

CHEN REISS · DANIEL GROSSMANN

JEWISH
CHAMBER
ORCHESTRA
MUNICH



JEWISH
VIENNA

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ALEXANDER ZEMLINSKY 1871–1942

from *Walzer-Gesänge nach toskanischen Volksliedern*
von Ferdinand Gregorovius Op.6

1	Liebe Schwalbe	1.26
2	Fensterlein, nachts bist du zu	1.12
3	Blaues Sternlein	1.36
4	Briefchen schrieb ich	0.59

JOSEFINE WINTER, EDLE VON WIGMAR 1873–1943

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ERICH WOLFGANG KORNGOLD 1897–1957

4 Lieder nach Shakespeare (Four Shakespeare Songs) Op.31

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ERICH WOLFGANG KORNGOLD

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ALFRED GRÜNFELD 1852–1924

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all songs arranged by Tal-Haim Samnon

CHEN REISS soprano

JEWISH CHAMBER ORCHESTRA MUNICH

DANIEL GROSSMANN conductor



From the mid-19th century onwards, conditions in Vienna were rife for a remarkable flowering of Jewish art and culture to take place there, matched in virtually no other European city of the time. Here, Jewish artists, musicians and intellectuals found a platform extremely conducive to their creativity in this brief heyday for the city's cultural scene in the late 19th and early 20th centuries.

At the centre of the musical life of the time was Gustav Mahler. Circulating around him, like a kind of artistic sun, were all the other Viennese composers, with myriad creative connections between them being a hallmark of the period. It is these very connections that we are showcasing on this album.

Alexander Zemlinsky's mother, born in Sarajevo, was the daughter of a Bosnian Muslim woman and a Sephardic Jew, Shem Tov Semo. Her husband, Zemlinsky's father, hailed from a Catholic family but converted to Judaism, becoming secretary to the Sephardic community in Vienna. It was in such a strongly religious environment that the young Zemlinsky grew up. On 22 January 1900, at the Vienna Court Opera, Gustav Mahler conducted the premiere of Zemlinsky's opera *Es war einmal*, which he had started composing in 1897, aged only 26, completing it two years later. In the autumn of 1900 Zemlinsky began a passionate affair with Alma Schindler, which ended in 1901 when she met Gustav Mahler, marrying him in the following year. This crisis was not only a personal turning point for Zemlinsky but an artistic one as well as it placed a huge strain on the ongoing creative relationship between him and Mahler.

The cheerful *Walzer-Gesänge* from 1898, the opening item on this album, are already proof of Zemlinsky's musical versatility and skill. At a piano competition in 1890 he had won not only the gold medal but a Bösendorfer concert grand piano as well, which he later put at the disposal of the celebrated music critic Julius Korngold. We may safely assume that his son, the future composer Erich Wolfgang Korngold, played on this instrument. As a boy, Korngold is supposed to have been declared a genius by Mahler, and the child prodigy also took lessons with Zemlinsky.

As early as 1908, at the tender age of eleven, **Erich Wolfgang Korngold** began work on his ballet pantomime *Der Schneemann*, which was premiered two years later at the Vienna Court Opera – an extraordinarily precocious work, for which Zemlinsky provided the orchestration. Korngold's Shakespeare Songs were composed between 1937 and 1941, partly in Vienna still and later in exile in California where he was active as a highly successful film composer. Despite his fame in Hollywood, he was largely ignored as a classical composer during his lifetime.

Two other names, virtually forgotten today, also belong to this remarkable Viennese heyday: Alfred Grünfeld and Josefine Winter.

Josefine Winter was born in Vienna in 1873 and grew up in difficult circumstances. Her mother suffered from depression and was committed to a psychiatric clinic in Switzerland. Although Josefine received piano lessons, her considerable musical talent went unrecognised for a long time, given that, as a young woman, a university degree in music was inaccessible to her. In 1900 her family's doctor, Josef Breuer (a significant forerunner of Sigmund Freud's development of psychoanalysis), introduced her to her future second husband, the physician and poet Josef Winter, who encouraged her in her musical development. The couple were heavily involved in Vienna's musical life and met Gustav Mahler several times. In 1910 Josefine Winter attended the premiere of Mahler's Eighth Symphony in Munich.

As a Jew, she endured terrible persecution following the *Anschluss* of Austria: to begin with, in 1938, she was forced to move into a collective apartment and on 15 July 1942 she was deported to Theresienstadt, where she died on 20 January 1943.

