



Marion von Tilzer

Into Eternity

Bella Adamova

Maya Fridman

Belinfante Quartet

Michael Hesselink

Jacobus Thiele

Into Eternity Music between Heaven and Earth

Marion von Tilzer compositions & piano
Bella Adamova contralto
Maya Fridman solo cello
Michael Hesselink clarinet
Jacobus Thiele percussion
Belinfante Quartet:
Olivia Scheepers violin
Fiona Robertson violin
Henrietta Hill viola
Pau Marquès i Oleo cello

1	Out of the Dark	11:15
2	The Letter of Vilma Grunwald	11:11
3	Hájej, můj andílku	3:20
4	Song for Mira	4:02
5	I Heard This in My Dream	5:05
6	The Day the Light Came	3:40
7	Girl Finds a Bright Spot in a Dark World	5:25
8	Into Eternity	8:19

Total playing time 52:20

About this album

At the heart of this album is a musical triptych inspired by a letter written by Vilma Grunwald saying goodbye to her husband just moments before she and her son John were killed in the Auschwitz gas chamber.

It is a story of absolute sadness, yet it speaks to us of the human capacity for love, it speaks of courage, trust and confidence as told by a woman facing her death in the Holocaust. Vilma shines a light on the very core of what it means to accept circumstance without losing the belief in life's beauty or hope in its goodness — trusting wholeheartedly that love carries us through and beyond the end.

When Marion von Tilzer became aware of Vilma's moving letter, she immediately felt inspired to set it to music. The composition has three movements: *Out of the Dark*, *The Letter of Vilma Grunwald*, and *Hajej, můj andilku*, an arrangement of a traditional Czech lullaby. Through this music, the voice of Vilma Grunwald resonates once again. Around the triptych, which forms the core of the album, Marion created five more compositions. All eight pieces are related to the contrast between dark and light, which in the last piece *Into Eternity* dissolves into shimmering sounds of bells and piano.

Sharon Levinson



V-11071944, sculpture
by Frank Grunwald

The Letter of Vilma Grunwald

Ty můj jediný, jediný, nejdražší, je Blocksperré a čeká se na tmú. Byly jsme — Margyta Braunová a já ještě u Willyho, nenechal nás ani moment v pochybách. Přemýšleli jsme nejdřív s Jendou na úschovu, tak jsme to učinili, ale pak jsme od toho upustili, v domněnce, že by to bylo beznadějně. Ta slavná auta už přijela, čekáme, až to začne.

Jsem úplně klidná.

Ty můj jediný a nejdražší, neobviňujte se, byl to náš osud. Dělalí jsme co jsme mohli. Zůstaň jen zdravý a pamatuj na má slova že čas vše zahojí, když ne docela - tak alespoň částečně. Pamatuj na toho malého, zlatého kluka a nezkaž ho samou láskou. A zůstaňte oba hodně zdraví, moji dva drazí - zlatí. Budu myslet jen a jen na tebe a Mišu. Žijte blaze. Musíme nastupovat.

Do věčnosti. Tvá Vilma

dedicated to Frank Miša Grunwald

You my only one, only one, dearest, it is Blocksperrre and we are waiting for the dark. We were also at Willy's, he hasn't left us even for a moment in doubt. We thought at first with Jenda about hiding, so we did it, but then we let the idea go, believing it would be hopeless.

The infamous cars have arrived, we are waiting for it to begin.

I am completely calm.

You my only one and dearest, don't blame yourselves, this was our destiny. We did all that we could. Remain only healthy and remember my words that time will heal everything, if not completely - then, at least, in part. Think of the small, golden boy and don't spoil him with too much love. And remain both very healthy, my two dear ones - golden ones. I will think only and only of you and Miša. Have a beautiful life. We have to go now.

