien, D. 626 · <i>Blondel to Mary</i> (anon.)	3:57
[13]	Der Morgenkuss, D. 264 · <i>The Morning Kiss</i> (Baumberg)	2:28
[14]	Die Unterscheidung (aus „Vier Refrainlieder“), D. 866 No. 1 <i>The Distinction (from 'Four Refrain Songs')</i> (Johann Gabriel Seidl)	5:23
[15]	Die Männer sind méchant (aus „Vier Refrainlieder“), D. 866 No. 3 <i>Men are Wicked (from 'Four Refrain Songs')</i> (Seidl)	2:45
[16]	Das Echo, D. 868/990c · <i>The Echo</i> (Ignaz Franz Castelli)	4:40
[17]	Die Liebe, D. 522 · <i>Love</i> (Gottlieb von Leon)	3:38
[18]	Ammenlied, D. 122 · <i>The Nurse's Song</i> (Michael Lubi)	1:44
[19]	Die Macht der Liebe, D. 308 · <i>The Power of Love</i> (Johann Nepomuk, Ritter von Kalchberg)	1:41
[20]	Abendbilder, D. 650 · <i>Evening Scene</i> (Silbert)	6:28

Total 71:29

Daniela Sindram, mezzo-soprano

Ulrich Eisenlohr, piano

For the sung texts of CD 34, visit: www.naxos.com/schubertcompletelieder/CD34

— CD 35 —

Rarities, Fragments and Alternative Variations

[1]	Das Mädchen aus der Fremde (s. 1), D. 117 · <i>The Maiden from Afar</i> (Friedrich Schiller)	2:40
[2]	Laura am Klavier (v. 1), D. 388 · <i>Laura at the Piano</i> (Schiller)	4:51

[3]	Entzückung an Laura (s. 2), D. 577* · <i>Enchanted by Laura</i> (Schiller)	3:59
[4]	Gesang in c-Moll (f.), D. 1a · <i>Song in C minor</i> (anon.)	11:49
[5]	Zur Namensfeier des Herrn Andreas Siller, D. 83 <i>For the Name Day of Herr Andreas Siller</i> (anon.)	1:19
[6]	Auf den Sieg der Deutschen, D. 81 · <i>On the Victory of the German Armies</i> (anon., poss. Schubert)	4:02
[7]	Lebenstraum (Ich sass an einer Tempelhalle), D. 39* <i>Dream of Life (I sat in a temple entrance)</i> (Gabriele von Baumberg)	9:37
[8]	Lied eines Kindes, D. 596* · <i>A Child's Song</i> (anon.)	1:04
[9]	Bei dem Grabe meines Vaters, D. 496 · <i>At My Father's Grave</i> (Matthias Claudius)	3:04
[10]	Der Knabe in der Wiege (v. 2, f.), D. 579 · <i>The Baby in the Cradle</i> (Anton Ottenwalt)	1:31
[11]	Nur wer die Liebe kennt, D. 513a* · <i>Only He Who Knows Love</i> (Zacharias Werner)	1:19
[12]	Gruppe aus dem Tartarus (s. 1, f.), D. 396 · <i>Group from Tartarus</i> (Schiller)	0:46
[13]	So lasst mich scheinen (s. 1, f.), D. 469 · <i>So let me seem</i> (Johann Wolfgang von Goethe)	1:09
[14]	Liedentwurf in a-Moll (f., no text), D. 555 · <i>Song Sketch in A minor</i>	0:51
[15]	Das große Halleluja, D. 442 · <i>The Great Hallelujah</i> (Friedrich Gottlieb Klopstock)	2:31
[16]	Evangelium Johannis, D. 607, arr. R. van Hoorickx · <i>The Gospel according to St John</i>	3:00
[17]	Schlachtgesang, D. 443 · <i>Battle Song</i> (Klopstock)	2:48
[18]	Gesang der Geister über den Wassern (s. 1), D. 484* <i>Song of the Spirits over the Waters</i> (Goethe)	5:52

Total 62:13

*Fragments completed by Reinhard van Hoorickx

Sibylla Rubens, soprano^{1, 8–11, 13}Detlef Roth, baritone^{2–3, 5–7, 12, 15–18}Reto Kuppel, violin^{5, 6}

