

Hugo KAUDER

CHAMBER MUSIC, VOLUME ONE: SONATAS I

SONATA IN G MAJOR FOR VIOLIN AND PIANO

SONATA IN D MAJOR FOR VIOLIN AND PIANO

SONATA IN A MINOR FOR VIOLIN AND PIANO

SONATA IN F MAJOR FOR VIOLA AND PIANO

Karen Bentley Pollick, violin and viola
Daniel Glover, piano

HUGO KAUDER, MORAVIAN-VIENNESE MASTER IN THE MAKING

by Karin Wagner

Hugo Kauder was born in 1888 in the Moravian town of Tobitschau (Tovačov), in the district of Prerau (Přerov), itself in the region of the Moravian capital, Olomouc (Olomoucký kraj). The birth-register of the Jewish community of Přerov lists his father, Ignatz Kauder, as 'schoolmaster of the German elementary school in Tobitschau'.¹ Growing up in a German-speaking family of teachers with close connection to the synagogue shaped young Hugo's socialisation, which he himself described as 'simplicity and remoteness' in 'a quaint, narrow, small bourgeois milieu'.² In this situation, his self-taught exploration of music became his purpose in life: his violin-teacher in Tobitschau provided the first important impetus. He allowed the boy to become independent at an early age, thus creating the best conditions for intrinsically motivated learning that was not bound by predetermined rules.

In 1905 Kauder moved to Vienna, enrolling in engineering at the Technical College (today the Technical University) – although his true passion in Vienna was pursuing extensive research in the library of the Gesellschaft der Musikfreunde ('Society of Friends of Music'), where he began transcribing works by Franco-Flemish composers (especially Josquin des Prez), which later influenced his own compositions. Close ties to Egon Lustgarten, the cousin of Kauder's future wife, Helene Guttman, and to Karl Weigl, who became a mediator of Mahler's tradition through his collaboration with Gustav Mahler at the Hofoper ('Court Opera') (where

¹ Quoted in Karin Wagner, *Hugo Kauder (1888–1972). Komponist – Musikphilosoph – Theoretiker. Eine Biographie*, exil.arte-Schriften No. 4, Böhlau, Vienna, 2018, p. 13.

² Hugo Kauder to Rudolf Pannwitz, letter dated 24 February 1921, Deutsches Literaturarchiv Marbach, P-6, P-6-2, quoted in *ibid.*, p. 16.

from 1904 to 1906 Weigl was Mahler's répétiteur), shaped this fruitful period. Kauder's affinity for Mahler was also intensified by his constant exchange with the Mahler scholar Hans Ferdinand Redlich.

Far removed from any particular 'school', and displaying considerable versatility, Kauder duly made his mark in Vienna: before joining Hugo Gottesmann's quartet as a violist (1917–22), he was a violinist in the Konzertvereins-Orchester (1911–17). He played in Arnold Schoenberg's Verein für musikalische Privataufführungen ('Society for Private Musical Performances'), wrote for the *Musikblätter des Anbruch*, composed music in various genres, gave private lessons (his students including Julius Chajes, Hans Schimmerling and Eric Zeisl) and in 1932 published an *Entwurf einer neuen Melodie- und Harmonielehre*,³ based on the diatonic scale, as the quintessence of his music-theoretical considerations. He dedicated this scale theory to the German philosopher Rudolf Pannwitz. As the teacher of Josef Mertin, who in turn later taught Nikolaus Harnoncourt, Kauder had a lasting influence on future specialists in historical performance practice.

His correspondence with Pannwitz (from 1919) dwells on the cosmological-abstract discourse typical of the time and on metaphysical speculation; approaches from both Christian tradition and his Jewish heritage shaped his thinking. Ultimately, he considered a synthesis of Friedrich Nietzsche's visionary 'Europe' and the 'Hebrew humanism' expounded in Martin Buber's collection of essays *Kampf um Israel*⁴ to be his ideal.

Viennese milestones for Kauder the composer included the performance of a *Fantasy* for violin and orchestra (1917) by Hugo Gottesmann and the Wiener Sinfonie-Orchester under Georg Szell, as part of the Meisteraufführungen ('Master Performances') organised by David Josef Bach (26 May–13 June 1920); the premiere of his First Symphony (1921), dedicated to Alma Mahler, and conducted by Leopold Reichwein⁵

³ Universal Edition, Vienna.

⁴ *Kampf um Israel – Reden und Schriften 1921–1932*, Schocken, Berlin, 1933.

⁵ Born in Wrocław (then Breslau), in Silesia, in 1878, Reichwein became a vocal anti-Semite and ardent Nazi, compromising himself so thoroughly that he committed suicide in April 1945.

as part of the Musik- und Theaterfest der Stadt Wien (14 September–15 October 1924) initiated by Bach; Alexander Zemlinsky's conducting of his Violin Concerto (1925) at an Arbeiter-Sinfonie-Konzert ('Workers' Symphony Concert') in February 1926; and the awarding of the Kunstpreis der Stadt Wien ('Art Prize of the City of Vienna'), music category, in 1928.