Into eternity. Yours, Vilma

Hajej, můj andílku

Hajej, můj andílku, hajej a spi
Zamhouři maličký očičky svý
Hajej, nynej, dadej, milej
Zamhouři maličký očičky svý

Hajej, můj zlatoušku, hajej a spi
Matička kolibá děťátko svý
Hajej, nynej, dadej, milej
Matička kolibá děťátko svý

Czech lullaby (arrangement)

Come, my angel, come and sleep
Close your little eyes
Come, now, give, love
Close your little eyes

Come, my sweetheart, come and sleep
A mother cradles her baby
Come, now, give, love
A mother cradles her baby

I Heard This in My Dream

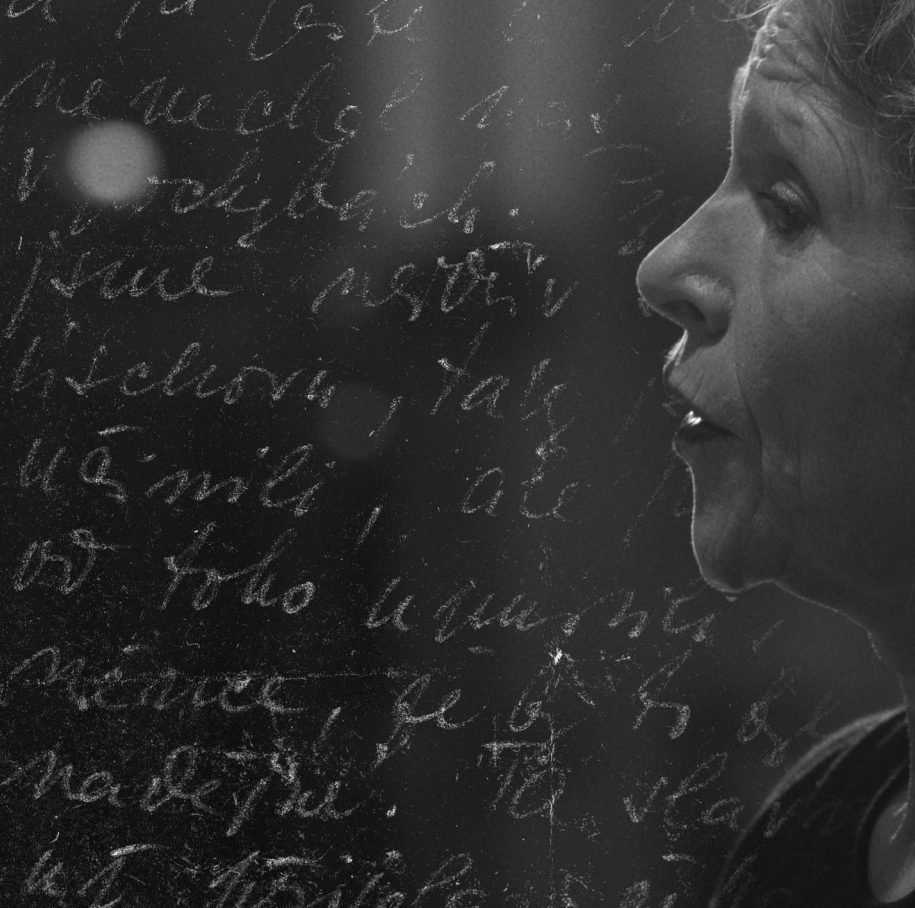
This piece is a faint echo of what I heard in my dream after listening to Sydney Banks: "... **when you die, everybody becomes enlightened, that is the beauty, ... you will see that the world has been for you a divine illusion ... a world of thought, it was all just thought ...**" When I fell back asleep, I heard some otherworldly ascending music.



Frank Grunwald (*1932), Vilma's surviving son about the musical project Into Eternity: "...It is so exciting to hear about the completion of the musical composition inspired by my mother's letter. One of my concerns has always been that my mother will be forgotten, but now - with her letter in the US Holocaust Memorial Museum and the musical performances composed on her behalf — those concerns are gone."



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raiz' i' bloussere,
trou. Toly
reffe Traucore
u Willys,
net au mon
ach. Puy'sle
piston London u
Loy' i'