Peter Riehm, violin ⁶

Daniel Groscurin, cello ^{4, 6, 14}

Uta Jungwirth, harp ⁵

Ulrich Eisenlohr, piano ^{1–4, 7–18}

For the sung texts of CD 35, visit: www.naxos.com/schubertcompletelieder/CD35

— CD 36 —

Part Songs, Vol. 1

- | | | |
|------|--|-------|
| [1] | Die Geselligkeit, D. 609 · <i>Fellowship</i> (Johann Karl Unger) | 3:47 |
| [2] | Nun lasst uns den Leib begraben, „Begräbnislied“, D. 168
<i>Now Let Us Bury the Body, 'Funeral Song'</i> (Friedrich Gottlieb Klopstock) | 6:15 |
| [3] | Jesus Christus unser Heiland, der den Tod überwand, „Osterlied“, D. 168a
<i>Jesus Christ Our Saviour, Who Overcame Death, 'Easter Song'</i> (Klopstock) | 1:04 |
| [4] | Gott der Weltschöpfer, D. 986 · <i>God the Creator of the World</i> (Johann Peter Uz) | 1:55 |
| [5] | Gott im Ungewitter, D. 985 · <i>God in the Storm</i> (Uz) | 5:03 |
| [6] | Hymne an den Unendlichen, D. 232 · <i>Hymn to the Infinite</i> (Schiller) | 3:49 |
| [7] | Das Abendrot, D. 236 · <i>Sunset</i> (Ludwig Theobul Kosegarten) | 1:51 |
| [8] | Viel tausend Sterne prangen, D. 642 · <i>Many thousand stars shine out</i>
(August Gottlob Eberhard) | 2:14 |
| [9] | An die Sonne, D. 439 · <i>To the Sun</i> (Uz) | 5:49 |
| [10] | Der Hochzeitsbraten, D. 930 · <i>The Wedding Roast</i> (Franz von Schober) | 11:04 |
| [11] | Schicksalslenker, blicke nieder / Des Tages Weihe, D. 763
<i>Master of our fate, look down / The Dedication of the Day</i> (anon.) | 4:48 |

[12] Gebet, D. 815 · *Prayer* (Friedrich Heinrich Karl, Baron de la Motte Fouqué) 10:20

[13] Der Tanz, D. 826 · *The Dance* (Kolumban Schnitzer von Meerau) 2:07

Total 60:05

Sibylla Rubens, soprano ^{1, 4, 5, 8, 10–13}

Silke Schwarz, soprano ^{2, 3, 6, 7, 9}

Regina Jakobi, alto ^{1, 7, 8, 11, 12}

Ingeborg Danz, alto ^{2–6, 9, 13}

Markus Schäfer, tenor ^{9, 10}

Marcus Ullmann, tenor ^{1–6, 8, 11–13}

Thomas E. Bauer, bass ¹¹

Markus Flaig, bass ^{4–6, 9, 10, 12}

Marcus Schmidl, bass ^{1–3, 7, 8, 13}

Ulrich Eisenlohr, piano

For the sung texts of CD 36, visit: www.naxos.com/schubertcompletelieder/CD36

— CD 37 —

Part Songs, Vol. 2

- | | | |
|-----|--|------|
| [1] | Gott in der Natur, D. 757 · <i>God in Nature</i> (Ewald Christian von Kleist) | 5:38 |
| [2] | Der 23. Psalm, D. 706 (trans. Moses Mendelssohn) | 5:03 |
| [3] | Das Leben, D. 269 · <i>Life</i> (Johann Christoph Wannovius) | 1:37 |
| [4] | La pastorella al prato (s. 1), D. 513 · <i>The shepherdess in the meadow</i> (Carlo Goldoni) | 2:00 |

- [5] Naturgenuss (s. 2), D. 422 · *Delight in Nature* (Friedrich von Matthisson) 3:55