Alfred Grünfeld, born in Prague in 1852, grew up in a musical household, despite the fact that his father was a leather merchant. He started to receive music lessons from as early as four years of age, and when he was twelve his first piano piece was (self-)published. In Prague he took piano lessons with the great composer Bedřich Smetana. In 1873, after studies in Berlin, he moved to Vienna, where he was hugely successful as a concert pianist. Touring took him across Europe and even to North America. In 1913 he made an appearance in the Austrian silent film, *Johann Strauss, an der schönen blauen Donau*; he had, in fact, been a friend of the ‘waltz king’ himself, and became very well known for his concert paraphrases of Strauss waltzes.

A notable episode in Mahler’s boyhood is supposed to have taken place in the Grünfeld family home. In 1871, when Gustav Mahler was sent by his father to Prague to attend school there, he lived with the Grünfelds. Alma Mahler later related the incident, which took place in a dark room: ‘Mahler was the involuntary witness to a sordid love scene between the house maid and the son of the house [Alfred]. He jumped up to go to the girl’s aid but she didn’t thank him for his pains. He was soundly chastised by both and sworn to secrecy. The episode left a deep mark on him. Just as you can be angry all day long with someone who has angered you in a dream, so Gustav never forgave the young pianist who had caused him this shock.’

In 1907, after a campaign led by the antisemitic Viennese press, Gustav Mahler was forced out of his position as Director of Vienna’s Court Opera. A heavy blow for Mahler who, only a short time later, also had to contend with the death of his four-year-old daughter Maria Anna. And a few months after that he was diagnosed with a serious heart defect. In the summer of 1910, a period marked by a crisis in his marriage to Alma as well as his failing health, Mahler composed the Adagio of his Tenth Symphony. A few months later, in May 1911, he died. With Mahler’s death, a notable era of Jewish life in Vienna also came to an end.

DANIEL GROSSMANN

Translation: Robert Sargant

Ab der Mitte des 19. Jahrhunderts konnte sich in Wien eine bemerkenswerte Blütezeit jüdischer Kunst und Kultur entfalten, wie es in kaum einer anderen Stadt Europas der Fall war. Jüdische Künstler, Musiker und Intellektuelle fanden hier einen fruchtbaren Boden für ihre Kreativität. Ende des 19. Jahrhunderts und zu Beginn des 20. Jahrhunderts erlebte diese Szene eine kurze Blütezeit.

Im Zentrum des musikalischen Lebens dieser Ära stand Gustav Mahler. Um ihn, als eine Art künstlerische Sonne, scharten sich die anderen Komponisten Wiens, und viele kreative Verbindungen zwischen ihnen prägten diese Zeit. Genau diese Verknüpfungen möchten wir auf diesem Album hörbar machen.

Alexander Zemlinskys Mutter, geboren in Sarajevo, war die Tochter einer Muslima und des sephardischen Juden Shem Tov Semo. Ihr Ehemann, Zemlinskys Vater, stammte aus einer katholischen Familie, konvertierte jedoch zum Judentum und wurde Sekretär der sephardischen Gemeinde in Wien. In diesem stark religiös geprägten Umfeld wuchs der junge Zemlinsky auf. Am 22. Januar 1900 leitete Gustav Mahler in der Wiener Hofoper die Uraufführung von Zemlinskys Oper *Es war einmal*, die dieser im Alter von nur 26 Jahren zwischen 1897 und 1899 komponiert hatte. Im Herbst 1900 begann Zemlinsky eine leidenschaftliche Liebesaffäre mit Alma Schindler, die jedoch 1901 endete, als sie Gustav Mahler kennenlernte und heiratete. Diese Wendung war nicht nur ein persönlicher, sondern auch ein künstlerischer Einschnitt, da sie die langjährige kreative Verbindung zwischen ihm und Mahler belastete.

Die heiteren *Walzer-Gesänge* aus dem Jahr 1898, die den Auftakt dieses Albums bilden, zeigen bereits die musikalische Vielseitigkeit und das Können Zemlinskys. 1890 gewann er bei einem Klavierwettbewerb die Goldmedaille sowie einen Bösendorfer-Konzertflügel, den er später dem berühmten Musikkritiker Julius Korngold zur Verfügung stellte. Es ist anzunehmen, dass dessen Sohn, der spätere Komponist Erich Wolfgang Korngold, auf diesem Instrument spielte. Mahler soll den jungen Korngold schon im Kindesalter als „Genie“ bezeichnet haben, und auch als Kind erhielt das Wunderkind Unterricht bei Zemlinsky.