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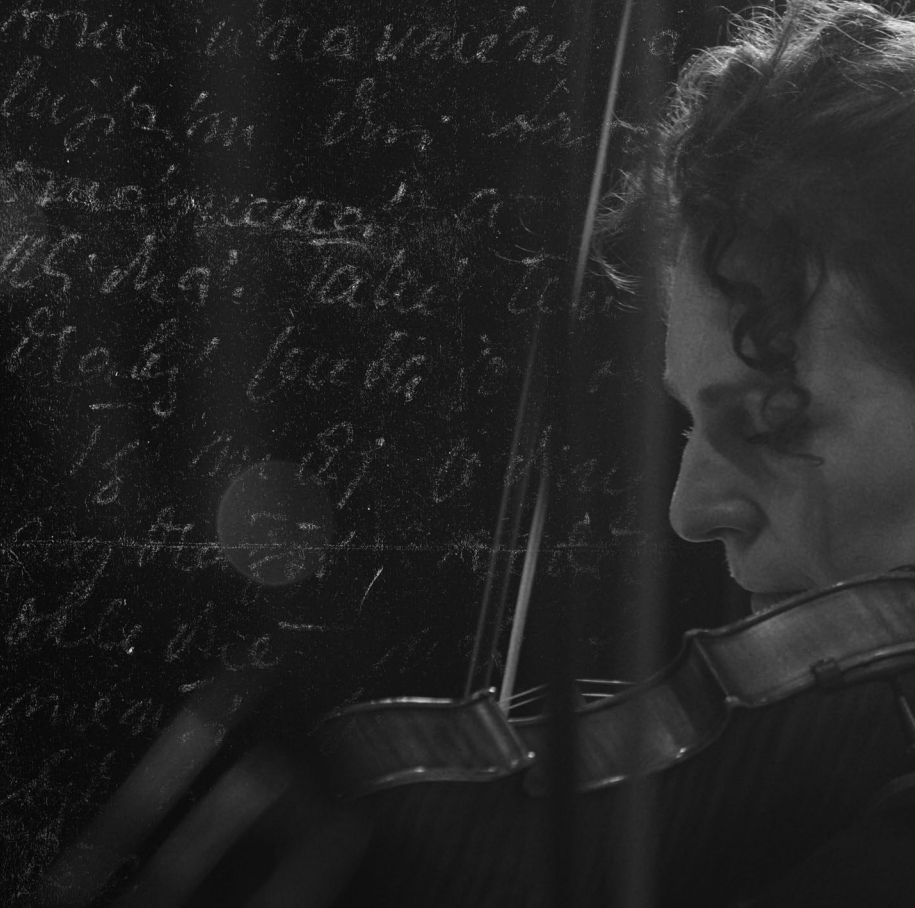