Beitrag zur fünfzigjährigen Jubelfeier des Herrn von Salieri, D. 407

Contribution to the fiftieth jubilee celebrations of Herr von Salieri

- [6] 1. Gürtigster, Bester · *Kindest and best of all* (Schubert) 2:17

- [7] 2. So Güt' als Weisheit · *Goodness and wisdom* (Schubert) 2:03

- [8] 3. Unser aller Großpapa · *Grandfather of us all* (Schubert) 0:45

- [9] Licht und Liebe, D. 352 · *Light and Love* (Matthäus von Collin) 4:26

- [10] Antigone und Oedip, D. 542 · *Antigone and Oedipus* (Johann Baptist Mayrhofer) 5:32

- [11] Linde Weste wehen (f.), D. 725 · *Gentle west winds blow* (anon.) 0:41

- [12] Kantate zum Geburtstag des Sängers Johann Michael Vogl, D. 666
Cantata for the Birthday of the Singer Johann Michael Vogl (Albert Stadler) 9:45

- [13] Klage um Ali Bey (s. 1), D. 140 · *Lament for Ali Bey* (Matthias Claudius) 4:34

- [14] Gondelfahrer (s. 2), D. 809 · *Gondolier* (Mayrhofer) 3:36

- [15] Coronach (Totengesang der Frauen und Mädchen), D. 836
Coronach (Dirge of the Women and Girls) (Sir Walter Scott, trans. D. Adam Storck) 5:32

- [16] Bootgesang, D. 835 · *Boat Song* (Scott, trans. Storck) 4:04

- [17] Ständchen, D. 920 · *Serenade* (Franz Seraphicus Grillparzer) 5:49

Total 67:17

Sibylla Rubens, soprano ^{1–3, 13, 17}

Silke Schwarz, soprano ^{1, 2, 9, 10, 12, 15, 17}

Regina Jakobi, alto ^{1–3, 11, 13, 15, 17}

Ingeborg Danz, alto ^{1–3, 13, 15, 17}

Hildegard Wiedemann, alto ¹⁷

Markus Schäfer, tenor ^{4–6, 8, 9, 11, 12, 14, 16}

Marcus Ullmann, tenor ^{4–8, 14, 16}

Thomas E. Bauer, bass ^{4–6, 8, 12, 14, 16}

Markus Flaig, bass ¹⁰

Marcus Schmidl, bass ^{4, 5, 14, 16}

Ulrich Eisenlohr, piano

For the sung texts of CD 37, visit: www.naxos.com/schubertcompletelieder/CD37

— CD 38 —

Part Songs, Vol. 3

- [1] Trinklied, D. 75 · *Drinking Song* (Friedrich Schäffer) 2:41

- [2] Geist der Liebe (s. 2), D. 747 · *Spirit of Love* (Friedrich von Matthisson) 4:32

- [3] Die Nachtigall, D. 724 · *The Nightingale* (Johann Karl Unger) 4:07

- [4] Trinklied, D. 267 · *Drinking Song* (anon.) 0:59

- [5] Bergknappenlied, D. 268 · *Miners' Song* (anon.) 1:10

- [6] Das Dörfchen, D. 598/641 · *The Little Village* (Gottfried August Bürger) 4:31

- [7] Punschlied, D. 277 · *Punch Song* (Friedrich Schiller) 3:35

- [8] Im Gegenwärtigen Vergangenes, D. 710 · *The Past in the Present*
(Johann Wolfgang von Goethe) 6:04

- [9] Trinklied, D. 148 · *Drinking Song* (Ignaz Franz Castelli) 4:22

- [10] Die Advokaten, D. 37 · *The Lawyers* (Eduard von Rustenfeld, Baron Engelhart) 7:54

- [11] Frühlingsgesang (s. 2), D. 740 · *Spring Song* (Franz von Schöber) 4:15

- [12] Zur guten Nacht, D. 903 · *Good Night* (Johann Friedrich Rochlitz) 3:17

¹³	Das Grab (s. 3), D. 377 · <i>The Grave</i> (Johann Gaudenz von Salis-Seewis)	3:19
¹⁴	Mondenschein, D. 875 · <i>Moonlight</i> (Franz von Schober)	5:23
¹⁵	Widerspruch (v. 1), D. 865 · <i>Contradiction</i> (Johann Gabriel Seidl)	2:26
¹⁶	Nachthelle, D. 892 · <i>Light at Night</i> (Seidl)	5:53

