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THE REDISCOVERY OF ROBERT KAHN THROUGH THE *TRIO OP. 45* IN G MINOR FOR CLARINET (OR VIOLIN), CELLO AND PIANO

Abstract

Robert Kahn (1865 – 1951) was a German composer, professor and pianist of Jewish origin who lived between the 19th and 20th century in Germany and England. Although still relatively little known on the international scene, Kahn is currently undergoing a growing process of rediscovery, in particular thanks to recent concerts and recordings of his chamber music. His life and works are fully embedded in the German musical scene of his time, as proved by his personal acquaintance with Johannes Brahms. Relevant in Kahn's compositions were the artistic collaborations with prominent personalities of the period, such as the violinist Joseph Joachim and his Quartet, and, in the case of the *Trio op. 45*, with the clarinetist Richard Mühlfeld. This article offers an overview of Kahn's biography and chamber music works. His relationship with Johannes Brahms and other musicians of his time is contextualized. The final section focuses on the *Trio op. 45* in G Minor for clarinet (or violin), cello and piano, providing a historical, stylistic and formal analysis of the work. The aim of this study is to draw musicological attention to the figure of Robert Kahn, who still awaits a more thorough critical study.

Keywords

Chamber Music | Robert Kahn | Music Analysis | Johannes Brahms.



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1. Introduction

Robert Kahn (Mannheim, 21 July 1865 – Biddenden, 29 May 1951) was a German composer, professor and pianist of Jewish origin who lived between the 19th and 20th century in Germany and England. He received his early education in Mannheim, within a flourishing artistic and cultural family environment and later continued his studies in Munich and Berlin. Kahn's academic career, as professor at the Hochschule für Musik, and his professional activity as a pianist and a composer led him to settle permanently in Berlin, the city that became the main centre of his artistic production. It was only in his later years that Kahn moved to the northeastern German countryside, to Feldberg, and later to England, to Ashted and to Biddenden, where he spent the last decade of his life in forced exile due to the Nazi regime.

Worthy of note is the cultural context in which Robert Kahn was immersed, formed by highly distinguished artists and intellectuals of the time, such as Johannes Brahms, Joseph Joachim, Richard Mühlfeld, Clara Schumann, Wilhelm Kempff, Christian Morgenstern, Gerhart Hauptmann, amongst others.¹ The state of musicological research on Robert Kahn remains incomplete and limited, particularly within the Italian academic world. However, the growing interest in his compositions is clearly evident, thanks to recent recordings² and the inclusion of his works in prestigious academic settings and international chamber music festivals.³

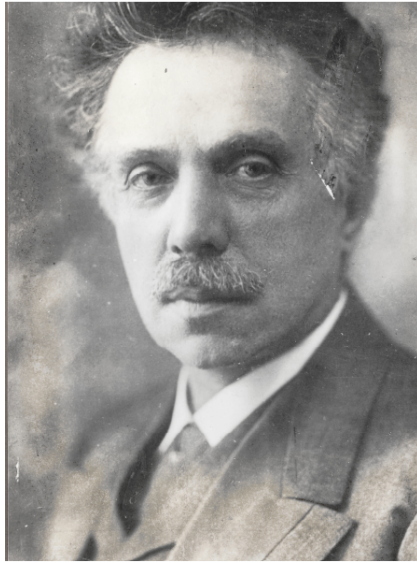
The article is structured into three main sections. The first outlines biographical aspects of the composer, including direct testimonies from his descendants. It also explores Kahn's relationship with Brahms, as well as the cultural and academic environment surrounding the composer. The second section focuses on Kahn's chamber music, with particular attention to his chamber music for strings. The third section offers an in-depth analysis of the *Trio* op. 45 in G minor for piano, clarinet (or violin) and cello. This part highlights historical context, stylistic and formal characteristics and includes interpretive, analytical and performance-related insights and comparisons.

¹ The key monographic work dedicated to the figure of Robert Kahn is FAHL, S., *Tradition der Natürlichkeit. Zu Biographie, Lyrikvertonungen und Kammermusik des spätromantischen Klassizisten Robert Kahn*, Studio Verlag, Sinzig, 1998 (Berliner Musik Studien, XV, 1998). For biographical information in particular see pp. 5-44.

² The Clarinet Trio Anthology, Daniel Ottensamer (Clarinet), Stephan Konz (Cello), Christoph Traxler (Piano), London, DECCA, 2022; Robert Kahn – Vincent d'Indy, Trios for Piano, Clarinet & Cello, Bawandi Trio: Patrick Hollich (Clarinet), Alexandre Castro-Balbi (Cello), Mario Häring (Piano), Lübecker, CPO, 2023; Robert Kahn: Leaves from the tree of life, Ensemble Emigré, Rubicon Classics Ltd, 2020; (iv) Kahn: Chamber Music, Hofenstaufer Ensemble, Haenssler Classic, 2023; Kahn: Piano Trios, Op. 19 & Op. 33, Max Brod Trio, Musikverlag Dabringhaus und Grimm, 2016; Kahn: Klavierquartett Nr. 2 – 7 Lieder – Serenade, Hohenstaufer Ensemble, Haenssler Classic, 2013.

³ Solsberg Festival, 2021 (<https://www.youtube.com/watch?v=Sl9hFJrw4tw>, accessed September 9, 2025); Colorado MahlerFest, 2021 (<https://www.youtube.com/watch?v=efPgjxZjCjw>, accessed September 9, 2025), Royal College of Music - German Embassy London, 2018; Sala Accademica del Conservatorio di Musica Santa Cecilia di Roma, 2016; City Music Foundation - Tallow Chandlers' Hall, 2024; Prins Claus Conservatorium Groningen, 2016.