The poetry Kauder set to music reveals his connection with the literary circle 'Charon', founded by Rudolf Pannwitz and Otto zur Linde, and to poets in Stefan George's circle. He was equally adept at shaping linguistic elements in his choral compositions, and with the Hugo Kauder Choir (1928–38) he had an ensemble at his disposal for this purpose. Kauder's empathy for composing for stringed instruments permeates his entire *œuvre*, with a special focus on the string quartet: in Vienna, the Gottesmann and Rosé Quartet took up his works (Kauder was a close friend of the Rosé cellist, Friedrich Buxbaum). Other formations in Kauder's circle included the Sedlak-Winkler Quartet (named after the violinist Fritz Sedlak and cellist Wilhelm Winkler, the other members being Vittorio Borri and Gustav Gruber) and the Kolbe Quartet (led by Margarete Kolbe).

Kauder's early works were influenced by Brahms and Mahler, as he recorded in a letter to Pannwitz in 1919: 'About my progress suffice it to say that Brahms and Mahler played decisive roles in my development as a musician: under the former's influence I wrote Brahmsian music for a long time, through the impression Mahler's music made on me I discovered the path to my own self'.⁶ Brahms is omnipresent in Kauder's early chamber music – the influence is audible in, for example, the Sonata for Violin and Piano in G major (1913–14): the compositional technique, chord-structure and -progressions, gesture and timbre are all reminiscent of Brahms' music. Similarly, the second-movement intermezzo [2] finds parallels in Brahms' piano pieces of the same title through its syncopation and changes – and obscuring – of metre. The leading of the bass line and intertwined phrases, moreover, underscore these references to the nineteenth century.

Kauder composed his First String Quartet in 1921, and by 1969 he had written nineteen works in the genre. In spite of their different styles, the first three string quartets

⁶ Hugo Kauder to Rudolf Pannwitz, 8 October 1919, Deutsches Literaturarchiv Marbach, P-6, P-6-2, quoted in Wagner, *op. cit.*, p. 23.

are unified by a reliance on major–minor tonality, whereas the Fourth String Quartet (1927) represents an important position in Kauder’s output: it is both the last of a series of interrelated works and the beginning of a new compositional phase. This quartet acts as a pivot, since it already reflects aspects of Kauder’s scale-theory and the compositions he was to base on that theory.

After the pogroms of November 1938, Kauder had no choice but to flee Vienna. In early December 1938, he reached Santpoort in the Netherlands, where he lodged with the widow of the Dutch poet Albert Verwey. From March 1939, he stayed in England, and in February 1940, he finally set foot on American soil, making New York his new home. Kauder taught composition at the ‘Music House’ founded by the Czech–German writer and musician Hermann Grab (a fellow Jewish refugee from Nazism) and composed choral pieces for the Dessoff Choirs in New York City. The Austrian-born musicologist Siegmund Levarie, who had been a student of Kauder’s in Vienna, now worked at the University of Chicago, and helped his former teacher establish himself in the United States.

Kauder never returned to Vienna. He died on 22 July 1972, in Bussum, in the Netherlands, where he had often spent the summer months with friends. In spite of intensive efforts by his friend Viktor Bermeiser, whom Kauder knew from the Vienna workers’-choir scene, attempts to reintroduce his music to post-war Austrian radio and concert programmes failed. It is only in the last quarter-century, as research into the achievements of exiled composers has blossomed, that Austrian public consciousness has begun to appreciate and programme his high-quality and highly individual music. In a sense, though, he had never been away: Kauder saw himself in the United States as a mediator of a performance practice that he had absorbed in the atmosphere of Vienna decades earlier.

For all that Kauder lived much of his life in exile and obscurity, his urge to compose never left him, and he left a catalogue of some 200 works: five symphonies, around twenty *concertante* works, chamber music for a huge range of combinations of instruments, from duos to octets, choral music and songs.

Karin Wagner is the author of Hugo Kauder (1888–1972). Komponist – Musikphilosoph – Theoretiker. Eine Biographie, exil.arte-Schriften No. 4, Böhlau, Vienna, 2018. She wrote the first German-language biography of the composer-in-exile Eric Zeisl, Fremd bin ich ausgezogen (Czernin, Vienna, 2005) and published an edition of Zeisl's letters '... es grüsst dich Erichisrael' (Czernin, 2008). Her most recent book is a portrait of Arnold Schoenberg as a father, based on the memories of Schoenberg's children: 'Euer Ani, Ini, Arnold Daddi' (Czernin, 2024). She studied piano at the Bruckner Conservatoire in Linz and the University of Music and Performing Arts in Vienna; there she passed her diploma examination with the Honorary Prize of the Republic of Austria. In 2004 she concluded doctoral studies in musicology, with distinction, and is active as a chamber musician and as a lecturer in Austria and abroad. In 2012 she was awarded the Elfriede Grünberg Prize in 2012 for her scholarly work. She teaches piano at the University of Music and Performing Arts Vienna and at the University of Vienna.
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HUGO KAUDER, COMPOSER IN EXILE

by Barbara von Bechtolsheim

To understand Hugo Kauder, it is important to think first of his formative years, the time when he was exposed to the cultural transformation in Vienna: to him the avant-garde was something apocalyptic. When he arrived in the city of Brahms and Mahler, he was only seventeen years old, coming from a small town; very soon, he found his bliss as a composer in contradistinction to modernity. He was surrounded by the vibrant Viennese cultural life which was then breaking away from tradition: first and foremost, the Second Viennese school with Schönberg, Berg and Webern – although Kauder chose a different way of renewing composition. Even so, it did not take long before he was among the founders of the International Society of New Music in Salzburg in 1922.