Total 64:29

Markus Schäfer, tenor ^{1–16}

Marcus Ullmann, tenor ^{1–16}

Thomas E. Bauer, bass ^{1–9, 11–16}

Markus Flaig, bass ^{1, 6, 10, 11, 14–16}

Marcus Schmidl, bass ^{2–5, 8, 9, 12–14, 16}

Ulrich Eisenlohr, piano

For the sung texts of CD 38, visit: www.naxos.com/schubertcompletelieder/CD38

— Schubert and His Poets —

Introduction by Ulrich Eisenlohr

In the spring of 1816 Schubert sent a collection of songs to Goethe: sixteen settings of his poems. In an accompanying letter, Schubert's friend Josef von Spaun wrote that the composer had decided

to open his musical career with the publication of some of his compositions... A selection of German songs should come first... These will consist of eight volumes. The first two... include poems by Your Excellency, the third poems by Schiller, the fourth and fifth by Klopstock, the sixth by Matthisson, Hölty, Salis etc., and the seventh and eighth include the songs of Ossian, the last singled out before all others.

The aim was thus to secure the recognition and support of Goethe for a wider promotion of Schubert's songs. Goethe seems not to have been enthusiastic about Schubert's compositions. He sent the whole lot back to Vienna without comment, which hurt Schubert deeply.

Although Schubert did not follow up the plan suggested in the letter, the collection of his settings of poets and groups of poets was retained for later song albums, and continued to be of central importance for him. There were, besides, principles of organisation according to subject and collections that were arranged according to the preferences of a dedicatee.

The present complete edition adopts the order already intended by Schubert for the complete songs. One of the greatest merits of this is that it gives an overview of Schubert's inspired achievement in having found for every poet and for every group of poets, and for the literary style of each period, an individual, substantial and actually corresponding musical form and language. Precisely and apparently instinctively Schubert brings together form

and music, the individual language of the poet virtually merging with the music to create a new whole, an indivisible work of art. This happens with Goethe's poems in a way that produces a different 'sound' from that of the settings of Schiller or Ossian, the sentimental or Romantic poets, or the verses by Schubert's circle of friends.

Naturally it is worth also looking at other perspectives for the songs. The consideration of compositional form finds Schubert to be one of those who broke through the hitherto fixed 'common sense' view that a good song should be in strophic form. The variety of forms in his songs shows how sure he was in his approach to the structure and essence of a poem in his formal plan of composition. That the drama and colour of an 'Erlkönig' might not be satisfactory in the form of a strophic song was to him self-evident, probably not in the first place from rational compositorial considerations but from his great desire for immediate and true expression. By the tremendous power of his setting he broke through, in this famous Op. 1, the formal boundaries of expressive means hitherto found in the earlier, ordinary kind of song. Conversely, for example, *Nähe des Geliebten* has the form of a Classical strophic setting, thus avoiding the word-painting of individual verses and leaving it to the art of the singer to realise the various images of the poem through careful variation in delivery. That there was not always one 'right' solution is shown by a number of settings of the same text: for example, the five different settings of the famous Mignon song 'Nur wer die Sehnsucht kennt', which throughout bring not only different musical and emotional expression but also some richness of variation in the formal structure. Schubert's song composition, however, did not develop from simple to complex, analogous, as one might suppose, to the long-term historical development of the song from strophic to larger, through-composed songs. From early youth Schubert had tried out forms from the strophic to the through-composed in all intermediate stages.

An examination of the subjects of the songs shows a broad panorama of the kinds that Schubert preferred: inner monologue and philosophical reflection, ancient mythology as a contemporary world view, deep meditation, rough humour, thrilling ballads and religious

contemplation were the themes that he chose through his poets. Love, death, hope and despair, closeness and loneliness surround Schubert's basic theme: the feeling of yearning in all areas (from love and friendship to political utopia and to the longing for death and for the other world) as the dominating feeling of life.