2. Biographical Notes



Robert Kahn [c. 1910], private collection⁴

Robert Kahn, born into a wealthy Jewish family in Mannheim on July 21 1865 to Bernhard Kahn and Emma Stephanie Eberstadt. His father, a reserved, calm, and introverted man, was a wealthy merchant and partner in three banks. Bernhard was also an active citizen in the city's political life and a passionate reader, particularly of philosophical texts. Upon his death, in accordance to his will, the first reading hall in Mannheim was established, the Bernhard-Kahn-Lesehalle, now the Mannheim Municipal Library. Emma, his mother, was a cheerful and lively woman, receptive to music and the arts. The couple had eight children: Franz, Klara, Robert, Otto, Lili, Paul, Felix and Hedwig. Robert Kahn's relationship with music developed in particular thanks to his mother's side of the family, especially through his aunt Bertha Eberstadt, who was married to Maximilian Eberstadt, a wealthy merchant from Mannheim. Bertha's⁵ salon was one of the most important cultural and social venues in the city. Kahn received his first piano lessons from Ernst Frank, conductor of the court orchestra at the Mannheim National Theatre, and later from Emil Paur.⁶ At the same time he started studying theory and composition with Vincenz Lachner.⁷

⁴ Photograph in the possession of the composer's heirs; copy courtesy of the composer's great-grandson, David Greiner.

⁵ The Mannheim salon, where the first meeting between Kahn and Brahms, described below, likely took place. In Berlin, a very important salon for musical and cultural gatherings was hosted by Kahn's sister, Lili. The source of this information is the oral heritage passed down by the Kahn heirs and personally communicated to me in 2023 by Kahn's great-grandson, David Greiner.

⁶ In 1886, Robert Kahn performed one of his sonatas for violin and piano together with Emil Paur in the presence of Johannes Brahms; KAHN, R. (translated by DAY, J.), *Memories of Brahms*, «Music & Letters», XXVIII, 2, 1947, p. 101.

⁷ FAHL, S., *Tradition der Natürlichkeit*, pp. 5-16.

In October 1882, Kahn moved to Berlin to pursue studies at the Hochschule für Musik, where he remained until May 1885. During this time, he studied composition with Friedrich Kiel and Woldemar Bargiel, and piano with Ernst Rudorff. A brief interlude followed between 1885 and 1886, during which Kahn attended the Hochschule für Musik und Theater in Munich, continuing his composition and piano studies with Josef Rheinberger and Heinrich Schwartz. In 1886, he returned to Mannheim, where he met Johannes Brahms. Their acquaintance led Kahn to move to Vienna for approximately three months in order to maintain a close relationship with the composer. The following year, he returned to Berlin and reconnected with the famous violinist Joseph Joachim, whom he had first met during his student years and to whom he would later dedicate his first *Violin Sonata* op. 5. This phase marked the beginning of his active and professional life as both prominent pianist and composer.⁸ In June 1890, the *Zwei Gesänge* op. 10, for soloists, women's chorus and orchestra, received their world premiere at the Hochschule für Musik in Berlin. In October of the same year, Kahn's Serenade in E major, *Aus der Jugendzeit*, was performed by the Berlin Philharmonic under the baton of the renowned conductor Hans von Bülow. In December of the same year, the String Quartet op. 8 saw its first performance in Berlin by the Joseph Joachim Quartet. Between 1890 and 1893, Kahn worked as a répétiteur at the Leipzig Opera and at the same time as conductor of a women's choir. His academic career is closely tied to his role as a professor at the Hochschule für Musik in Berlin, where he worked initially from 1893 to 1894 for approximately one year, and then from 1897 to 1930. He taught music theory, piano, chamber music and composition. He was awarded the title of professor in 1904 and promoted to full professor in 1917. Furthermore, from 1906 Kahn became a member of the committee of the Genossenschaft Deutscher Tonsetzer, while in 1916 he was appointed a full member of the Königliche Akademie der Künste and became a senator of that academy in 1917. He was also a member of the Preußischen Sachverständigen-Kammer and served on the committee of the Beethoven Prize. Within the Berlin musical community, Kahn established a reputation both as a composer and a chamber musician, collaborating with many of the most prestigious musicians of the time and performing in prominent concert halls and seasons.⁹

In 1900, Robert Kahn married Katharina Hertel (1878–1952), who had been his student and came from a family of Berlin musicians and artists. The couple had three

⁸ Among the various mentioning of Robert Kahn's name as a chamber pianist and/or composer of works performed in concert, documented in music journals and contemporary critical reviews, the following are of particular note: ALTMANN, W., *Robert Kahn*, «Die Musik», IX, 24, 1910, pp. 532-636; Kahn, Trio op. 19, 29th Meeting of General German Musical Society, Monaco, «The Musical Times», XXXIV, 605, 1893, p. 427; Kahn, Sonata op. 5, Quartetto op. 41, Londra, «The Musical Times», XLV, 733, 1904, p. 184; «The Musical Times», LIV, 850, 1913, p. 828; Kahn, Sonata op.5, Londra, «The Musical Times», XXXVII, 638, 1896, p. 241; Kahn, Trio op.35, Francoforte, «The Musical Times», XLIII, 717, 1902, p. 755; Kahn works, Chemnitz, «The Musical Times», L, 743, 1909, p. 743; Kahn, Sonata op. 5, Birmingham, «The Musical Times», XXXI, 566, 1890, p. 220.