Bereits 1908, im Alter von elf Jahren, begann **Erich Wolfgang Korngold** die Arbeit an seiner Ballettpantomime *Der Schneemann*, die zwei Jahre später an der Wiener Hofoper uraufgeführt wurde – ein außergewöhnlich reifes Werk, das von Zemlinsky orchestriert wurde. In den Jahren 1937 bis 1941 entstanden Korngolds Shakespeare-Lieder, teils noch in Wien, später im kalifornischen Exil, wo er als erfolgreicher Filmkomponist tätig war. Trotz seines Ruhms in Hollywood wurde er als klassischer Komponist zu Lebzeiten weitgehend ignoriert.

Zwei weitere Namen, die heute beinahe vergessen sind, gehören ebenfalls zu dieser bemerkenswerten Wiener Blütezeit: Alfred Grünfeld und Josefine Winter.

Josefine Winter wurde 1873 in Wien geboren und wuchs unter schwierigen Bedingungen auf. Ihre Mutter litt an Depressionen und wurde in eine psychiatrische Klinik in der Schweiz eingewiesen. Obwohl Josefine Klavierunterricht erhielt, blieb ihr großes musikalisches Talent lange unentdeckt, da ihr als Mädchen eine akademische Musikausbildung verweigert wurde. 1900 lernte sie durch den Hausarzt der Familie Josef Breuer, der ein wesentlicher Impulsgeber für Sigmund Freuds Entwicklung der Psychoanalyse war, ihren späteren zweiten Ehemann, den Arzt und Lyriker Josef Winter, kennen, der sie in ihrer musikalischen Entwicklung förderte. Das Paar war eng mit dem Wiener Musikleben verbunden und traf sich mehrfach mit Gustav Mahler. 1910 erlebte Josefine Winter die Uraufführung von Mahlers 8. Sinfonie in München.

Als Jüdin war Sie ab dem „Anschluss“ Österreichs großen Repressionen unterworfen: zunächst wurde sie 1938 in eine Sammelwohnung gebracht und am 15. Juli 1942 nach Theresienstadt deportiert, wo sie am 20. Januar 1943 starb.

Alfred Grünfeld, 1852 in Prag geboren, wuchs in einem musikalischen Haushalt auf, obwohl sein Vater Lederhändler war. Bereits mit vier Jahren erhielt er Musikunterricht und veröffentlichte mit zwölf Jahren sein erstes Klavierstück im Selbstverlag. In Prag erhielt er Klavierunterricht beim großen Komponisten Bedřich Smetana. 1873 zog er nach einem Studium in Berlin nach Wien und feierte hier große Erfolge als Konzertpianist. Tourneen führten ihn durch Europa und sogar nach Nordamerika. 1913 trat er im österreichischen Stummfilm *Johann Strauss, an der schönen blauen Donau* auf; mit dem Walzerkönig verband ihn auch eine Freundschaft und durch seine Konzertparaphrasen über Strauss'sche Walzer erlangte er große Bekanntheit.

Ein bemerkenswerter Vorfall aus Mahlers Jugendjahre soll sich in der Familie Grünfeld zugetragen haben. 1871, als Gustav Mahler von seinem Vater nach Prag geschickt wurde, um dort zur Schule zu gehen, wohnte er bei den Grünfelds. Alma Mahler berichtete später von dem Vorfall, der sich in einem dunklen Raum abspielte: Mahler wurde unfreiwillig Zeuge einer brutalen Liebesszene zwischen der Dienstbotin und dem Sohn des Hauses. Er sprang auf, um dem Mädchen zu Hilfe zu kommen, aber sie dankte ihm nicht für seine Mühen. Er wurde von beiden heftig beschimpft und zur Verschwiegenheit verpflichtet. Diese Episode hinterließ einen tiefen Eindruck. Wie man sich den ganzen Tag über Leute ärgern kann, die einen im Traum geärgert haben, so hat Gustav dem jungen Pianisten, der ihm diesen Schock versetzt hatte, nie verziehen.

