

Playing
Time
72:45

SCHUBERT

Elisabeth Schwarzkopf (1915-2006)

ADD



IC 05537

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