



Karol RATHAUS

PIANO MUSIC, VOLUME ONE

THE MURDERER DIMITRI KARAMAZOV: EXCERPTS

THE LAST PIERROT: TWO PIECES

SECOND PIANO SONATA, OP. 8

THREE MAZURKAS, OP. 24

FIVE PIANO PIECES, OP. 9

Daniel Wnukowski

FIRST RECORDINGS

THE EARLY PIANO MUSIC OF KAROL RATHAUS

by Michael Haas

My problem is that of the ignored independent and individual composer. My name is known, but nobody performs my works. I have no embassies, no consulates that stand behind me – no propaganda machine – in the country where I live very happily, I'm considered a non-native.¹

So wrote the composer Karol Rathaus to the conductor Jascha Horenstein in 1950, his friend since their inter-war years as composition pupils of Franz Schreker in Vienna and Berlin. Rathaus' complaint sums up the dilemma he faced that distinguishes him from such fellow Hitler refugees in America as Hanns Eisler, Erich Korngold or Kurt Weill. Born in Ternopol (now Ternopil in western Ukraine) on 16 September 1895, Rathaus viewed himself as a patriotic Austrian. Typically of citizens of the Kingdom of Galicia and Lodomeria that was part of the Austro-Hungarian Empire until 1918, Polish appears to have been the language spoken in the Rathaus home and German the language of the schools Karol attended. He joined the Austrian army as an officer as soon as the World War was declared and maintained his Austrian citizenship and identity until 1938 when, after the annexation of Austria by Nazi Germany, Austria ceased to exist and he, as a Jew, was not entitled to become a German. In the meanwhile, Poland had incorporated Ternopol in 1918 and, after 1945, the city would be absorbed by the Ukraine as part of the Soviet Union. During the anti-Communist witch-hunts that dominated American public life from 1947 until Rathaus' death in 1954, fear of deportation came with a question mark. Where could he be deported to?

This same reluctance to claim a national allegiance would also become a feature of his musical legacy. In spite of Rathaus' pre-1914 patriotism, Austria today does not

¹ Undated letter (postmarked 1950) preserved in the Queens College Rathaus Collection, City University of New York (CUNY).

recognise Rathaus as one of its composers. Nor does Germany, where Rathaus enjoyed his most prestigious successes. He went on to make a name for himself first in Paris and then in London, although, again, neither France nor England saw him as one of theirs. Indeed, it was the refusal of the BBC to finalise a job offer when it emerged that Rathaus was not British that resulted in his eventual departure, with his family, to the United States in 1939.

Once safely out of Europe, he was destined to join the multitude of refugees with a funny accent teaching music at an American college. Following his death on 21 November 1954, when he was only 59, New York obituaries described him as a popular professor at Queens College, and little else. Nobody knew anything about his life before he arrived in New York. He was admired, even loved, in America. Like most other *Hitlerflüchtlinge* who found refuge in the United States, he would never be considered an American composer. Nor would Rathaus have seen himself as Ukrainian, despite post-1945 absorption of Ternopol into the Soviet Union. Through the not entirely legal efforts of his brother Rudolf, who was working in the Polish diplomatic corps, Rathaus appears to have acquired Polish citizenship at some unknown point, allowing him to by-pass quotas on Germans and Austrians immigrating into the United States.² Notwithstanding his *faute de mieux* acceptance of Polish citizenship, Rathaus did come to embrace Polish identity. In a letter to an old university friend, the writer Soma Morgenstern, he wrote: 'Opportunist that I am, I've only recently discovered feelings for something that have been too long submerged; now that Poland no longer exists, I'm passionate for the Polish Cause'.³ Only recently has Poland begun to note its own passion for the Rathaus cause.

Unlike many East Galician Jews arriving in Vienna, Rathaus was not a Yiddish speaker and came from an educated, assimilated family. He went on to acquire a doctorate in Polish history at the University of Vienna as part of a bargain he made with his father which allowed him to study music as well. Rathaus' undeniable academic excellence notwithstanding, music was clearly his dominant talent. In conversation with me in 1990, Berthold Goldschmidt, a fellow pupil of Franz Schreker in Berlin, recalled

² Martin Schüssler, *Karol Rathaus*, Peter Lang, Frankfurt am Main, 2000, p. 324.