The Vienna he first encountered was buzzing with new ideas. Egon Schiele and Oskar Kokoschka were exploring the psychological depths and distortions of the human body in a new visual language. Sigmund Freud was discovering unsuspected paths within the human mind, thereby inspiring Arthur Schnitzler to his provocative

plays. In his fictional letter from Lord Chandos, Hugo von Hofmannsthal expressed his distrust of language.¹ In their respective ways artists and writers seemed to propose the disintegration of the individual and of society. Kauder understood the focus of this revolutionary zeitgeist, but it was incompatible with the spiritual search he had embarked upon. He observed with scepticism the break-up of the Austro-Hungarian Empire and changes in social values and ideas. Even so, the music festivals of Red Vienna featured his works, presenting the premiere of his First Symphony in 1924. Kauder was nonetheless opposed to the all-encompassing spirit of Viennese innovation. To find his own voice he turned inwards, and his creative mind found the truth in harmony and in positive thinking² – and yet he must have absorbed the artistic energy of his adopted hometown.

The *Anschluss* of March 1938 and rising anti-Semitism forced Kauder to look for a way out; he explored the possibility of emigration to Prague, at the time a German-language cultural centre, to no avail. Palestine was another option which he pursued, though not full-heartedly. The situation for Jews in Vienna deteriorated. At the last moment, in early December 1938, he packed his suitcases and headed to his first exile in The Netherlands. He had set Albert Verwey's poetry to music and worked on editing Verwey's poetry and so had acquired some fluency in Dutch. Thus an invitation to find shelter in the Netherlands made sense and gave him a few months of quiet and peace. He considered this first exile as 'between past and future.'³ A contract with the Dutch publishing house C. A. Mees enabled him to work as a literary translator, which suited his musical and literary talents. His wife Helene and his son Otto had already left for London in August 1938. His hopes were high that his work would find an audience outside of Austria, since so many of his students and aficionados had left the country; and he believed that the life of the mind would carry him through these challenging times.⁴

¹ 'Ein Brief', a letter supposedly written to Francis Bacon by Lord Chandos in 1603; Hofsmannsthal had it published in the Berlin newspaper *Der Tag* on 18 October 1902.

² Norman Dee, former student of Hugo Kauder, e-mail to the author, 24 January 2026.

³ Hugo Kauder to Rudolf Pannwitz, letter dated 22 December 1938, quoted in Wagner, *op cit.*, p. 99, n. 53.

⁴ Kauder to Pannwitz, letter dated 14 November 1938, quoted in *ibid.*, p. 96, n. 43.



Photograph: Österreichische Nationalbibliothek, Wien, Bildarchiv und Grafiksammlung, 200.718-B

A photograph of Hugo Kauder – undated but probably from the 1930s, when he was an established feature of Viennese musical life, as violinist, violist and composer. It was taken by Fotoatelier Brühlmeyer, where many famous personalities went for their portraits, from Alban Berg and Anton Webern to Franz Léhar and Emperor Franz Josef I; it now resides in the Austrian National Library.

Kauder immersed himself in the cultural life of the Netherlands, enjoying thriving friendships with musicians in The Hague and in Amsterdam. But the Dutch then started restricting the number of Jewish immigrants, and with the German invasion of the country looming, Kauder had no choice: he had to leave, this time for England, to be reunited with his family. Again, he was optimistic that this new environment would be one where he and his music could thrive. But with anti-Semitism rising in England as well, Kauder accepted the idea that his future was in America. In late February 1940 he arrived (via Canada) in New York, 52 years old, once again full of hope that in the new world his contributions to music would be appreciated. He might not have been aware of the wave of immigrants from German-speaking countries arriving in New York – musicians, artists, writers, intellectuals; most of them found a haven at the very best academic institutions on the East Coast. Kauder found his own way into this new musical network.

He started teaching composition at the Music House in New York. Thanks to Siegmund Levarie, his music was performed at the Music Institute at the University of Chicago, and also at the Yale School of Music, where Paul Hindemith cultivated period performance, at the Juilliard School of Music and at the College of Music at Boston University.⁵ He continued his Vienna tradition of house concerts: in his apartment on 251 W. 102nd Street on the Upper West Side his family, colleagues and students would gather for music-making – and, European-style, for tea and conversation. In spite of Kauder's scepticism about the American way of life and what he considered the capitalist machinery of cultural production, he applied for American citizenship, and in 1944 he became a citizen of his new home country.

