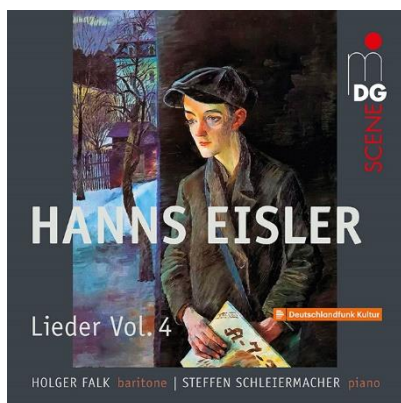


Completion back towards the origin

Holger Falk and Steffen Schleiermacher release the last volume of their Eisler Lieder edition



Hanns Eisler (1898-1962)

- [1] MÄDELE, BIND DEN GEIßBOCK AN (1918)
DUMPFE TROMMEL UND BERAUSCHTES GONG (1917)
 [2] DER MÜDE SOLDAT

- [3] DIE ROTE UND DIE WEIßE ROSE
DER TOD (1918)
 [4] DURCH DAS LEBEN HAT DER TOD
 [5] DER TOD HAT DIE MENSCHEN MÜDE GETRIEBEN
 [6] **TOTENOPFER (1918)**
 [7] **NACHTGRUß (1918)**
 [8] **UNTER FEINDEN (1918)**
DIE MAUSFALLE (1918)
 [9] PALMSTRÖM HAT NICHT SPECK IM HAUS
 [10] MORGENS KOMMT VON KORFF
 [11] **IMMER WIEDER NAHST DU, MELANCHOLIE (1918)**
 [12] **TANZLIED DER ROSETTA (1919)**
 [13] **AM MORGEN (1920)**
 [14] **IM FRÜHLING (1920)**
ZWEI LIEDER FÜR GESANG UND KLAVIER (1920)
 [15] BITTE AN DEN HUND
 [16] RONDELL
 [17] **WENN DER TAG VORBEI (1918)**
SECHS LIEDER OP. 2 (1922/25)
 [18] SO SCHLAFE NUN, DU KLEINE
 [19] ACH, ES IST SO DUNKEL
 [20] WENN ICH ERFÜHRE
 [21] ERHEBT EUCH, FREUNDE
 [22] DER MOND WIRD NOCH OFT

- [23] ICH HABE NIE VERMEINT, MICH SELBER ZU KENNEN
 [24] **VON DER LANGEWEILE (1918)**
ZEITUNGS-AUSSCHNITTE (1927)
 [25] MARIECHEN
 [26] KINDERLIED AUS DEM WEDDING
 [27] LIEBESLIED EINES KLEINBÜRGERMÄDCHENS – HEIRATSANNONCE
 [28] KRIEGSLIED EINES KINDERS
 [29] DER SINNBEGRIFF – DIE SÜNDE
 [30] DER SINNBEGRIFF – MUTTER UND VATER
 [31] DER SINNBEGRIFF – DER TOD
 [32] LIEBESLIED EINES GROßGRUNDBESITZERS – HEIRATSANNONCE
 [33] PREDIGT DES FELDKURATEN
 [34] FRÜHLINGSREDE AN EINEN BAUM
LUSTIGE ECKE (1927)
 [35] NOBLESSE OBLIGE
 [36] DER KLEINE KOHN
 [37] **WAS MÖCHTEST DU NICHT (1927)**

Holger Falk *Baritone* // Steffen Schleiermacher *Piano* // Andreas Seidel *Violin* (9) // MDG 613 2126-2 // Release: **Nov 15, 2019**

Hanns Eisler has left more than 500 songs, and piano songs are also among his very first surviving compositions. On the fourth and last episode of the selection of Eisler's songs, Holger Falk and Steffen Schleiermacher dedicate themselves to these early works and bring to light a quite astonishing discovery: as an autodidact, the young Hanns possessed an incredible feeling for the singing voice, and the ambitious artist also reveals himself in the piano part. Parts one to three of this edition, highly praised by the critics, retold Eisler's changeful personal and artistic biography, part four now gets back to the roots.

“He was one of the most creative musical heads of the 20th century in Germany, whose musical imagination can be compared to that of Schubert”, states Holger Falk. For all these early works, it is already relevant without limitations what Falk said about the later ones as well: “One can note that there is always mastery behind the structure, even though they seem rather simple. It is almost impossible to find someone else in the 20th century who can compose such folksong-like melodies and also dares to do so.” In these early songs, there is a certain musical language which one would not immediately associate with Eisler. Holger Falk is sure: “There is a romantic in Eisler, which even he himself may not have wanted to see. This romantic is very audible even in these songs.”

For any press enquiries, please contact:

Schimmer PR

Julia Mauritz

Auf Rheinberg 2, 50676 Cologne, Germany

+49-(0)221-16879624

julia.mauritz@schimmer-pr.de

www.schimmer-pr.de