³ Letter dated 7 December 1942, Queens College Rathaus Collection, CUNY.

Rathaus as the most all-round talent in Schreker's class. That view was shared by the staff of the Music Academy in Berlin in 1920, after the mandatory auditions required of Schreker's Viennese class. Astonishingly, all of Schreker's pupils were found to be exemplary in harmony, counterpoint, improvisation and piano-playing – with Rathaus being singled out as exceptional even in this company.⁴ Ernst Krenek might have been the most self-confident of Berlin's intake of Schreker's Viennese students but, according to Goldschmidt, even he couldn't compete with Rathaus' sheer facility or pianism.

Tuberculosis, caught in the trenches during his first year as an officer, cut Rathaus' military career short. It was a condition that would continue to afflict him, ultimately leading to his early death. It also resulted in continuous absences from Vienna and Berlin while he returned to the cooler and cleaner air of Ternopol. Schreker facilitated a contract between his publisher, Universal Editions (UE), and his former student, resulting in the publication of Rathaus' Op. 1, a set of *Variations on a Theme by Max Reger*, and his Op. 2, the (first) Piano Sonata, performed to acclaim in 1920 by his fellow Galician Stefan Askenase. By 1921, Rathaus had completed his doctorate in Vienna and, by 1922, was living permanently in Berlin, enjoying the nightlife and the company of his future wife, Gertrude Pfefferkorn. But hyper-inflation made continued existence in Berlin untenable, and in 1923 he and Gerta relocated to Vienna, settling in the Second District, the main Jewish area in the city. Student life and nightlife may have been preferable in Berlin, but many musicians remained in Vienna, including Alban Berg, Ernst Krenek, Anton Webern and, of course, Schoenberg himself until 1925.

Rathaus' relationship with Schoenberg and his class was ambivalent. He went out of his way to distance himself from the principal aesthetic developments that emerged in the early 1920s: the serialism of the 'Second School' in Vienna and the 'New Objectivity' of composers such as Paul Hindemith and Ernst Toch in Berlin. He was determined to steer a path between both developments, keeping his music expressive and challenging while refusing to resort to the formulae of twelve-tone composition. Like Toch, he believed in the liberation of dissonance, although, unlike him (at least in the 1920s), he continued to believe that music had to communicate viscerally. He viewed

⁴ Georg Schünemann, 'Franz Schreker als Lehrer', *Musikblätter des Anbruch*, Vol. 5, 1928, p. 109.

twelve-tone composition as an inevitability, describing it as ‘splitting the atom: destructive but creating a new order from devastation’.⁵ Over time, though, Rathaus would become more antagonistic towards Schoenberg and his followers.

Success in Berlin, when it came, was comparable with that of any composer of his generation. Erich Kleiber conducted his opera *Fremde Erde* ('Alien Soil'), and Georg Szell his ballet, *Der letzte Pierrot* ('The Last Pierrot'), at the State Opera House 'Unter den Linden'. His collaboration with the writer Alfred Döblin on the incidental music for *Die Ehe* ('The Marriage') elicited comparisons with Brecht and Weill. Other equally successful commissions followed with incidental scores for Hašek's *The Good Soldier Svejk* in Düsseldorf and Gutzkow's *Uriel Acosta*, presented by the Habima Ensemble in Berlin. Ultimately, Rathaus became the first composer of serious music to be approached to write a film soundtrack for the still new developments of 'sound cinema', though other composers such as Camille Saint-Saëns, Sergei Prokofiev and Edmund Meisel had already delivered impressive scores for silent films. In 1930, the director Fjodor Ozep approached Rathaus with a free adaptation of Dostoyevsky's *The Brothers Karamazov*, called *Der Mörder Dimitri Karamasoff* ('The Murderer Dmitry Karamazov'). Ozep was so taken with the idea of having a 'serious' composer provide a score that his film was shot to fit Rathaus' music. Many other film commissions followed, and soon he was commuting between studios in Paris and Berlin.