⁹ Throughout his career, Kahn collaborated with a number of distinguished musicians. In addition to Joseph Joachim and his Quartet, his artistic partnerships included Johannes Messchaert, Emmy Destinn, Carl Halir, Karl Klingler, Josef Szigeti, Adolf Busch, and others.

daughters: Dorothea (Thea),¹⁰ Johanna Josepha (Hanna) and Irene. Letters from friends and students portray a family atmosphere characterized by serenity and warmth.¹¹ In 1931, Kahn left Berlin and retired to his country house, called 'Haus Obdach',¹² a place he had visited since the early years of the twentieth century,¹³ located in Feldberg in Mecklenburg, northeastern Germany. As a consequence of the racial laws enacted by the Third Reich, in 1934 the Akademie der Künste in Berlin dismissed Robert Kahn from his position. Kahn's reluctance to maintain relations with the institution is evidenced by a letter dated 9 February 1934 addressed to the President of the Academy.¹⁴ From that moment onward, his compositions were banned from publication and public performance, classified as Entartete Musik (Degenerate Music). The situation in Feldberg deteriorated when, by order of Martin Bormann, a member of the SS and high-ranking Nazi official directly subordinate to Hitler, the regime took Kahn's country house.¹⁵ Unable to remain in Germany and encouraged by several influential friends, Kahn emigrated. In January 1939, at the age of 73, he moved with his wife to the United Kingdom, where he would spend the last twelve years of his life, first in Ashted, Surrey, and later in Biddenden, Kent. During his years in exile, financial stability was ensured by his nephew, Roger Wolfe Kahn, the son of Robert's younger brother Otto Hermann Kahn. Otto Hermann, partner in a major bank of New York, was among the most prominent American bankers of his time.¹⁶

Robert Kahn died in Biddenden, England, on 29 May 1951.

¹⁰ According to interviews conducted by the author with Robert Kahn's great-grandson, David Greiner, in May and June 2023, it was revealed that the godfather of Dorothea, Kahn's eldest daughter, was none other than Joseph Joachim. Kahn's wife was a Protestant Christian and this choice of godparent testifies the close friendship that existed between Kahn and Joachim.

¹¹ For instance, a letter written by the young W. Kempff describes the harmonious and serene atmosphere that characterized the Kahn household whilst staying as a guest, FAHL, S., *Tradition der Natürlichkeit*, p. 27.

¹² The name of Kahn's country house derives from one of his Lieder, *Ein Obdach gegen Sturm* ("A Shelter from the Storm"); LAUGWITZ, B. (translated by PAULY, R. G.), *Robert Kahn and Brahms*, «The Musical Quarterly», LXXIV, 4, 1990, p. 600.

¹³ As further noted by David Greiner during the above-mentioned interviews in 2023, Kahn did not enjoy the social and salon culture of Berlin; rather, he preferred a simpler, more private lifestyle.

¹⁴ «Esteemed Mr. President! Allow me to respond to the notice of my expulsion from the Academy as follows: I do not understand how, as a member of the Academy - who is not a civil servant - I can be excluded from the Academy 'through analogous application of §3 of the Civil Service Law.' I must therefore protest against my exclusion, which I consider illegitimate. However, I do not intend to take legal action in this matter, as I would in any case renounce the honor of remaining a member of the Academy. With highest regards, Prof. Robert Kahn», from the archives of the exhibition called »*Ich bin kein Romantiker*« *Der Pianist Wilhelm Kempff 1895-1991* held at the Haus der Brandenburgisch-Preußischen Geschichte, Potsdam, on behalf of the Akademie der Künste, Berlin, 22 November 2008 - 1 February 2009.

¹⁵ FAHL, S., *Tradition der Natürlichkeit*, p. 41.

¹⁶ Otto Kahn exerted a significant influence on American cultural life, particularly through his role as president of the Metropolitan Opera in New York from 1903 to 1934. During his presidency, the Metropolitan Opera hosted the debuts of the conductor Arturo Toscanini, the tenor Enrico Caruso, and the choreographer Sergei Diaghilev with his *Ballets Russes* (<https://www.museotoscanini.it/it-IT/16-novembre-1908.aspx>, <https://digitalcollections.nypl.org/items/510d47da-6006-a3d9-e040-e00a18064a99>, accessed September 9, 2025).

3. *The relationship with Johannes Brahms*

Robert Kahn and Johannes Brahms, who were in direct contact in the years 1886 and 1887, maintained a relationship founded on mutual esteem. In April 1947, on the occasion of the fiftieth anniversary of Brahms's death, Robert Kahn, then over eighty years old, published a memory concerning the composer. It is worth quoting in full the closing lines of this text, which testimony the importance of Brahms for Kahn's artistic development:

The three months in Vienna during which I enjoyed the privilege of being in almost daily contact with the great master belong to the most radiant memories of my life; and if there is one thing for which I thank the fate, it is that I was granted this experience.¹⁷

The first meeting between the two composers took place in Mannheim on February 13, 1886, following a performance of Brahms's Symphony No. 4, Op. 98, conducted by the composer himself, who was at the time staying in the house of Kahn's relatives. On that occasion, after accidentally spilling a glass of champagne on Brahms trousers, Kahn offered him the following advice:

For one thing, I told him that he ought next to write three Symphonies in A; and in answer to his astonished question "Why?", I hummed the theme from the finale of the "Jupiter" Symphony as if to say that his four Symphonies in C D F and E gave out the opening notes of this movement and that he should continue the theme in this way. Of course he grasped the idea at once and greeted it with an amused smile.¹⁸

In the days that followed, Kahn played for Brahms a *Violin Sonata* of his own, as well as a *Piano Quartet*. The following year, then twenty-one year old Kahn spent time in Vienna, where he saw Brahms almost daily. The elder composer shared with the young Kahn moments of musical reflection, social gatherings – the two regularly dined together at the restaurant 'Roter Igel' – and assisted him in securing a satisfactory living arrangement.¹⁹

Kahn describes the quiet and solitary life that Brahms led in Vienna, despite the city's renowned cultural dynamics and social activity. Brahms and Kahn would often take long Sunday walks in the countryside, sometimes accompanied by Ludwig Rottenberg, another young composer. The relaxed and playful atmosphere of these outings is captured in an anecdote shared by Kahn, who reports that during one of these walks, Brahms remarked:

¹⁷ KAHN, R. (translated by DAY, J.), *Memories of Brahms*, «Music & Letters», XXVIII, 2, 1947, p. 107.

¹⁸ Ivi, p. 101.

¹⁹ LAUGWITZ, B., *Robert Kahn and Brahms*, p. 603.

when he said to himself, striding ahead as usual: “The pathway is so gentle and beautiful – just like an Adagio by Brahms”; then, turning reproachfully to us: “Now, why didn’t one of you say that?”²⁰

Kahn’s memories offer a privileged perspective on Brahms’s personality, which – contrary to the harsh and cynical demeanour the elderly master was known to display – emerges as that of a man of deep feeling, refined intellect, humility and honesty, as well as a keen observer. Brahms despised hypocrisy and was favourably inclined toward those who behaved in a natural and sincere manner, regardless of their social background.

Kahn also recounts Brahms’s special affinity for the music of Johann Sebastian Bach, which he preferred to perform with austerity and gravity. Particularly revealing is a comment that Brahms shared with Kahn about the performance of the *Chaconne* from Bach’s *Partita n. 2* in D minor, BWV 1004, by his close friend and famous violinist Joseph Joachim:

He certainly does play it splendidly – but too loosely for me. It must be firm as a rock in time, for only so does it show real passion and greatness.²¹

In April 1887, Brahms left Vienna to spend an extended stay in Italy, thus interrupting his regular daily meetings with the young Kahn. In September 1887, the two met again in Baden-Baden, on the occasion of a morning concert in which Brahms conducted the *Double Concerto* op. 102, featuring Joachim as violin and Hausmann as cello, in the presence of Clara Schumann in the audience. That same afternoon, Brahms, Joachim and Hausmann visited Clara Schumann and, with Kahn also present, performed Brahms *Piano Trio* op. 101, a recently published work.²²

Kahn’s own words convey more effectively than any external commentary the profound mark Brahms left on him:

The total impression of Brahms’s personality on me was tremendous, by far the strongest that I have ever received from anyone. [...] He always gave me the impression of being like a fixed star which radiates only its own light; I first noticed, through being with him, how enormously precious and rare this quality is, and how enormously precious and rare this quality is, and how nearly all other people, unlike the fixed stars, resemble planets by omitting to radiate the power of their own personality.²³

²⁰ KAHN, R., *Memories of Brahms*, p. 104.

²¹ Ivi, *Memories of Brahms*, p. 106.

²² LAUGWITZ, B., *Robert Kahn and Brahms*, pp. 607, 608.

²³ KAHN, R., *Memories of Brahms*, p. 106.

4. *The Relationship with other Musicians, Artists, and Intellectuals*

In the early decades of the twentieth century, Berlin was the cultural epicenter and artistic hub of German life, attracting numerous composers from other cities, such as Arnold Schoenberg from Vienna and Richard Strauss from Munich.²⁴ Within this context, Kahn played a dual role: as a professor at Berlin's foremost musical institution and as a interpreter, collaborating with the foremost musicians of the time. His professional interactions with colleagues from the Hochschule für Musik, with whom he frequently played, proved particularly important, as did his relationships with contemporary writers and visual artists working in the city. Kahn maintained a strong interest in contemporary poetry, often choosing texts for his *Lieder* from modern literary sources. His relationships with poets Christian Morgenstern and Gerhart Hauptmann were marked by mutual respect and personal friendship.

Among Kahn's students were Arthur Rubinstein (1887–1982), who in 1897 studied theory and composition with both Robert Kahn and Max Bruch,²⁵ and the cellist Georg Georgescu (1887-1964),²⁶ who would later become the cellist of the quartet founded by Henri Marteau and studied conducting with Richard Strauss. Undoubtedly, however, Kahn's most devoted pupil, who would support him during his most difficult times and whose friendship remained steadfast throughout the years, was the renowned pianist Wilhelm Kempff (1895–1991). Kempff enrolled at the Hochschule für Musik in Berlin in 1904, at the age of just nine, and in the same year began studying composition with Robert Kahn, who hosted him in his home for an extended period. The deep mutual respect and friendship between Kahn and Kempff is documented in an extensive correspondence. On 19 December 1938, shortly before his exile, Kahn addressed to Kempff a letter that reads as a kind of farewell to Germany:

Dear Wilhelm, [...] our hearts are heavy [...] we will move to England as soon as possible, as poor as church mice, but with the chance to live there in a small country apartment. What this decision has cost us, and continues to cost us, you can surely imagine.²⁷

In the same letter, Kahn included a sketch of the theme from the final movement of Ludwig van Beethoven's String Quartet n. 16 in F major op. 135, with the famous motto «Der schwer gefasste Entschluss» (The difficult resolution), followed by «Muss es sein? Es muss sein» (Must it be? It must be).

