

Throughout Liszt's long career, his songs – perhaps the most neglected part of his enormous output – took a radical approach to form, eschewing convention in search of a sincere musical response to each text. His free-spirited creativity meant that a single song would often call on a range of stylistic devices, among them *bel canto* vocal lines, unaccompanied recitative, orchestrally conceived piano textures and audacious harmonic procedures. This first recording of Liszt songs by a bass voice brings out both the power and poetry of his remarkable imagination.



TOCC 0441

LISZT Songs for Bass Voice and Piano

[1] Weimars Volkslied (c. 1853; Cornelius)*	6:49	[7] Le Juif errant (1848; de Béranger)	12:24
[2] Pace non trovo (1843–44, rev. 1864; Petrarch, Sonnet No. 104)	5:08	[8] Über allen Gipfeln ist Ruh' (1849; Goethe)	3:52
[3] Des Tages laute Stimmen schweigen (1880; von Saar)	4:06	[9] O lieb, solang du lieben kannst! (c. 1842–50; Freiligrath)	6:16
[4] J'ai perdu ma force et ma vie (1872; de Musset)	4:07	[10] Du bist wie eine Blume (1843–late 1850s; Heine)	2:34
[5] Jeanne d'Arc au bûcher (c. 1840–45; Dumas père)	8:48	[11] Go not, happy day (1879; Tennyson)	3:46
[6] Sei still (1877; von Schorn)	3:31	[12] Weimars Toten – Dithyrambe (1849; von Schober)	6:41

Jared Schwartz, bass
Mary Dibbern, piano

TT 68:07

*FIRST RECORDING
FIRST RECORDINGS BY A BASS VOICE

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