The mood in Berlin, however, had changed even before Hitler came to power in January 1933. In 1932 Wilhelm Furtwängler, an early supporter of Rathaus, was made to cancel a performance of his *Serenade for Orchestra*, Op. 35, with the Berlin Philharmonic because of anti-Semitic objections. The darkening mood of Germany convinced Rathaus to relocate to Paris, although by 1934 film work had largely shifted to London. Following a commission from the Royal Opera House in London for his ballet *Le Lion amoureux*, Op. 42b, in 1937, he was offered a position in the nascent television department of the BBC as head of music. When it emerged that he was not a British citizen, the offer was rescinded and in June 1938 Rathaus left Gerta and their son Bernt

⁵ From an unpublished essay by Rathaus, 'Die "neue Sachlichkeit" und die neue Musik' ('New Objectivity and New Music'), quoted by Martin Schüssler, *op. cit.*, p. 50.

on a six-month tourist visa to see what prospects might be found in the United States. In spite of a brief stay in Hollywood and a single film commission (*Let us Live*, with a young Henry Fonda), the positions there were all taken. To have remained would have condemned him to the same fate as his fellow Austrian composer Erich Zeisl: a lowly existence as auxiliary orchestrator, augmenting musical material already supplied by the 'official' composer of whatever film it might happen to be. Before his visa could expire, he accepted a position at Queens College, only recently opened, in Flushing, New York. His family made the journey to join him, placing his manuscripts and many personal possessions in storage in London. Tragically, the unit took a direct hit during the Blitz, resulting in the loss of an enormous amount of documentation and, more importantly, original manuscripts, including his early string quartets.

Through the efforts of his brother, Rudolf, with the Polish diplomatic corps, Rathaus was able to remain in the US under Polish quotas. Work at Queens came as a relief after the stress of six months' commuting between Hollywood and New York, the result of poorly paid commissions in both cities. His salary at Queens was not large but it was at least regular, allowing Rathaus to live in security in a suburban house with a small garden – perfect for his young son, Bernt. He composed a good deal of music for his students – a fact noted in his obituaries – but also a monumental Third Symphony (1942–43), performed and recorded at the BBC in 1956 by his friend Jascha Horenstein, two years after Rathaus' death. Indeed, after his emigration he composed another 28 works with opus numbers, including two string quartets, replacing the ones lost in the London bombing raid. There was a commission from Rudolf Bing, a friend from Vienna and now managing director of the Metropolitan Opera, to prepare an alternative orchestration of *Boris Godunov*, an undertaking that was not a success in light of the popularity of the Rimsky-Korsakov version. Otherwise, attempts and pleas by Horenstein, Askenase, his friend Soma Morgenstern and others to re-connect with the many European musicians in charge of post-war American orchestras in order to reposition himself in American musical life were of no avail. Perhaps the loss of his European legacy in the London Blitz had closed a chapter in his own mind. In any case, Rathaus was relieved to be in safety and worried that too much attention might leave

him exposed to the radical anti-Communist witch-hunts taking place in the United States. Many of his friends and associates from Germany, such as Hanns Eisler, Bertolt Brecht, Alfred Döblin and Thomas and Heinrich Mann, had left, or been deported from, the United States. It was safer to keep his head beneath the parapet. According to his son Bernt, ‘The Nazis killed him’, meaning that they killed the Karol Rathaus of European stature and fame.⁶ Even his colleagues and students at Queens were largely unaware of who Rathaus was or of his uninterrupted string of successes before his arrival in America.

Rathaus’ minimalist, diegetic approach to scoring films was quite different from that of Steiner and Korngold, who wrote music in order to amplify cinematic visuals. It was perhaps one of the reasons that he decided he would never fit in a Hollywood studio after his single experience with the film *Let us Live*. Had he remained, he might have joined his friend Hanns Eisler in creating an entirely different aesthetic, based more on the idea of the visual dialectic, meaning music that complemented visuals with often contrary expression in order to form a synthesis between the visual and the aural. Indeed, it seems to have been the shock of seeing Eisler deported in 1948 from the United States that convinced Rathaus that anonymity was for him the only option of survival.

