

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 Nymphe	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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