In 1945, the musicologist Edward Lewinsky – like Kauder a refugee from Nazism (he was born in Stuttgart) and now on the faculty of Black Mountain College near Asheville, North Carolina – invited him to become composer-in-residence at its Music Summer Institute. In an article written later that year he remembered this summer fondly; the dedicated musicianship, playing chamber music, performing instrumental and vocal

⁵ Wagner, *op. cit.*, p. 113.

music from the Middle Ages to the present took him pleasantly by surprise: ‘The scope of the accomplishments goes far beyond what could be even listed within the limits of this report.’⁶ The ‘return of contemporary music practice to polyphony and to the smaller ensembles,’⁷ the focus on counterpoint, on polyphony and on old music at the Music Summer Institute suited Kauder: from their early years as students in Vienna, he and his friend and fellow-composer Egon Lustgarten had studied scores of Renaissance music while they experimented with their first compositions. These intense studies of early music were a general trend of the era; rediscovering forgotten major composers and with them the basics of composition was a source of creativity and of new compositional categories. It was also a way of breaking with the virtuoso style which seemed to dominate musical culture in Vienna at the time. Moreover, early music represented a connection with philosophy, as Kauder would later quote from the German philosopher Friedrich W. J. Schelling in the epigraph for his book on counterpoint published in 1960, *Counterpoint: An Introduction to Polyphonic Composition*:⁸ ‘The forms of music are the forms of eternal things’. Now these inspirations of his youth found yet another meaningful and lively context.

The traditions of counterpoint connected Kauder, a musician in exile, with his own lost homeland, with the values and styles of European culture and with his roots in the old world. As Michael Haas explains in his *Music of Exile*, for the uprooted musicians the act of composition reclaimed an identity in exile;⁹ composing in a style that defied atonality and instead aimed at polyphony and melody was an inner return, in Kauder’s case to his lost city of music, Vienna.

The Gordon String Quartet, founders of the Music Mountain Festival in Falls Village, Connecticut, were guest members of the faculty at the Music Summer Institute 1945. In their concert series they played two of Hugo Kauder’s string quartets. On

⁶ *Austro-American Tribune*, October 1945.

⁷ *Black Mountain College Bulletin Newsletter* III, No. 5, 1945.

⁸ Macmillan, New York.

⁹ Michael Haas, *Music of Exile. The Untold Story of the Composers Who Fled Hitler*, Yale University Press, New Haven and London, 2023.

24 August they gave the US premiere of Kauder's String Quartet No. 4 (1927) along with quartets by Mozart and Beethoven; on 28 August the world premiere of the Quartet No. 7 (1942) was on the programme, along with Haydn and Brahms. A friend, the Dutch-born horn-player Willem Valkenier, was on the faculty that summer; the contralto Carol Brice performed Kauder's songs, as did tenor Roland Heyes. During the previous Music Summer Institute, Arnold Schoenberg and the Second Viennese School had been introduced to an American audience, and so the obvious approval and fine reviews of Kauder's two quartets and of his vocal music must have meant a lot to him. Faculty and students will have discussed how Kauder enhanced tonality with his use of modes and with his creation of the double scale, in which there is an ascending major scale and an inverted descending major scale. Kauder intended this device to be seen as just as revolutionary as the twelve-tone method, but enhancing tonality rather than obfuscating it.

One might think of Hugo Kauder as a composer in exile who nonetheless stayed deeply connected with European music traditions. He did not make a splash in Hollywood, like Erich Korngold, nor did he take advantage of new genres in music, as Kurt Weill did. But he did create a remarkable spread of compositions. In the United States, he made friends mostly with expatriates, like Valkenier, for whom he composed several pieces, or the pianist Lilian Kallir (a former student) and her husband, Claude Frank, with whom he stayed connected through compositions and correspondence for decades. He kept teaching private lessons the way he did back in Vienna, often making life-changing impressions on his students (they referred fondly to their lessons in 'Kauderpoint'). One must admire how relentlessly creative and intellectually vibrant his musical life as a composer in exile turned out to be.

Barbara von Bechtolsheim is a cultural historian and author. Her recent research into creative couples explores the divide between biographical study and formalistic analysis. In Paare (Insel Verlag, Berlin, 2022) and Hannah Arendt und Heinrich Blücher (Insel, 2023) she discusses creative relationships in the context of their respective cultural, historic and psychological life-trajectories. She is an Associate Research Scholar at Yale University, and serves as the Executive Director of the Hugo Kauder Society and as the President of the Music Mountain Festival.

HUGO KAUDER: FOUR STRING SONATAS

by Paul Conway

The four sonatas on this album are accomplished works from an assured composer well versed in the established repertoire and the music of his contemporaries, mining what he requires from a wide musical heritage for his own expressive purposes. The sonatas are the product of a creative artist who has mastered the conventions of sonata form, counterpoint and passacaglia and fugal techniques and who now brings his own unique contribution to that inherited tradition in the form of, for example, dance-rhythms, harmonic and metric modulations and the bold juxtaposition of contrasting elements. It is the often delicate and deftly maintained balance between the orthodox and the offbeat, the expected and the unexpected in these vibrant early pieces by Hugo Kauder which makes them both satisfying and surprising.