In steering a path between the Second Viennese School and the New Objectivity of Berlin, Rathaus often returned to an abrasive Expressionism, though in contrast with the Expressionism current in the run-up to the First World War, his works are all clearly structured and often melodically engaging. Dissonance was an important utility that underlined ideas and emotions and is a constant feature in his piano works from the mid-1920s onwards. It provides a stark contrast to the late Romanticism of his earlier works that were supported by his teacher Franz Schreker and subsequently won Rathaus a lucrative contract with UE.

His *Fünf Klavierstücke* ('Five Piano Pieces'), Op. 9, from 1924 – No. 1, *Andante* [1]; No. 2, *Allegro* [2]; No. 3, *Andante* [3]; No. 4, *Durchaus gemächlich* ('Quite Leisurely') [4]; No. 5, *Presto* [5] – are character pieces, with a basic ABA structure offering a contrasting

⁶ Quoted in *ibid.*, p. 383.

middle section and a return to the opening ideas, usually developed into the basis of a coda. No key signature is given, as Rathaus avoids fixed tonalities while never quite spilling over into atonality. He uses motifs in preference to fully developed themes, and tonal centres, when implied, are through chordal repetition. The contrasting sections within individual pieces have little motivic interaction, giving the impression of a succession of even shorter pieces, rather than carefully structured unities. The works are technically demanding in two aspects: the pianism required for rapid passage-work of largely inner voices; and explosive pan-keyboard chordal bombast, often giving the impression of a piano reduction of large orchestral ideas. Indeed, the works invite orchestral comparison, almost demanding that instrumentation be implied by the performer and perceived by the listener. In his biography of Rathaus, Martin Schüssler writes that these works were his first attempts to free himself from ‘functional harmony and the formal constraints as suggested by traditional sonata form’.⁷ Indeed, he had either finished composing his unpublished Second Piano Sonata or was composing the *Fünf Klavierstücke* at the same time, and both works reflect developments in his musical language. The cycle proved popular with Rathaus’ generation of pianists and was performed regularly by Stefan Askenase, Jakob Gimpel and Eduard Steuermann.

The Second Piano Sonata, Op. 8, composed in 1924 and until recently believed to be lost,⁸ experienced an altogether less happy gestation. It followed the completion of his Second Symphony, a work that, like the Sonata, would undergo alterations before being set aside. Unlike the Symphony, it was performed during its composer’s lifetime. Stefan Askenase gave the premiere, presumably in 1925, before Rathaus withdrew the work, to make extensive cuts and alterations – a process which continued until 1927. Rathaus informed UE that Askenase had given the first performance while, oddly, failing to inform them of the date and venue for the occasion. He then went on to explain to his

⁷ *Ibid.*, pp. 63–64.

⁸ Lev Deych, Professor of Physics at Queens College CUNY, had since 2015 developed an interest in the Karol Rathaus estate lodged, but only partially archived, at Queens College. In the course of scanning scores and correspondence, the score of the Sonata, Op. 8, was discovered incorrectly filed with the Second Symphony, Op. 7.

publisher that Askenase even intended to take the work into his permanent repertoire.⁹ Rathaus, nevertheless, did not consider it ready for publication.

Rathaus initially treated the piano sonata in much the same way that Mahler treated the symphony. Mahler's first two symphonies are unapologetic sequences of tone-poems; and with both of Rathaus' first two piano sonatas, instead of presenting interacting, complementary movements, there is the feeling that they string together individual, large-scale piano pieces in a deliberate but non-contrasting sequence, offering more a sense of cycle than sonata. In that respect, the Op. 8 Sonata rather resembles the Op. 9 Piano Pieces. With the Third Piano Sonata, Op. 20 (1928), Rathaus returned to a more classical, four-movement sonata structure.