Kahn subsequently emigrated to Great Britain with his wife Katharina at the beginning of 1939. The scientist Albert Einstein, a friend of Kahn's and a passionate music lover, also expressed his support for the family during their exile in England, in a letter sent from New Jersey on 14 February 1939:

²⁴ LAUGWITZ, B., *Robert Kahn and Brahms*, pp. 598-599.

²⁵ LOPPERT, M., *Rubinstein, Artur*, *GROVE on-line*, <https://doi.org/10.1093/gmo/9781561592630.article.24054>, 2001.

²⁶ FAHL, S., *Tradition der Natürlichkeit*, p. 33.

²⁷ Ivi, p. 41,42.

Dear Mr. Kahn, I am very glad to know that you are safe, and that you are feeling so happy and confident. On an individual level, the English often make amends for what has been so horribly violated on a broader scale. Warm regards to you and your dear wife. Yours, A. Einstein.²⁸

Kahn also maintained good relations with physicist Max Planck, who continued to send him greeting cards even during his years in exile.

Both in the final period spent in his countryside house in Germany and during his exile in England, Kahn's social interactions gradually diminished. His compositional approach likewise underwent a transformation. In these years, Kahn found solace and refuge in music, seated at the piano, his instrument, and dedicating himself primarily to the composition of piano works. Between 1935 and 1949, he produced the *Tagebuch in Tönen* (Diary in Music or Diary in Notes), which he occasionally referred to as *Blätter vom Baum des Lebens* (Leaves from the Tree of Life), a collection of 1160 short compositions, almost all for piano and of an intimate character. These album leaves were driven by an inner creative necessity and a desire for expression, and they document Kahn's frequent, often daily, compositional activity in the final years of his life.

5. Chamber Music Production

The currently known compositions of Robert Kahn have been compiled and catalogued by the German musicologist Steffen Fahl in the concluding section of his monograph on the composer.²⁹ Among these works some carry specific opus numbers (from op. 1 to op. 83), which were catalogued and published during Kahn's lifetime, while others remain without such classification.

Due to his forced emigration from Germany and the cultural impoverishment that manifested in all its horrific forms thanks to the racial laws enacted by the Nazi regime, numerous manuscript compositions were lost. Since the final decade of the last century, additional previously unknown manuscripts, published musical scores, letters, photographs and personal documents belonging to Robert Kahn have been discovered in private archives and in the houses of Kahn's grandchildren. This documentation³⁰ has since been made accessible and is currently stored in a specifically archive at the Akademie der Künste in Berlin.

²⁸ Ivi, p. 42.

²⁹ Ivi, pp. 245-259.

³⁰ The musical documentation that has been recovered was incorporated into the monographic study on Robert Kahn by the musicologist Steffen Fahl (FAHL, S., *Tradition der Natürlichkeit*, cit.).

Robert Kahn's works may be classified³¹ into the following principal areas:

- ✿ Vocal repertoire (*Lied* with piano accompaniment; *Lied* with other instruments; vocal soloist with orchestra);
- ✿ Choral music (for mixed choir, male choir, female choir and choir with orchestra);
- ✿ Chamber music (particularly for strings and piano, or specific ensembles involving piano, strings, woodwinds and brass);
- ✿ Piano repertoire (solo piano works, four hands piano works and a piano concerto);
- ✿ Other genres (arrangements for various ensembles; a violin concerto, currently unfortunately lost, and other miscellaneous works).

Notably absent from his output are the operatic works, a genre clearly outside of Kahn's artistic interests, which appear to have been more closely aligned with chamber vocal music. Equally significant is the absence of symphonic compositions, despite Kahn's formative studies with prominent orchestral conductors. This position is clearly articulated by Kahn himself in a letter addressed to the psychologist Irmgard Leux-Henschen:³²

Chamber music and Lied are my special field. I have always been too modest to write a Symphony. [...] I do not consider myself a genius, but I believe that what I have done has been honest and true, heartfelt and skillfully realized.

Together with his lieder repertoire, chamber music involving string instruments represents one of the most significant genres within the composer's works. The following scheme lists the chamber music works, both published and in manuscript, whose instrumentation includes string instruments.³³

³¹ The classification by instrumentation and/or type of composition is intended to offer a general and concise overview of Kahn's works.

³² In 1932, Dr. Leux-Henschen conducted a study on the heredity of musical talent; FAHL, S., *Er konzertierte mit Richard Mühlfeld und komponierte für ihn: Robert Kahns (1865–1951) Kammermusik für Klarinette im Zeichen des großen Freundes Johannes Brahms*, «Rohrblatt: Die Zeitschrift für Oboe, Klarinette, Fagott und Saxophon», XXI, 2, 2006, p. 85.

³³ The scheme lists only those compositions that have been preserved and does not take into account works that are lost and known exclusively through secondary sources.