Kauder's **Sonata in G major for violin and piano** (1913–14) is an imposing piece in three substantial movements in which traditional forms and conventions are reinforced and refreshed. The score has an almost classical sense of proportion, reinforced by the inclusion of a first-movement exposition repeat. It is the engaging product of a creative artist putting his own individual stamp on existing musical frameworks he clearly loved and understood. Together with his Piano Sonata in F minor (1914) and String Sextet (1914–15), the G major sonata for violin and piano is one of the very earliest instrumental pieces listed by Karin Wagner in the catalogue of works in her Kauder biography.¹

Marked 'Ruhig fließend, mit viel Empfindung' ('Peaceful and flowing, with much feeling'), followed by the tempo instruction *con moto tranquillo*, the first movement [1] gets underway with a warmly lyrical and fluid melody. The theme consists of three separate phrases, all ripe for development: a two-note falling fifth, followed immediately by a descending four-note figure in the minor key containing a triplet

¹ *Op. cit.*, pp. 183–200.

and then, after a pause, a rising five-note figure, also featuring a triplet. Introduced on the piano, the second subject presents a series of halting two-note phrases that rise and fall in the manner of the opening theme of Brahms' Fourth Symphony (1884–85), though Kauder's melody has a lighter, more carefree character. After the exposition repeat, the development section explores the considerable expressive potential of all three figures of the first subject. Following a conventional recapitulation in which the two main subjects are heard again, in the same order as previously played in the exposition, there is a very short, slow codetta in which the falling figure in the violin is answered by rising arpeggios in the piano before two very soft chords bring the movement to a gentle close.

The central Intermezzo [2] is marked 'Leicht und zart, nicht schnell' ('Light and delicate, not fast'), with the added tempo instruction *non troppo vivace*. The opening section, in G minor, unfolds with the natural lilt of a waltz. Heralded by sonorous piano chords, the harmonically adventurous central section has the key-signature of B major and includes a reference to the first subject of the previous movement. A return to G minor also signals the return of the dance-like opening material. As in the preceding movement, the closing chords are required to be played as softly as possible.

Headed 'Anmutig, etwas bewegt' ('Graceful, somewhat animated') and carrying the tempo indication *Poco allegretto*, the intricately structured finale [3] is a set of variants on the chorale-like, metrically varied main theme introduced at the outset. The first variant is very quiet and laced with trills, whereas the second is more assertive. It leads into a richly contrapuntal section in the minor key. In E flat, the fourth variant is measured and contains sonorous piano chords. The following G flat episode is marked 'etwas erregt' ('somewhat agitated') and features syncopated piano accompaniment. A more flowing passage, in B minor, has a central sequence in triplets and is followed by a bar rest, signalling a change of mood. In the key of G, the ensuing, lightly scored section generates a sense of homecoming. An improvisatory, G minor sequence marked 'Sehr langsam, ganz frei (gleichsam improvisierend)' ('Very slow, entirely free (quasi improvised)') unfurls deliberately with a spontaneous freshness that contrasts effectively with the following section, which proceeds in close canon. Fugal passages have been

exploited by composers as a climactic device to bring a piece to an end with a display of polyphonic bravura, but Kauder confounds expectation by succeeding his fugal episode with a short and lively, dance-like section. As the music broadens slightly, the opening material of the work returns, and the music comes to rest on extremely soft chords, following the precedent set by the previous two movements.

Kauder's **Sonata in D major for violin and piano** (1919) [4] is a delightful, single-movement piece in sonata form: the work has two clear main subjects, an exposition, development and recapitulation followed by a brief coda; it omits any extraneous, contrasting episodes that could be said to represent the customary slow movement, scherzo or finale of a conventional, multi-movement sonata. A natural elegance in the writing, together with careful considerations of scale and proportion, gives the music a classical restraint. The work begins without preamble, presenting the listener directly with the first main subject, marked 'Fließend, doch nicht schnell' ('Flowing, but not quick'), a carefree violin melody of satisfying symmetry, consisting of a long-limbed ascending line answered by a buoyant, falling stepwise phrase, embellished by a triplet. The piano echoes the theme in low register before a shadow falls over the music, very briefly, in the shape of a veiled descending scalic figure, played in unison by violin and piano. As if nothing had happened, the blithe first main theme is restated in varied form. Another tenebrous episode, this time comprising brooding piano chords and marked 'Zurückgehalten' ('Held back'), is dismissed by the appearance of the second principal melody, designated 'Etwas bewegter' ('Somewhat more animated'). This airy, delicate tune contains a lightly ornamented, downwards-tripping violin line counterpoised by a limpid piano figure, rising in thirds. After a fleeting reminder of the first main subject, a lingering violin trill leads into the development section. The piano probes the darker elements of the main theme, offset by the violin exploring a variant of its triplet-laced figure. Further exploration of this variant by the piano is curtailed by a return to the main theme, now lavishly adorned with quintuplet and sextuplet decorations. In the recapitulation, both main themes are presented in order and in quick succession. Another extended violin trill leads to a tiny coda in which the violin traces the outline of the initial rising phrase of the main theme in augmented form over a prolonged trill

on the piano before coming to rest on a long-held note over a series of sonorously rich piano chords in the hushed final bars.

