



TOCC 0441

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.

## LISZT Songs for Bass Voice and Piano

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