INSTRUMENTATION	TITLE
Duo	op. 4. Two Pieces for Violin and Piano
	op. 5. Sonata n. 1 for Violin and Piano in G minor
	op. 25. Three Pieces for Cello and Piano
	op. 26. Sonata n. 2 for Violin and Piano in A minor
	op. 36. Five Musical Pictures for Violin and Piano
	op. 37. Sonata n. 1 for Cello and Piano in F major
	Musical Pictures for Viola and Piano
	op. 50. Sonata n.3 for Violin and Piano in E major
	op. 56. Sonata n. 2 for Cello and Piano in D minor
	op. 69. Suite for Violin and Piano in D minor
	Op. 80. Variations <i>Über ein altes Lied</i> for Violin (or Cello) and Piano
	Legenda in A minor and Allegretto in G major for Violin and Piano
	'Canzonetta' from Diary in Notes n. 1133 for Violin and Piano
String Trio	Serenata for String Trio in A minor
Piano Trio	op. 19. Piano Trio n. 1 in E major (for Violin, Cello, and Piano)
	op. 33. Piano Trio n. 2 in E-flat major (for Violin, Cello, and Piano)
	op. 35. Piano Trio n. 3 in C minor (for Violin, Cello, and Piano)
	op. 45. Trio in G minor for Clarinet (or Violin), Cello, and Piano
	op. 72. Piano Trio n. 4 in E minor (for Violin, Cello, and Piano)
	op. 73. Serenata in F minor for Oboe (or Clarinet, or Violin, or Viola), Horn (or Viola, or Cello), and Piano
Piano Quartet	op. 14. Piano Quartet n. 1 in B minor (for String Trio and Piano)
	op. 30. Piano Quartet n. 2 in A minor (for String Trio and Piano)
	op. 41. Piano Quartet n. 3 in C minor (for String Trio and Piano)
String Quartet	op. 8. String Quartet n. 1 in A major
	op. 60. String Quartet n. 2 in A minor
Piano Quintet	op. 54. Quintet in C minor for Violin, Clarinet, Horn, Cello, and Piano (also arranged for String Quartet and Piano)
	Quintet in D major for String Quartet and Piano
Chamber Music with Voice	op. 46. Seven <i>Lieder</i> – Jungbrunnen for Voice, Violin, Cello, and Piano 1) <i>Nun stehn die Rosen in Blüte</i> 2) <i>Mein Herzblut geht in Sprüngen</i> 3) <i>Waldesnacht, du wunderkühle</i> 4) <i>Wie bin ich nun in kühler Nacht.</i> 5) <i>Wie trag ich doch im Sinne</i> 6) <i>In der Mondnacht</i> 7) <i>Es geht ein Wehen durch den Wald</i> (Poems by Paul Heyse)
	op. 68. <i>Abendlied</i> for Voice, Violin and Piano (Poem by Gustav Falke)

	Two <i>Lieder</i> for Voice, Violin and Piano - <i>Viola d'amour- Holde Königin der Geigen e Der Spielmann</i> (Poems by Gustav Falke)
	<i>Lied</i> for Voice, Violin and Piano <i>Willst du auf die Erde</i> (author unknown)
	<i>Lieb und Leid</i> for Voice and String Trio
Other	Arrangement of Schubert's <i>Divertissement à la hongroise</i> for piano four hands, adapted for ten instruments: five wind instruments (Flute, Oboe, Clarinet, Horn, Bassoon) and five string instruments (Violin I, Violin II, Viola, Cello, Double Bass)

Kahn, like Brahms, engaged in the composition of sonatas for cello and piano, violin and piano, as well as chamber music works such as piano trios, quartets and quintets with strings. Notably, among his works is a *Serenata* for String Trio, a formation absent from Brahms's production, composed in 1933. The piece, which bears no opus number, remains currently unpublished.³⁴



Robert Kahn, *Serenata* for String Trio (1933), Autograph manuscript, Berlin

Ultimately, Kahn's compositional language demonstrates a pronounced affinity for the intimate sphere of chamber music, deliberately avoiding the grandiloquent and large-scale idioms characteristic of his contemporary symphonic and operatic traditions.

³⁴ I wish to express my sincere gratitude to David Greiner and Rahel Rilling, heirs of Robert Kahn, for graciously providing a transcription of the autograph manuscript held at the Akademie der Künste in Berlin. This transcription is currently available online at the following link: [https://imslp.org/wiki/Serenade_f%C3%BCr_Streichtrio_\(Kahn%2C_Robert\)](https://imslp.org/wiki/Serenade_f%C3%BCr_Streichtrio_(Kahn%2C_Robert)) (accessed September 9, 2025)

6. *The Context of the Trio Op. 45 (1905)*

Robert Kahn's *Trio* für Klarinette in B (oder Violine), Violoncello und Klavier in g-Moll op. 45 was composed and played in Berlin in October 1905³⁵ for the 'Meininger Trio'.

The *Trio* op. 45, which represents one of the most prominent genres within the composer's catalogue, that is, chamber music, reveals the influence of distinguished musicians. The 'Meininger Trio' featured clarinetist Richard Mühlfeld (1856–1907), cellist Robert Hausmann (1852–1909) and Kahn himself as pianist. It is worth noting that Mühlfeld and Hausmann were the original artists in Brahms's *Trio* op. 114 and *Quintet* op. 115 premieres, events attended by Kahn himself.³⁶ Appreciating their remarkable technical and expressive skills, Kahn worked closely with the musicians to define the clarinet and cello parts and to prepare the *Trio*'s public premiere.

Kahn's *Trio* op. 45 differs structurally from the paradigmatic Brahms's romantic clarinet trio (*Trio* op. 114) primarily in its use of three movements instead of Brahms's four. This aspect aligns it more closely with an even earlier classical tradition, recalling Beethoven's *Trio* Op. 11 for the same instrumentation. The three-movement structure is not unusual within Kahn's chamber music, as his earlier piano trios for violin, cello and piano show a similar design.