Schubert set more than a hundred poems – literature from the ancient world (the Bible, Aeschylus), the Renaissance (Petrarch, Shakespeare), the age of sensibility, the Classical, by Italian poets (in the original language) and English poets (in translation), by German Romantics and by his Austrian contemporaries and friends. For all that, the literary quality is variable and by no means always outstanding. Intellectual strength of conviction, veracity, and conformity with his own conception of life are the deciding criteria for the choice of text. Thus, through his music, mediocre poems became inspired to a depth of statement and expression that was not originally present in the verse. Poets and groups of poets turn up in certain periods of his life and disappear again, yet none engaged him throughout his whole career as a composer. In early youth there are notably Schiller, Ossian (then famous throughout Europe and fanatically respected), and the poets of sensibility, of the *Empfindsamkeit*. Here is the diversity for the most part that served as a great field of experiment for the ambitious young man, the canon of forms from the simplest strophic song to the extended through-composed ballad. For the poets of sensibility – Matthisson, Klopstock, Claudius and Kosegarten – he tried out melodic structure and harmonic phrasing, translation of the text in musical metre, and the varied possibilities of form. In the extravagant ballads and epics of Schiller and Ossian he gave free rein to his exuberant musical fantasy.

Schubert's attention to the poems of Goethe in the autumn of 1814 brought the breakthrough to supreme genius and maturity at the tender age of seventeen. An essential element in this awakening to completely new areas of song composition was Schubert's discovery that the piano accompaniment could be made an equal partner of the singer, something still so admired in *Gretchen am Spinnrade* and *Erlkönig* today. The piano no

longer merely supports and accompanies but narrates, sings and elucidates alongside the singer. 'How Vogl sings and I accompany, how we in such a moment seem to be one, is for these people something completely new, unheard of.' (Schubert)

Then, around 1815, contemporary poets appear, above all from his own circle of friends in the list of 'poem-suppliers'. First of all was Mayrhofer, whose verse, after Goethe's, Schubert set most often (there are nearly fifty Mayrhofer songs) and who, particularly with his 'archaic songs', brought a new philosophically reflective tone into the world of Schubert's song writing.

In 1818, concomitant with his decision finally to give up the calling of teaching in order to dedicate himself 'professionally' to music, new perspectives opened up. He turned to the poets of Romanticism, particularly to the Schlegel brothers and Novalis. Here there was, on the one hand, a rediscovery of the 'small', partly strophic, partly folksong-style forms of composition, which now brought in simplicity of a higher order – a music of discriminating abstract beauty, as if through a glass. An example of this may be heard in the settings of F. Schlegel's *Abendröte* cycle of poems (CD 28). On the other hand there appears in the settings of the hymns of Novalis and the poems of Platen, Rückert and others a new tone of radically subjective expressiveness. This corresponds with greater delight in harmonic experimentation, as Schubert (provoking a lack of understanding and criticism from many contemporaries) breaks the chains of tonality and reaches forward into the future of high-Romantic harmony.