Violin and piano have roles of equal importance in the musical narrative of Kauder's **Sonata in A minor for violin and piano** (1919–20). There are many instances of imitative writing where thematic material is explored by both players in turn, and the principal ideas of the work are as fully developed and expanded by the piano as they are by the violin. This equitable arrangement has an influence on the character of the Sonata, which is eloquent and lucid, balancing control and freedom even in its most impassioned, rhetorical passages. It could be argued, indeed, that the work features the purposeful, reasoned discourse and the close, dialectic interplay of a string quartet, a medium in which the composer was to become prolific.²

The opening movement [5] is marked *Appassionato*: though the A minor first subject, which appears immediately, begins softly and equably, its rising intervals soon acquire urgent momentum. A climactic point is reached as the violin line strides into its upper reaches, only to be guided back down by a series of resolutely descending piano octaves in triplet rhythm. Having safely conducted the violin to the *terra firma* of its lowest register, the piano then revisits the opening theme in robust fashion, with the violin offering brief punctuations. A fleeting reminder of the downwards keyboard octaves followed by a tiny pause paves the way for the appearance of the gently lyrical second subject, in the relative key of C major. With its lilting rhythm and bittersweet touch of flattened harmony in the string line, this theme has the nostalgic wistfulness of a berceuse. After an expressive peak is attained, the music is becalmed in a halting, harmonically uncertain episode and then the development section begins. Sporadic violin *pizzicati* accompany an inverted, modified version of the principal theme on the piano, presently taken up by the violin, now playing with generous bow-strokes. An atmospheric passage in which the violin ruminates over a series of different intervals over persistently flowing quaver-passagework in the piano leads into a varied restatement of the two main themes,

² The Euclid Quartet has recorded Kauder's String Quartets Nos. 1–4 on the Centaur label (CRC 2840).

presented in sequence. One last moment of brooding over the initial rising fifth of the first subject is promptly swept away by a brilliant closing flourish.

Beginning in D flat major, the slow central movement [6] provides a satisfying counterpoise to the often turbulent energy of the previous movement. Marked *Largo e sostenuto*, it begins with a poised melody that has the formal dignity of a processional in its sequences of steadily rising and falling stepwise figures. There is also a numinous, devotional quality to the music, with its spacious inevitability and sighing cadences. As the stately theme slowly runs its course, the key changes to C sharp minor and the piano begins a series of chordal gestures, punctuated by ascending arpeggiated figures. This striking passage for keyboard alone is notably extended as the pianist progresses through an increasingly remote series of harmonic shifts while building to a sonorous climax. The violin eventually enters and very gradually steers the music back to the opening theme. A reiteration of the previous piano soliloquy is tamed by the violin and the music ends expansively with both players quietly evoking the main idea of the movement in broad augmentation.

Devoid of tempo or expression markings, the finale [7] takes the form of a free passacaglia, introduced by a sequence of piano chords in the opening bars. The violin joins in, mostly in octaves to start, before stealthily introducing a countertheme above syncopated chords in the piano. There is much imitative writing in the ensuing variations, which are increasingly elaborate and feature sections in which both players give out, by turns, descending scalar figures, syncopated passages, chordal sequences and alternating trills. After a pause, the piano returns to the opening solemn bass-ostinato, joined presently by the violin in impassive chords. Before long the music becomes more spirited and takes on a dance-like character. More intricate, tightly contrapuntal writing ensues, leading to a sinewy semiquaver passage that ends expectantly in the left-hand piano trill. A quirky fugal passage emerges, derived from the bass line of the passacaglia, which is set in motion by the piano and then joined by the violin. This canonic display gains considerable momentum, before being stopped in its tracks by a recollection of the opening theme of the first movement, given out by the violin over the passacaglia

bass-line in the piano. A final outburst evoking the fugal sequence is soon extinguished and the music is terminated by a series of three brusque chords.

In the year after the sonata was completed, Kauder wrote a four-movement Symphony in A (1921), which consisted of his orchestrations of the three movements of the A minor Violin Sonata, with the addition of a Mahlerian scherzo-like movement as second movement.³ This orchestral transcription effectively points up the symphonic sweep and big-boned structure of the Sonata, as well as demonstrating Kauder's imaginative approach to instrumentation.