In *Trio* op. 45, Kahn's style is influenced more by the cantability and phrase length, characteristic of composers such as Schubert and Mendelssohn, rather than by the more concise phrasing typical of Brahms or Beethoven. The melodic line in *Trio* op. 45 is notably fluid and clear, despite the composer's use of varied articulations and elaborate harmonic and polyphonic textures. It is not so much the motif and its development that govern the musical structure, at least in the first two movements, but rather the vocal nature transfigured within the instrumental field. From a historical perspective, it is noteworthy that the *Trio* op. 45 was composed at the same time of several of Kahn's vocal works, including: op. 43 – 9 *Duette mit Klavierbegleitung* (duets for two voices and piano), op. 44 – 2 *Lieder nach Gedichten Friedrich Schiller* (lieder based on poems by Friedrich Schiller), op. 46 – 7 *Lieder mit Klaviertrio nach Paul Heyse 'Jungbrunnen'*³⁷ (for voice, violin, cello, and piano), amongst others.

³⁵ FAHL, S., *Tradition der Natürlichkeit*, p. 180.

³⁶ The event is documented in a postcard sent by Robert Kahn to his brother Paul on 16 December 1891, in which he reports having attended the premiere of the *Trio* op. 114, four days earlier, on 12 December, in Berlin at the Saal der Singakademie: «Last Tuesday I was in Berlin [...] with Brahms, where an incredibly beautiful new quintet and a new trio were played»; FAHL, S., *Tradition der Natürlichkeit*, p. 15.

³⁷ A selection of pieces from the collection was recently performed at the Saletta of the N. Rota Auditorium, Conservatorio di Bari "Nicolò Piccinni" on 7 October 2023 (musicians: D. Greiner, S. Moro, S. Di Maggio, R. Pastore). A video recording of the concert is available at the following link: <https://youtu.be/LI5RW2JjhMM> (accessed 9 December 2023).

Robert Kahn's enthusiasm for singing is also vividly reflected in anecdotes shared by his great-grandson, David Greiner.³⁸ He recounts how the idea of a "simple melody," often mentioned in family stories about the composer, was embodied in their tradition of taking long walks. During these outings, Kahn would spontaneously invent a melody and for pleasure, the entire family, his wife and daughters included, would turn it into a canon and sing it together as they walked. In the *Trio* op. 45 Kahn demonstrates not only his profound understanding of musical tradition but also a deep awareness of the musical developments of his own time. In my view, one may discern narrative elements and constant tonal transitions, enharmonic modulations and variations of melodic lines that recall stylistic traits found in the works of Gustav Mahler, Hugo Wolf and Richard Strauss (composers who, although grounded in conservative idioms, instinctively exhibited a natural impulse toward different musical languages, that would emerge in full force and in various ways in the 20th century).

The *Trio* op. 45 is based on melodies with a long breath, which are rendered fragmented, discontinuous and more incisive from a rhythmic and dynamic perspective. In particular, in the third movement, the lines are distributed among several voices, with exchanges between the instruments through highly a skilled imitative and contrapuntal writing. The dialogue between parts is primarily established between the clarinet (or violin) and the cello, while the piano provides a harmonic support that is both enveloping and foundational, evoking characteristic features of Brahmsian writing. The piano part also incorporates notable references, including passages of pianistic virtuosity that, in my view, reveal (i) a certain 'graininess' created by the dense texture of notes, recalling the precision and linearity of Mendelssohn's instrumental virtuosity, and (ii) a 'directional thrust' from both agogic and expressive perspectives. These are elements which, if not carefully balanced, may risk falling into an excess of romantic expression, here outdated.

Some critical reviews of the time referring specifically to Kahn's *Trio* op. 45 are still available. Notably, in connection with the premiere performance by the Meininger Trio, one journal reported:

Kahn's Trio, composed in three movements, is a charming work that flows with clarity, in which the central movement, in particular, stands out for its attractive theme, its refined polyphonic texture and the usage of the three distinct timbres. There is a sense of bucolic comfort here, reminiscent of certain works by Brahms, especially his String Sextet in B-flat major.³⁹

³⁸ Interviews with David Greiner were conducted during May and June 2023 at the "Niccolò Piccinni" Conservatory in Bari. David Greiner is a professor in German language, diction and phonetics at the same institution. His grandmother, Irene Kahn, was the daughter of Robert Kahn.

³⁹ «Allgemeine Deutsche Musikzeitung Berlin», XXXII, 1905, p. 682, cited in FAHL, S., *Er konzertierte mit Richard Mühlfeld*, p. 87.

Additionally, still concerning the *Trio* op. 45, sometime later important critics and musicians of the era, such as Wilhelm Altmann and Max Chop, made their remarks. Regarding the first movement, they proposed parallels and comparisons with Beethoven's op. 11, while the second movement was described as «a charming intermezzo that will always be appreciated»,⁴⁰ «a melodically very appealing peak of the central movement».⁴¹

The work has been preserved through the 1905 printed edition.⁴²

7. Analytical Notes on *Trio* op. 45

Trio op. 45 is structured in three movements:⁴³ 1° movement – *Allegro*; 2° movement – *Allegretto quasi Andantino. Poco più animato. Tempo I*; 3° movement – *Presto. Meno mosso. Presto molto*.