The Second Sonata, however, is in three movements (an opening *Allegro energico* [6], central scherzo [7] and concluding *Andante con moto* [8]). There is no truly reflective central movement, nor does the brooding final *Andante* offer any genuine sense of repose from the energetic first two movements. As with Op. 9, there is little indication of key, and although the ABA form of the individual movements is more apparent, the constant development of various motivic ideas often swamps the larger picture. The work is full of open fifths, progressions of fourths and octave runs. The tempo marking of the scherzo – *Presto (rubato)* – is the most pianistic and virtuosic of the three movements, and although it keeps an obvious, if darker, scherzo character, its slow section is less a classical central trio and more a diffuse complementary second half that segues into a coda, briefly returning to the opening character, though not to the opening thematic material. As in the outer movements, dissonances are left unresolved, thus giving the work an apocalyptic tone. The final movement extends the ABA structure over a broader canvas before ending abruptly. The manuscript suggests numerous changes and clarifications, with handwritten notes from Rathaus instructing that some passages be played in different octaves, along with entire staves, even pages, that are simply crossed out. The work gives the impression that Rathaus is attempting to break free from the rich harmonic Romanticism of his earliest works. Indeed, the often unremitting

⁹ Letter from Rathaus to Universal Edition, dated 8 June 1925, quoted in Schüssler, *op. cit.*, pp. 62–63.

brutality of the pianism here suggests an aggressive departure from the past, but one which is not quite sure how the future might sound. The work stands apart from his far more approachable First Sonata, Op. 2 (1920), considered at the time a precocious masterpiece, and his more organically structured Third Sonata.

In spite of these issues, which even Rathaus appears to have acknowledged, the Second Piano Sonata is a work that stands representative of a specific time and place. Although the general musical response to Germany's new place in the post-war world was the sobriety of New Objectivity, already making its mark at the Donaueschingen chamber-music festival in 1922, when German hyper-inflation brought Rathaus back to Vienna, he found Viennese Expressionism still very much part of musical life, as witnessed by Alban Berg's *Wozzeck*, premiered in Berlin only a year after the composition of Rathaus' Second Sonata, which stands biographically at a pivotal point in his output.

The *Three Mazurkas*, Op. 24, date from 1928 and are not necessarily intended as a cycle, hence their individual opus numbers of 24a [9], 24b [10] and 24c [11]. They appear to have been performed in Hamburg and Berlin by the pianist Leopold Münzer before they were published. They maintain the classical brisk $\frac{3}{4}$ time of traditional mazurkas and, although never quite pronouncing a specific key, they can't be thought of as truly atonal, even when repeated chordal accompaniment underneath pointed melodies with specific Polish rhythmic variations suggest harmonic centres. References to Chopin (whom Rathaus revered) are everywhere to be heard, though refracted through the aural prism of the 1920s.

Rathaus' first large-scale success was the ballet *Der letzte Pierrot*, performed at the Staatsoper 'Unter den Linden' in Berlin. Rathaus had always hankered after success as an operatic composer, and so it was paradoxical that his real breakthrough came with a ballet. Erich Kleiber, Musikdirektor of the Staatsoper, had already conducted Rathaus' *Dance Pieces for Orchestra*, Op. 15. When Rathaus showed him *The Last Pierrot*, Kleiber immediately scheduled it for the following season. Max Terpis, one of the founding fathers of modern dance, took on the role of Pierrot and, although Kleiber initially intended to conduct, in the event the premiere fell to Georg Szell. The ballet opened in May 1927 and is an Expressionist representation of *commedia dell'arte* as

conceived jointly by Terpis and Rathaus, with the characters of Pierrot and Colombina transferred to an industrial landscape and ultimately ending up in a waxwork museum. Outwardly, it was seen as an enormous success for Terpis, so much so that Rathaus was irritated that his own name hardly appeared in reviews, or even on posters advertising performances outside Berlin. Nevertheless, the work was popular enough for Rathaus to make arrangements of the *Valse sentimentale* [12] and a shortened version of the *Tanz der Arbeiter* ('Dance of the Workers') [13] for broadcast, with the composer himself himself at the piano.

From 1930 onwards, Rathaus' real successes would begin with film music. His opera *Fremde Erde*, premiered on 10 December 1930 at the Staatsoper in Berlin, conducted by Erich Kleiber, was a *succès de scandale*, causing such enormous controversy with its unapologetically left-wing subject – the exploitation of immigrant workers – that Rathaus was suddenly a household name in Berlin. His film score for Fjodor Ozep's *Der Mörder Dimitri Karamasoff* ('The Murderer Dmitry Karamazov') was commissioned shortly thereafter and built on this reputation. Rathaus made piano reductions of two of the numbers sung in the score: 'Gruschenka's Song' (with words by Karl Kinnd) [14] and 'Song of the White Swan' (with words by Robert Seitz) [15]. The third work, also arranged by Rathaus, is non-vocal and was called 'Bei den Zigeunern' ('With the Gypsies'); it is marked as a 'Quick Waltz' [16]. With its plentiful octave runs and increasingly wild build-up (3_4 changes to 2_4 and then to 6_8), it's a mini-showpiece for the piano.