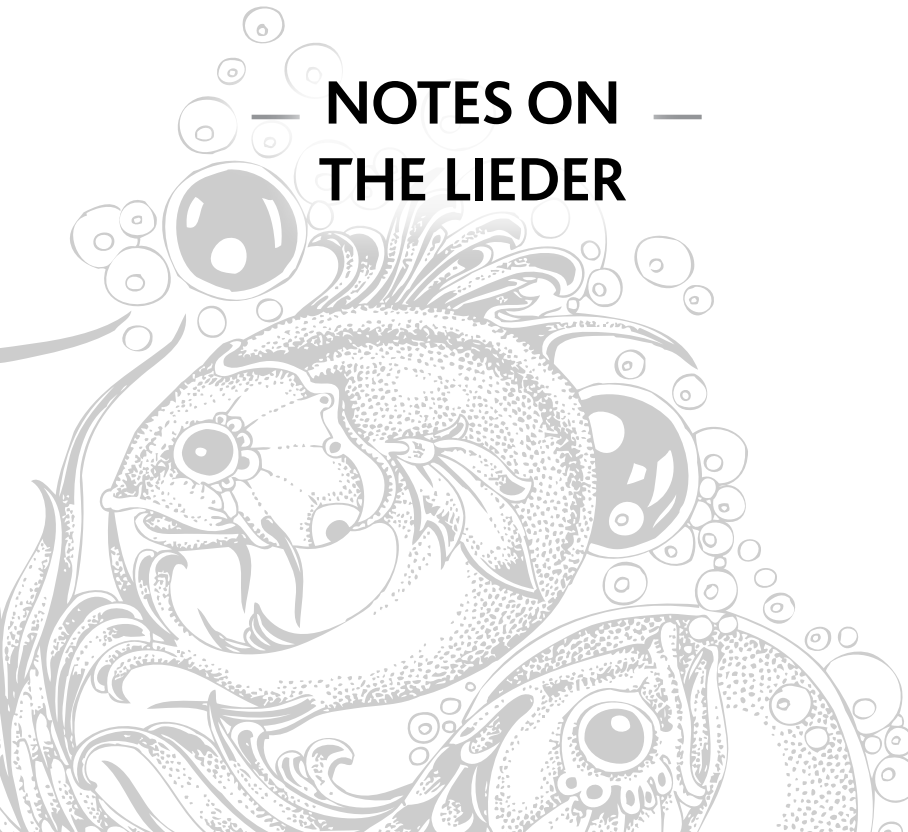
In the transition to the late period, after the outbreak of Schubert's syphilitic illness in the summer of 1823 and in passing phases of deep despair, there begins the great engagement with the poems of Wilhelm Müller. This brings first the Romantic song cycle, *Die schöne Müllerin*, and, three years later, the undisputed high point of song-cycle composition, *Winterreise*.

The last years are dominated by settings of poems by friends and certain Austrian and North German poets. Among these are the settings of poems by Ernst Schulze that are so

nearly related to *Winterreise*, and the great settings of Rellstab and Heine, brought together after Schubert's death under the title *Schwanengesang*. Here we experience Schubert's greatest mastery in a kind of monothematic style of composition: a song is developed from a single motif, motor impulse and basic rhythm that are continued through the whole composition; extreme limitation and concentration of the basic musical material and the greatest clarity of form produce unity of contents and mood, while in the small variants of melodic writing, or an unexpected turn of harmony, or an inconspicuous change of metre, the most sensitive nuance and deepening of expression are achieved. It is not variety and outward complexity that leads to the peak of Schubert's art as a song composer, but condensation and reduction to the absolutely essential.

Ulrich Eisenlohr

Translation: Keith Anderson



— NOTES ON — THE LIEDER

— CD 1 —

Die schöne Müllerin

What one most admires about the way Schubert set poetry to music is his ability to find an individual, characteristic style for each different author. His settings of Goethe, Heine, Müller, Mayrhofer, Pyrker and Ossian differ so markedly one from another that any experienced listener can be almost certain as to the identity of the poet without even looking at the words.

These perceptive remarks were made in 1901 by Richard Heuberger in his book on Schubert's 'life and character'.

Wilhelm Müller was born in Dessau in 1794 and died there only thirty-nine years later. Despite the fact that more than forty composers, including Louis Spohr, Johannes Brahms and Hugo Wolf, set his work to music, he is remembered today only as the poet whose texts inspired Schubert's two song cycles: *Die schöne Müllerin* and *Winterreise*. During his lifetime Müller achieved renown as a writer and his poems were familiar to many, mostly in the form of songs. Heinrich Heine commented on their popularity among students in his travel journal *Die Harzreise* in 1824. He wrote to Müller directly two years later, praising his qualities as a poet: 'How pure, how clear your songs are – and all of them folksongs!' He went on to declare: 'There is no other poet, besides Goethe, whom I hold as dear.' He, Müller, had shown, 'how new forms can be created based on the old, traditional folksong; forms that have lost nothing of the simplicity of the original, but without its clumsiness and awkward use of language.'

Müller belonged to the generation of Romantics who, in their enthusiasm for freedom and independence, joined the Prussians, Austrians and their allies in their fight against Napoleon (the so-called 'wars of liberation', 1813–14). These young men returned hoping

This is the beginning of the booklet for *Schubert: The Complete Lieder* (8.503801).

The 38-CD boxed set and full booklet is available to buy.

For more details, please visit **www.naxos.com**.