The **Sonata in F major for viola and piano** (1918) consists of an attractive movement in lighter style based on a melodic idea that dominates the narrative, followed by a much more intricately structured movement featuring contrasting sections in alternating variation form. The limpid simplicity of the former offsets the sophisticated, compound nature of the latter. Marked *con moto tranquillo*, the first movement [8] is gentle and relaxed in character, imbued with an autumnal melancholy that suits the dark-hued lyricism of the viola. The main theme, with which the work opens, proceeds in flowing counterpoint, its wide-ranging lines decorated with delicate viola trills and skipping triplets for both instruments. Melodic shifts from major to minor recall similar wistful effects in characteristic themes by Schubert and Mahler. There is a gradual broadening of tempo before the music draws to a halt. This brief pause is followed by a series of short, gruff phrases, sombre in mood, which eventually gain momentum, slowly rising until they lead into a reappearance of the principal melody. Further elaborations on this subject, including a serene, polyphonic sequence in fluid semiquavers, lead to a final statement of the tune and a broad close with a sustained viola note held over hushed piano chords. Though virtually monothematic, the movement is graced with material that is sufficiently protean and flexible to sustain a diverse and engaging narrative.

The closing movement [9] begins expansively and is designated *sostenuto e largamente*. It consists of a set of double variations on two closely related, alternating

³ Recorded by The Orchestra Now conducted by Leon Botstein on the Avie label (AV2684).

minor and major themes, a device favoured by Haydn.⁴ The first of the variants begins in a slightly quicker tempo, with rising and falling, spikily chromatic scalar figures on the piano and chordal writing for viola. For the major-key section of this first variant, the tempo increases still further and the instruments swap material, so that the viola now has rising, chromatic sequences, against piano chords. The second variant begins with a commanding piano statement, marked *pesante*, which is contrasted with a lyrical presentation of the major-key section. In an unexpected narrative twist, the third variant is a lively, dance-like episode, driven by syncopated rhythms. The following *Lento* variant is spaciously conceived and closes with a soft and tender, major-key rendering of the theme. In another unanticipated move, the tempo shifts to *Allegro molto moderato* for a further dance-like passage, this time occasionally reminiscent of Mahler's rustic Ländler themes in its playful trills and homespun rhythmic figures in $\frac{3}{8}$ time. In a further *coup de théâtre*, the ensuing *Andante* variant is a sinuous, fugal passage, its serpentine progress at one point intensified by lavish *portamento* slides in the viola. Kauder's final stroke is to resolve this unpredictable movement, and the whole sonata, with a climactic appearance of the main theme from the first movement, now transfigured into a noble, triumphant utterance.

Paul Conway is a freelance writer specialising in twentieth-century and contemporary British music. He has reviewed for The Independent, Tempo and Musical Opinion and provided programme notes for The Proms and the Edinburgh, Spitalfields and Three Choirs festivals. His book, Moorland Symphonies: An Introduction to the Music of Arthur Butterworth, was published by Lyrita in 2023.

⁴ A celebrated example is the *Andante più tosto Allegretto* second movement of Haydn's Symphony No. 103 in E flat major, 'Drumroll', Hob I:103.

Karen Bentley Pollick is one of America's leading contemporary musicians, performing a wide range of solo repertoire and styles on violin, viola, piano and Norwegian Hardanger fiddle (*hardingfele*) to extend the boundaries of the concert experience, from the Baroque to cutting-edge contemporary music and live improvisation.

A native of Palo Alto, California, she began piano lessons at age five with the Armenian pianist Rusana Sysoyev and was coached in chamber music by the Viennese pianist Adolph Baller. She then studied violin with Camilla Wicks in San Francisco, performing in the master-classes of Nathan Milstein, Jean-Jacques Kantorow and Glenn Dicterow and studying with Rostislav Dubinsky, Josef Gingold and Yuval Yaron at Indiana University, where she received both Bachelor and Master of Music degrees in Violin Performance, with a cognate in Choral Conducting.



Her recordings include *Electric Diamond*, *Angel*, *Konzerto and Succubus* and *Ariel View*, for which she received three music awards from Just Plain Folks, including Best Instrumental Album and Best Song. On her own record label, Ariel Ventures, she has produced music featuring chamber works by Ivan Sokolov on *amberwood*®, *Homage to Fiddlers* and *Russian Soulscapes*; solo-violin music by the Swedish composer Ole Saxe on *Dancing Suite to Suite and Peace Piece*; and filmed Dan Tepfer's *Solo Blues* for violin and piano for one performer simultaneously. She has also recorded for Albany, Blue Coast Records, Bridge, Camel Productions, CRI, Innova, the Lithuanian Music Information Centre, Mode, Neos, Numinous, RCA, Sony and Tzadik.

Her first recording for Toccata Classics featured the two violin concertos of Hermann Grädener (rocc 0529) with the National Symphony Orchestra of Ukraine and was universally well received, garnering a Silver Medal in the 2019 Global Music Awards for Album and Instrumental Solo Performance: 'Karen Bentley Pollick is at her very best here', the reviewer for MusicWeb International reported; and *Fanfare* judged that 'violinist Pollick plays with rare purity and radiance of tone, and with deep concentration of emotional expression'. Her second recording for Toccata Classics presented duos for violin, viola and piano of Russian pianist/composer Ivan Sokolov (rocc 0560) and was awarded a Gold Medal for Composer in the 2020 Global Music Awards. The *Fanfare* reviewer held that 'Karen Bentley, a triple threat on violin,

viola, and piano(!), is a superb player on all three instruments, and this sonata could not be in better hands from either performer. Her passion in the very dramatic final movement simply could not be bettered. When I heard her playing, I wondered if she might have studied with Josef Gingold (she demonstrates a certain *je ne sais quoi* quality) and in reading the notes, discovered that she had, as well as with Camilla Wicks.' The critic for MusicWeb International was similarly enthusiastic: 'It was a lucky thing for both him and Karen Bentley Pollock to have found each other back in 2004 since when they have developed a close understanding of each other's musical abilities which further enriches Sokolov's writing and their playing'.