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DISCOVERING KAROL RATHAUS

by Daniel Wnukowski

From the very first time I heard the novel orchestral timbres of Karol Rathaus' Symphony No. 3, I was hooked. Who was this enigmatic man whose music captivated me in mysterious ways, whose musical narrative is so intense it keeps me on the edge from beginning to end?

Since I was born in the indigent backwaters of what had been the Austro-Hungarian empire and raised in the rich Viennese tradition of Mahler, Strauss and Zemlinsky, I became increasingly drawn to the music of this Galician-Jewish composer, who eventually managed to escape Nazism through London and Paris, ultimately settling in New York. Although music may have been a refuge from the hostilities of the outside world, as it was for other exiled composers from central Europe, his works stand on their own and avoid categorisation in any one dimension of compositional language. He was remarkably versatile, using a variety of musical styles and forms, and showing an emotional range that could express everything from a fleeting Polish oberek to the darkest funereal lament.

The fact that the Second Piano Sonata, Op. 8, was missing led me on a hunt, since it had never been published and the original manuscript had long been considered lost. I hoped that it would show up somewhere, perhaps gathering dust in someone's attic. By a stroke of luck and, I admit, with some persistence, it was eventually uncovered, on 11 January 2018, by Dr Lev Deych, in the Karol Rathaus Papers at the Queens College Special Collections and Archives, where someone had misfiled it with the Second Symphony, thus leaving it hidden from the outside world for decades. It is a fiendishly difficult work, requiring enormous stamina and interpretative insight, joining the ranks of other such works on the fringes of a typical performer's wish-list, such as Hanns Eisler's Piano Sonata, Op. 1, or Shostakovich's Piano Sonata No. 1,

Op. 12 – each of which challenged time-tested traditions and planted the seeds of a highly individual style of music composition.

Interestingly, Rathaus often incorporated Polish dances in his music, especially the mazurka, usually providing the performer with no other instruction than ‘to be played in the rhythm of a mazurka’ – and yet these musical fragments are rarely characteristic of a typical Mazovian dance, nor was Rathaus ever a staunch Polish nationalist. Instead, each mazurka imbues a small piece of the Viennese tradition he had inherited in his youth as a student of Franz Schreker, with a particular fondness for quartal and quintal harmonies, the occasional ‘krekhtsen’ of a Yiddish folksong and even subtle hints of ragtime. I’ll never forget my first performance of the *Three Mazurkas*, Op. 24, for an audience in Los Angeles – and the gasp that immediately followed.

Daniel Wnukowski is a Polish-Canadian pianist whose insightful interpretations of the classics are complemented by projects that shed light on overlooked corners of the repertoire, particularly those that connect with his Polish and Jewish cultural heritage. He has performed throughout the Americas, Europe and Asia in many prestigious concert halls, including the National Philharmonic in Warsaw, the Concertgebouw in Amsterdam, the Salle Pleyel in Paris, Wigmore Hall and the Barbican in London, the Accademia Nazionale di Santa Cecilia in Rome and the Geidai University of the Arts in Tokyo. The orchestras with which he has performed include the Polish Radio Orchestra, Sinfonia Varsovia, Windsor Symphony (Canada), Orchestra Filarmonica Marchigiana, Poznań Philharmonic and Arthur Rubinstein Philharmonic, with such conductors as David Amos, Tomasz Bugaj, Jerzy Maksymiuk and Alain Trudel. He is also an active chamber musician and duo pianist. His festival engagements include performances at the Festival Dei Due Mondi in Spoleto,



the Pre-LSO Concert Series in London, the Coppet Festival in Geneva and the Euromusica Masterconcert Series and Uto Ughi Festival in Rome.