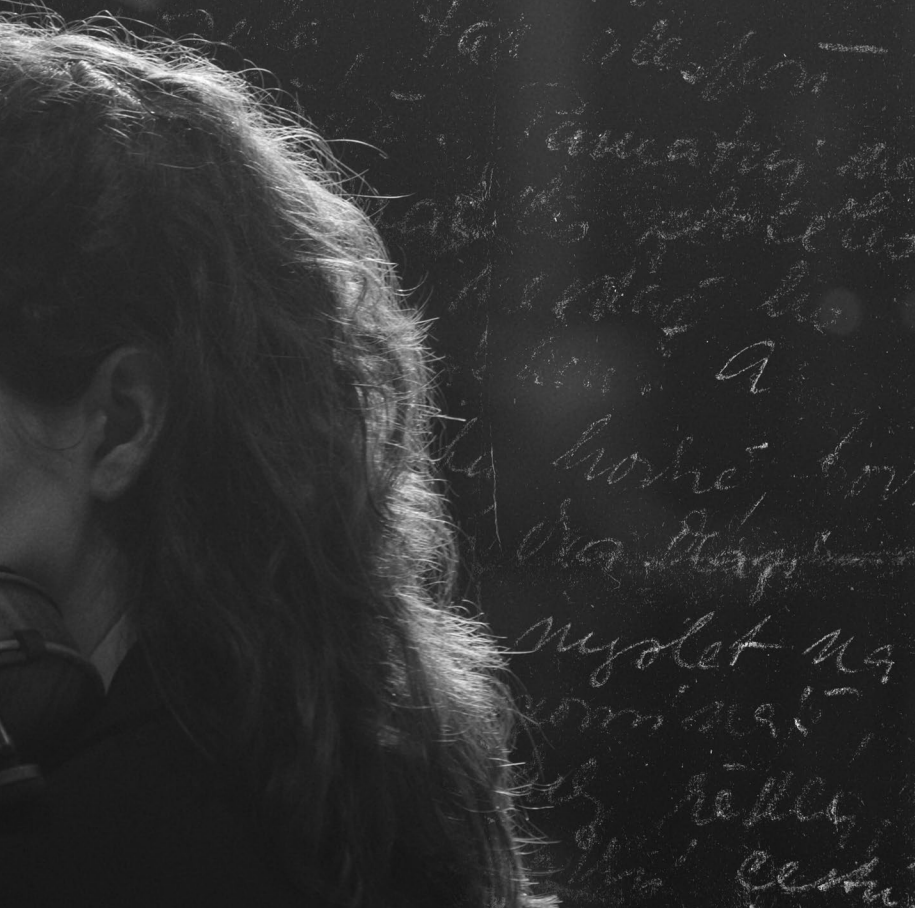




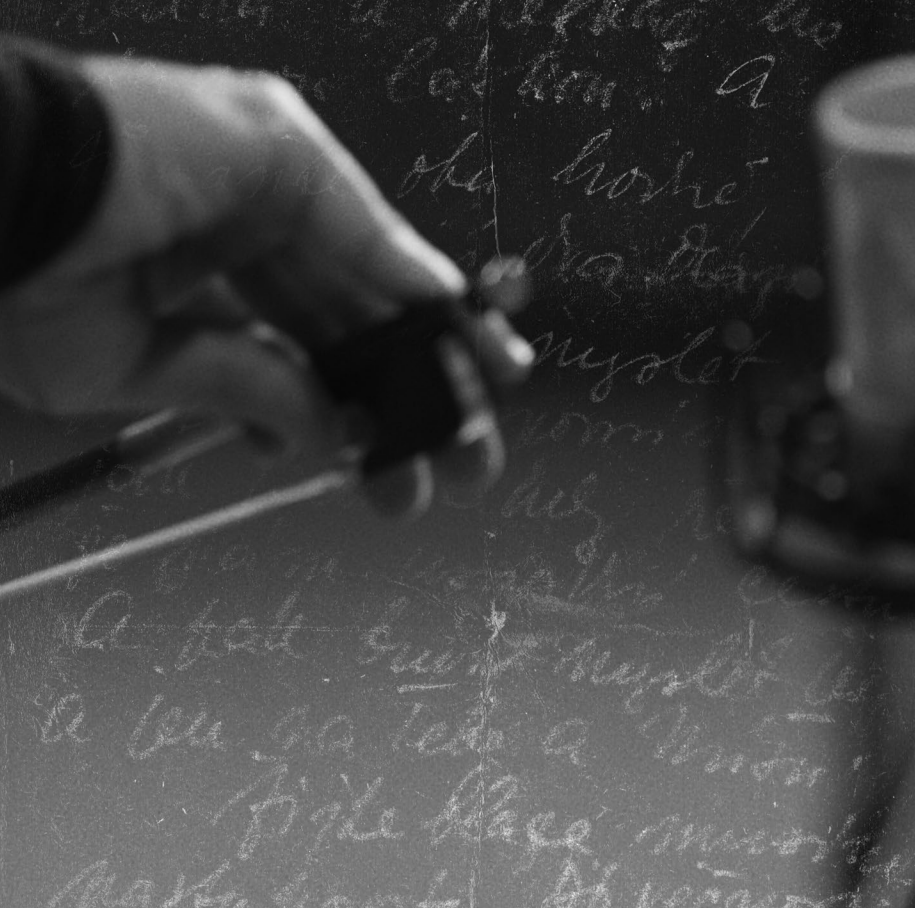


Handwritten text in a cursive script, appearing to be lyrics or a poem, overlaid on the lower portion of the image. The text is dark and difficult to read due to the low contrast and shadows.









Calicut, A

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A book

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A book



Acknowledgements

Firstly, I want to thank **Frank Grunwald** for his immediate openness and support towards this music project. I will never forget my excitement when I received Frank's email with his permission to create music around his mother's last letter. Posthumously my deep gratitude to **Vilma Grunwald**, for inspiring me (and so many others) and reminding us of the power of human kindness, that is always available to us all.

A huge thank you to **Maya, Bella, Olivia, Fiona, Henri, Pau, Michael, and Jacobus** — with your beautiful presence and incredible musical talent you made the magic happen during the recording, it has been such a blessing to work with you. A special thank you to Bella, for helping with the Czech language and re-translation of Vilma's letter. Thank you so much to **Hay Beurskens** for rehearsing with us before the recording, your amazing musical mind was indispensable in getting us ready to record. A mega thank you **Brendon Heinst** for taking on this project, for your sharp ears, profound mind and endless patience to record and finalise these tracks into such a beautiful audio experience! Thank you, **Hans Erblisch**, for making all the magical edits — that you never forget — and that we get to enjoy! A big thank you to **Michal Grycko** for your sublime vision to create such a beautiful video where image and music become one.