Im Jahr 1907, unter dem Druck der antisemitischen Wiener Presse, wurde Gustav Mahler aus seiner Position als Direktor der Wiener Hofoper gedrängt. Ein schwerer Schlag für Mahler, der zudem wenig später den Tod seiner vierjährigen Tochter Maria Anna verkraften musste. Wenige Monate später wurde bei ihm ein schweres Herzleiden diagnostiziert. Im Sommer 1910, einer Zeit geprägt von einer Krise in seiner Ehe mit Alma und seiner angeschlagenen Gesundheit, komponierte Mahler das Adagio seiner 10. Sinfonie. Wenige Monate später, im Mai 1911, starb er. Mit Mahlers Tod ging auch das Ende einer Ära jüdischen Lebens in Wien einher.

DANIEL GROSSMANN



ALEXANDER ZEMLINSKY 1871-1942
**Walzer-Gesänge nach toskanischen
Volksliedern von Ferdinand Gregorovius Op.6**
Text: Ferdinand Gregorovius (1821-1891)

1 Liebe Schwalbe

Liebe Schwalbe, kleine Schwalbe,
Du fliegst auf und singst so früh,
Streuest durch die Himmelsbläue
Deine süße Melodie.

Die da schlafen noch am Morgen,
Alle Liebenden in Ruh',
Mit dem zwitschernden Gesange
Die Versunk'nen weckest du.

Auf! nun auf! ihr Liebesschläfer,
Weil die Morgenschwalbe rief;
Denn die Nacht wird den betrügen,
Der den hellen Tag verschlief.

2 Fensterlein, nachts bist du zu

Fensterlein, nachts bist du zu,
Tust auf dich am Tag mir zu Leide:
Mit Nelken umringelt bist du;
O öffne dich, Augenweide!

Fenster aus köstlichem Stein,
Drinnen die Sonne, die Sterne da draußen,
O Fensterlein heimlich und klein,
Sonne da drinnen und Rosen da draußen.

Dear Swallow

Dear swallow, small swallow,
you fly up and sing so early,
strewing through the blue heavens
your sweet melody.

Those who still are sleeping in the morning,
all lovers at rest,
with your twittering songs
you awaken them from their slumber.

Up! get up! you sleeping lovers –
the morning swallow is calling:
for the night will cheat
those who sleep away the bright day.

Little Window, By Night You Are Shut

Little window, by night you are shut,
and by day, to my sorrow, you are open:
you are framed with carnations.
If you were to open, it would be a welcome sight!

Window of precious stone,
within – sunlight; without – stars.
O little window, secret and small,
sun within and roses without.

3 Blaues Sternlein

Blaues Sternlein, du sollst schweigen,
Das Geheimnis gib nicht kund,
Sollst nicht allen Leuten zeigen
Unsern stillen Herzensbund.

Mögen and're stehn in Schmerzen,
Jeder sage, was er will;
Sind zufrieden unsre Herzen,
Sind wir beide gerne still.

4 Briefchen schrieb ich

Briefchen schrieb und warf in den Wind ich,
Sie fielen ins Meer, und sie fielen auf Sand.
Ketten von Schnee und von Eise, die bind' ich,
Die Sonne zerschmilzt sie in meiner Hand.

Maria, Maria, du sollst es dir merken:
Am Ende gewinnt, wer dauert im Streit,
Maria, Maria, das sollst du bedenken:
Es siegt, wer dauert in Ewigkeit.

Blue Little Star

Blue little star, be silent –
do not reveal the secret.
Do not show everyone
the silent bond between our hearts.

Others may stand their sorrows –
let them say what they will.
Our hearts are satisfied,
and we happily keep silent.

I Wrote Little Letters

I wrote little letters and threw them into the wind,
they fell into the sea, and they fell onto the sand.
Into chains of snow and ice, I wind them,
and the sun melts them in my hands.

Maria, Maria, you must notice:
he who endures the struggle wins in the end.
Maria, Maria, you must understand:
he who endures in eternity is victorious.

JOSEFINE WINTER 1873–1943

5 **Im Buchenwald**

Im Buchenwald durchs junge Grün,
Geht eine alte Weise.
Sie klingt wie Harfen stolz und kühn,
Die Blumen und die Herzen blühn.
Zwei hörens fern und leise.

Die andern folgen hinterdrein,
Den Pfad, den wir betratnen;
Ihr Lachen schäfft des Herzens Pein,
Wir aber müssen fröhlich sein,
Sonst ist das Herz verraten.

Von Schlehdorn einen blüh'nden Zweig
Hast du für mich gebrochen;
Die Dornen sprachen: „Sei nicht feig!“
Die Blüten aber: „Lieb und schweig!“ –
Du hast kein Wort gesprochen.

