

By the age of 30 Erich Zeisl was considered one of Vienna's leading composers. His compositions included chamber works, choral and orchestral pieces, opera and ballet, and Lieder. His settings from *Des Knaben Wunderhorn* invariably evoke a Mahlerian lineage as Zeisl draws on imagery of light and dark, sunshine and death. In this volume his early songs are juxtaposed with his last, from 1938, a graphic setting of *Komm süßer Tod*. In exile he wrote no more songs. After the Anschluss, which wrecked his career, Zeisl escaped to America where he endured frustration and ultimately rejection as a film composer at MGM. During this time he composed a piano anthology for his daughter, Barbara, in which he created charming miniatures tailored for the young learner.

Erich
ZEISL
(1905–1959)

1	Der Schäfer	1:56	9	Gigerlette	2:16
2	Der Weise	1:19	10	Im Frühling	0:56
3	Kein Ton mehr klingt	2:30	11	Kater	1:11
4	Komm süßer Tod	2:14	12	Berückung	2:28
5	Neck und Nymphé	1:42	13	Kriegslied	1:16
6	Sonnenlied	1:43	14	Auf dem Grabstein	2:02
7	Wiegenlied	2:34	15	Triumphgeschrei	1:06
8	Komm und reich mir deine Hand	1:32	16–32	Stücke für Barbara for solo piano	38:29

Sara Hershkowitz, Soprano **1–15**

So-Mang Jeagal **1–15, Gloria Cheng **16–32**, Piano**

A detailed track list can be found inside the booklet

The German sung texts can be accessed at www.naxos.com/libretti/551471.htm

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Executive producer: E. Randol Schoenberg • Song editor: Gabor Lukin

Recording engineer, mixing and mastering: Steve Genewick **1–15**

Producer: Judith Sherman **16–32** • Recording engineer: Steve Genewick **16–32**

Engineering assistant: Matheus Maciel **16–32** • Piano technician: Luke Taylor **16–32**

Editing: Judith Sherman and Jeanne Velonis **16–32** • Mastering: Jaymes Quirino **16–32**

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