Her third recording for Toccata Classics, *Music for Emily Dickinson* (TOCC 0681), with the pianist Timothy Hoft and soprano Lucy Shelton, presented music by the Ukrainian-American composer Virko Baley and was awarded the 2024 American Prize Ernst Bacon Memorial Award for the Performance of American Music. *Concertos from the Caucasus*, released on Toccata Next in July 2025 (TOCN 0038) featured violin concertos from Azerbaijan and Georgia, was recorded with the Lithuanian National Symphony Orchestra conducted by John McLaughlin Williams. It was awarded gold medals for Instrumentalist, Album and New Release by the Global Music Awards.

She tracked the Hardanger-fiddle solos in her San Pancho home studio for the score for *Lord of the Rings: War of the Rohirrim* by the New Zealand composer Stephen Gallagher, released in December 2024.

www.kbentley.com

Daniel Glover has performed in 42 states in the USA and 28 other countries throughout Europe, Asia, South America and the Caribbean. Highlights include recitals in Amsterdam, Bangkok, Budapest, Buenos Aires, London, Rio de Janeiro, Nassau, St Petersburg, Santiago, Singapore, Toulouse and many cities in North America. The musical press has been enthusiastic in its reaction to his playing. *The San Jose Mercury News* reported that 'Glover is an incisive, exciting, and apparently tireless player, a natural for hyper-virtuosic challenge'. He has been hailed for his 'extraordinary technique, analytical understanding and determined phrasing from the first to the last bar' (*Südhessische Post*, Germany).



Daniel Glover trained with such luminaries as Nancy Bachus, Thomas LaRatta, Eugene List, Jerome Lowenthal and Abbey Simon. He holds a Master's degree from the Juilliard School in New York, where he was a scholarship student. Among his numerous competition awards is first prize in the prestigious Liederkrantz Competition in 1990.

His successful 1992 Carnegie Hall recital in New York was a result of winning the Artist's International Competition. He also appeared at the Corcoran Gallery in Washington, D.C., and at the St Petersburg Palaces Festival in Russia. With a repertoire of eighty concertos and other works for piano and orchestra, he has appeared regularly with orchestras nationally and internationally. Successful appearances include the first performance of Erich Zeisl's Concerto in C major (1952) in May 2005 with the Saratoga Symphony in California (Zeisl was a student of Hugo Kauder's in Vienna) – a performance selected as one of the "Top 10 Best Classical Concerts in the Bay Area, 2005" by *The San Jose Mercury News*. He has performed the complete works by Tchaikovsky for piano and orchestra with the Saratoga Symphony. He recently made the first recordings of Felix Borowski's Piano Concerto in D minor and Beryl Rubinstein's Concerto in C with the Lithuanian National Symphony in Vilnius. In 2013 he gave the first performance of the Piano Concerto by Lee Actor, a work specially commissioned for him by the Peninsula Symphony, and recorded the work with the Slovak National Symphony in Bratislava in May 2014. He has recorded ten solo albums, including *Great Transcriptions by Legendary Pianists* (2015), *Franz Liszt, The Profound and The Profane* (2008), *Spanish Impressions* (2006), *Romantic Russian Encores* (2005), and released a recording of live performances of three works for piano and orchestra by Mozart, Strauss and Prokofiev (2005). Previous recordings include the complete solo piano music by Ravel (2003) and Brahms violin sonatas with the violinist Matthew Reichert (2001).

He has served on the faculties of New York University, the University of the Virgin Islands, University of San Francisco, Notre Dame de Namur University and Kent State University Summer Piano Workshop.



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HUGO KAUDER Chamber Music, Volume One

Sonata in G major for violin and piano (1913–14)	23:20
① I Ruhig fließend, mit viel Empfindung	8:32
② II Leicht und zart, nicht schnell	5:11
③ III Anmutig, etwas bewegt	9:37
Sonata in D major for violin and piano (1919)	6:21
④ Fließend, doch nicht schnell	
Sonata in A minor for violin and piano (1920, rev. 1965)	28:13
⑤ I <i>Appassionato</i>	6:32
⑥ II <i>Largo e sostenuto</i>	9:40
⑦ III <i>Passacaglia: Con moto molto moderato</i>	10:01
Sonata in F major for viola and piano (1918)	17:50
⑧ I <i>Con moto tranquillo</i>	6:54
⑨ II <i>Sostenuto e largamente – Un poco presto – Lento – Allegro molto moderato – Andante – Sostenuto</i>	10:56

TT 73:46

FIRST RECORDINGS

Karen Bentley Pollick, violin ①–⑦ **and viola** ⑧ ⑨
Daniel Glover, piano