In the Beechwood

Through the beechwood's fresh foliage
an old melody plays.
It sounds like harps, proud and majestic;
flowers and hearts open to its music.
Softly in the distance, two figures hear it.

The others follow after us
along the path that we have trodden;
their laughter whets the heart's unease,
but we must act cheerfully
or else betray the heart.

From the blackthorn, a branch in bloom
you broke off for me.
The thorns said: 'Be not afraid!'
But the blossoms said: 'Love, but silently!'
Not a word did you utter in reply.

ERICH WOLFGANG KORNGOLD 1897–1957

4 Shakespeare Songs Op.31

Text: William Shakespeare (1564–1616) after folk songs

6 Desdemona's Song

The poor soul sat sighing by a sycamore tree,
Sing all a green willow;
Her hand on her bosom, her head on her knee,
Sing willow, willow, willow;

The fresh streams ran by her, and murmur'd her moans;
Sing willow, willow;
Her salt tears fell from her, and soften'd the stones;
Sing willow, willow, willow;

Sing all a green willow my garland must be,
Sing all a green willow;
Let nobody blame him; his scorn I approve,
Sing willow, willow, willow;
I called my love false love; but what said he then?
Sing willow, willow;
If I court moe women, you'll couch with moe men!
Sing willow, willow, willow.

(*Othello*, Act IV, Scene 3)

7 Under the Greenwood Tree

Under the greenwood tree
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither:
Here shall he see,
No enemy
But winter and rough weather.

Who doth ambition shun,
And loves to live i' the sun,
Seeking the food he eats,
And pleas'd with what he gets,
Come hither, come hither:
Here shall he see,
No enemy
But winter and rough weather.

If it do come to pass
That any man turn ass,
Leaving his wealth and ease,
A stubborn will to please,
Ducdame, ducdame:
Here shall he see,
Gross fools as he,
And if he will come to me.
Under the greenwood tree
Who loves to lie with me.

(*As You Like It*, Act II, Scene 5)

8 Blow, Blow Thou Winter Wind

Blow, blow thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen
Because thou art not seen,
Although thy breath be rude.
Heigh ho! sing heigh ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh ho! the holly!
This life is most jolly.

Freeze, freeze, freeze thou bitter sky,
Thou dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.
Heigh ho! sing heigh ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh ho! the holly!
This life is most jolly.

(*As You Like It*, Act II, Scene 7)

9 When Birds Do Sing

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green cornfields did pass.
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

And therefore take the present time
With a hey, and a ho, and a hey nonino,
For love is crownéd with the prime.
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

(*As You Like It*, Act V, Scene 3)

Songs of the Clown Op.29

Text from William Shakespeare's *Twelfth Night*

11 Come Away, Death

Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown:
A thousand sighs to save,
Lay me, O where
True lover never find my grave,
To weep there!

[Act II, Scene 4]

12 O Mistress Mine

O mistress mine, where are you roaming?
O stay and hear, your true love is coming
That can sing both high and low.
O trip no further, pretty sweeting;
For journeys end in lovers' meeting,
Ev'ry wise man's son doth know.

What is this love, 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
And in delay there lies no plenty;
Then come and kiss me, sweet and twenty;
Youth's a stuff will not endure.

[Act II, Scene 3]

13 Adieu, Good Man Devil

I am gone, sir,
And anon, sir,
I'll be with you again,
In a trice,
Like to the old vice,
Your need to sustain.

Who with dagger of lath
In his rage and his wrath,
Cries, aha, to the devil, aha, ha, ha!
Like a mad lad,
Pare thy nails, dad.
Adieu, good man devil.

[Act IV, Scene 2]

14 Hey, Robin

Hey, Robin, jolly Robin,
Tell me how thy lady does.
My lady is unkind, perdy.
Hey, Robin, jolly Robin,
Tell me why is she so?
She loves another, another.

[Act IV, Scene 2]

15 For the Rain, It Raineth Every Day

When that I was and a little tiny boy,
With hey, ho, the wind and the rain,
A foolish thing was but a toy,
For the rain it raineth every day.

But when I came to man's estate,
With hey, ho, the wind and the rain,
'Gainst knaves and thieves men shut their gate,
For the rain it raineth every day.

But when I came, alas! to wive,
With hey, ho, the wind and the rain,
By swaggering could I never thrive,
For the rain it raineth every day.

A great while ago the world begun,
With hey, ho, the wind and the rain,
But that's all one, our play is done,
And the rain, it raineth every day.

[Act V, Scene 1]





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