Thank you to **Maarten Spruyt** for introducing me to the art of **Juul Kraijer**, there could have not been a more perfect image to echo this album and thank you so much, Juul that you offered your beyond-beautiful artwork for the cover of this album.

Last but not least I want to thank my dearest darling daughter **Mira**, who has been a constant inspiration in my life and who had to put up with a busy mother for quite a while. Thank you so much for the introduction text which was a joint effort of **Sharon Levinson, Elisabeth Sedlack-Zeidler, Terence Roe & Margot Nies** and **Nick Bottini**. A big thank you to my mother, **Heike Tilzer**, and father, **Max von Tilzer, Claudia von Tilzer, Rob van den Broek, Maryleen Schiltkamp, Peter Sieben, Hans and Akkie Langerak, Diane Elshout** and **Laurel Marx**. A huge thank you to **Richard Stuivenberg, Konstantin Koukias, and Dr Joke Schulkes van der Pol** for your endless and caring support over so many years.

Marion von Tilzer

TRPTK

Our goal is to create immersive experiences through sound. By creating an acoustic hologram, we try to give you the illusion of being at the world's most beautiful concert halls and churches – all without ever leaving your listening room.

No costs or efforts are spared to seize that magical moment in which music is being created, and bring it home to you in the highest quality possible. Why? Simply because this is how music is supposed to be experienced: fresh and alive, not canned and with a stale aftertaste of conservation. To us, music is life, and should be lived to the fullest in an authentic and uncompromising way. Through these recordings, we bring you closer to the music than you've ever imagined. The devil is in the details, and the ability to catch those makes all the difference between good quality and excellent quality. Listening to our recordings, you're able to perceive every breath, every bowing, every movement with astonishing clarity. Not only do you hear the music, you hear the music as it's being created. This adds a human dimension to your listening experience, connecting you instantly and instinctively with artists from all over the world.

The basis for all our recordings is our Optimised Omnidirectional Array (OOA) of microphones, which I developed for my Master's Degree in Audio Engineering in 2013. The aim of OOA is to create a truly accurate image of the soundstage, while retaining uncoloured transparency in the tonal characteristics of the recording. This means, in musical terms, that every little detail of the original performance and its acoustic surroundings is accurately recorded, and perfectly reproduced.

We choose our artists not just by their ability to amaze us. We're eager to collaborate with musicians and composers who walk that fine line between renewing genres and connecting to audiences. Together with them, we can achieve our goal of creating daring recordings that stay loyal to the idea of always aiming for the highest quality possible. Because at TRPTK, we bring you not just the sound, but the core of music.

Brendon Heinst [founder, recording and mastering engineer at TRPTK](#)

Equipment used on this recording

Microphones

Josephson C617 with Microtech Gefell MK221 capsules main mics

Josephson C716 voice, clarinet, percussion

Josephson C715 solo cello

Schoeps MK4 violins, viola, height mics

Ehrlund EHR-M cello

Singular Audio f-48 piano

Microphone preamplifiers

Grace Design m801mk2

AD/DA conversion (11.2MHz 1bit)

Merging Technologies Hapi

Merging Technologies Anubis

Grimm Audio CC2 master clock

Weiss Engineering Saracon samplerate converter

Monitoring

KEF Blade Two main loudspeakers

KEF LS50 Meta height loudspeakers

Hegel H30 amplifiers

Hegel C55 amplifiers

Cabling

Purecable Optimus Series microphone edition

Furutech custom microphone cables

Furutech custom power cables

Grimm Audio TPR8 breakout cables

Tuning

JCAT Optimo 3 Duo linear power supplies

JCAT M12 Switch Gold

JCAT NET Card XE

Computer Audio Design GC3

Pura Power Supplies The Sauropada line conditioner

P U R A
POWER SUPPLIES

KEF
INNOVATORS IN SOUND

HEGEL
MUSIC SYSTEMS

FURUTECH
PURE TRANSMISSION

W W
WEISS

Grimm | AUDIO

JCAT

Credits

Recording & mastering engineer: Brendon Heinst

Editor, conductor^(1, 5): Hans Erbllich

Cover artwork: Juul Kraijer (detail of Untitled, 2016-2019)

Session photography: Michal Grycko

Artwork design: Brendon Heinst

Recording dates: November 17th and 18th 2022

Recording location: Galaxy Studios, Mol (BE)

Recording format: 11.2MHz 1bit in 7.1.4-channel immersive

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