Daniel Wnukowski has an affinity for the music of Chopin and other important Polish composers, and has performed at Chopin societies across the world, as well as with important Chopin festivals. The music of inter-war Jewish composers also occupies a special place in his repertoire, especially that of the generation of composers which came of age around the time of World War One and was devastated by the rise of Nazism. He is the recipient of numerous scholarships and grants from the Canada Council for the Arts and other foundations for researching and performing the works of exiled and perished Jewish composers, such as Szymon Laks, Władysław Szpilman, Viktor Ullmann and Józef Koffler, whose recently published piano concerto he recorded with the Polish Sinfonia Iuventus Orchestra conducted by Christoph Slowinski, released on the EDA label in 2017. Additionally, Daniel Wnukowski's performance at the Austrian Parliament in remembrance of Holocaust victims targeted by Nazi Germany was broadcast live on Austrian television for ORF-2.

His recordings include the complete piano works of the exiled composer Walter Arlen (which he edited for the Viennese publisher Doblinger) and chamber music with the violinist Daniel Hope, soprano Rebecca Nelsen and baritone Christian Immler for the Austrian label Gramola; works by Chopin and Szymanowski; and a DVD release of Gershwin's *Rhapsody in Blue* performed live on Polish television with the Warsaw National Philharmonic conducted by Jerzy Maksymiuk. His performances have been aired on radio and television stations throughout the world.

Daniel Wnukowski is a laureate of numerous international piano competitions. In 2000, he was singled out for his readings of Chopin's music at the XIV Chopin International Piano Competition in Warsaw and, earlier in the same year, he took first place at the National Chopin Piano Competition in Poland, resulting in a government-awarded grant and many concerts throughout Europe.

Born in Windsor, Ontario, Daniel Wnukowski became interested in the piano at the age of three, when he saw a grand piano with a clear glass cabinet and became fascinated with the intricate details of its mechanism. He began piano lessons shortly thereafter and later studied at the Fryderyk Chopin Academy of Music in Warsaw with Piotr Paleczny, at the Peabody Conservatory in Baltimore with Leon Fleisher and at the Guildhall School of Music and Drama in London with Ronan O'Hora and Graham Johnson. In 2006, he was awarded a scholarship to study at the International Piano Academy Lake Como.

Intent on giving something back to the country that nurtured him as an artist, Daniel Wnukowski was awarded a grant from the Canada Council for the Arts to perform outreach concerts in remote, indigenous communities in Canada with five other pianists as part of Piano Six. He is also a member of the Vienna-based Varietas Ensemble, which performs concerts for handicapped children.



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Piano: Bösendorfer Imperial concert grand

Producer-engineer: Georg Burdicek

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Daniel Wnukowski

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KAROL RATHAUS Piano Music, Volume One

Fünf Klavierstücke, Op. 9 (1924)

[1]	I Andante	23:44
[2]	II Allegro	4:19
[3]	III Andante	3:57
[4]	IV Durchaus gemächlich	4:07
[5]	V Presto	5:32
		5:49

Piano Sonata No. 2, Op. 8 (1924; rev. 1927)

[6]	I Allegro energico	21:02
[7]	II Presto (rubato)	7:43
[8]	III Andante con moto	8:01
		5:18

Trois Mazurkas, Op. 24 (1928)

[9]	I Im Rhythmus einer Mazurka	9:10
[10]	II Schnell, etwas flüchtig	3:19
[11]	III Allegro vivace	3:33
		2:18

Zwei Stücke aus dem Ballet 'Der letzte Pierrot' (1926, arr. 1927)

[12]	I Valse sentimentale	7:22
[13]	II Tanz der Arbeiter ('Workers' Dance')	2:36
		4:46

Three Excerpts from the Film Music for Der Mörder Dimitri Karamasoff

('The Murderer Dimitri Karamazov'; 1931)

[14]	Lied der Gruschenka ('Gruschenka's Song')	2:16
[15]	Lied vom weissen Schwann ('Song of the White Swan')	1:57
[16]	Bei den Zigeunern ('With the Gypsies')	1:58

TT 67:33

Daniel Wnukowski, piano

FIRST RECORDINGS