From a formal point of view, the first movement adheres to the 'sonata form' model. The piece begins in a thetic and assertive manner, dynamically marked piano, characterized as 'dolce ed espressivo' and 'poco sostenuto', immediately establishing a character that is both tender and intense. The exposition opens with the presentation of thematic group 1A, introduced in full by the clarinet,⁴⁴ in G minor. The theme's elegiac tone is complemented by the piano's richly textured accompaniment, created with arpeggios, grace notes and syncopated figures.

The image shows the first four measures of the first movement of Robert Kahn's Trio op. 45. The score is written for three parts: Klarinette in B. (oder Violine), Violoncello, and Klavier. The tempo is marked 'Allegro.' The key signature is G minor. The first measure features a melodic line in the clarinet part, starting with a grace note, and a piano accompaniment of arpeggiated chords. The second measure continues the melodic line in the clarinet, with the piano accompaniment providing a steady rhythmic base. The third and fourth measures show further development of the melodic theme in the clarinet, with the piano accompaniment maintaining its arpeggiated texture.

I mov., initial measures (mm. 1-4)

⁴⁰ ALTMANN, W., *Handbuch für Klavierquartettspieler*, Verlag für musikalische Kultur und Wissenschaft, Wolfenbüttel, 1937, p. 172, cited in FAHL, S., *Er konzertierte mit Richard Mühlfeld*, p. 87.

⁴¹ CHOP, M., *Robert Kahn - Biografie*, Berlin, cited in FAHL, S., *Er konzertierte mit Richard Mühlfeld*, p. 87.

⁴² Bibliographic details of the first printed edition and a more recent reprint, currently available, are provided in the Bibliography under section 'A. Musical Sources' (KAHN, R., *Trio per pianoforte, clarinetto in sib (o violino) e violoncello in sol minore op. 45*, Robert Lienau Musikverlag, Berlino, 1905. Reprint with preface by Steffen Fahl, Robert Lienau Musikverlag, Frankfurt am Main, 2012).

⁴³ A more in-depth analysis of the composition is included in the thesis: MORO, S., *Da quella coppa di champagne alla disgregazione: il Trio op. 45 di Robert Kahn (Berlino, 1905)*, Master's Degree Thesis, Conservatorio "N. Piccini" di Bari, Academic Year 2022/23 (advisor: Prof. Giuseppe Gravino | co-advisor: Prof. Annamaria Bonsante), pp. 34-64.

⁴⁴ Observations concerning the clarinet part are equally applicable to the alternative instrument designated by the composer, the violin.

The character begins to shift immediately with an energetic ‘più animato’, which develops from a brief motivic cell in octaves in the piano’s lower register. This figure is then reiterated in the piano’s middle register, maintaining its structural identity, and subsequently transferred to the other instruments. This section is marked by rhythmic interaction amongst the instruments, sequential progressions and metric shifts, all contributing to a gradual modulation toward the key area of E-flat major and, ultimately, the arrival of the second thematic group 2A (m. 34).

The second thematic group is presented as a canon between the clarinet and the cello, an instance of polyphonic technique that Kahn frequently employs. The piano assumes a predominantly rhythmic and articulative function, accentuated by octave appoggiaturas that highlight dissonant accents, and by staccato articulations (reminiscent of ‘portato’ bowing in string technique) executed in the right hand. Notably, the first thematic group is grounded in a descending perfect fifth, a structural intervallic gesture that reappears at the onset of the second thematic group, where it initially retains the descending fifth and soon transforms into a descending fourth, thus maintaining motivic cohesion through intervallic variation.

*I mov., excerpts highlighting intervallic structures, marked in blue,
from the thematic material (mm. 1-2, 34-35, 59-62)*

The development section (m. 81) is introduced by a *rallentando* passage in the piano, marked *pianissimo*, characterized by an almost modal inflection. The cello joins in a homorhythmic motion, guiding the harmonic progression toward A-flat minor. The development recalls thematic fragments from distant tonal regions, opening with motif 1A, reinforced by an upbeat octave leap.⁴⁵

An ‘agitato’ section emerges, highlighting instrumental virtuosity through a chromatic texture that is constantly shifting and rhythmically incisive. The subsequent episode is defined by the juxtaposition of two seemingly conflicting elements: a melodic one – forcefully seeking expressive elaboration of the first thematic group, occasionally entrusted to the clarinet and cello – and a rhythmic one, dense with chromaticism and built by intervals of second and third. These latter figures are meticulously phrased and primarily assigned to the piano.

⁴⁵ The octave leap, employed in mm. 18-20, 80-81, 97, 101, 177-180, 188-189, 213-220, 226, 230, 234 of the first movement, will also be a defining element within the third movement.

As the musical dialogue between the parts gradually settles, the ‘poco più tranquillo’ atmosphere gently ushers in the recapitulation (m. 133), in the tonal area of G minor. This section⁴⁶ is characterized by a reinforcement of the initial elegiacal theme in the piano, now in the upper octave, while the clarinet presents it again in its lower tessitura. The accompaniment, assigned to the cello, consists of legato quaver quadruplets in piano. The coda (b. 214) recalls the first thematic material. The accompaniment texture, tied crotchets in octaves in the piano’s middle low register, is minimal, yet highly expressive.



I mov., beginning of the coda (mm. 214–217)

The piano is entrusted with the task of leading, with control, from the ‘poco più tranquillo’ toward a state of calmness and brightness, supported by the sustained pianissimo tones of the clarinet and cello; it articulates ascending and descending quaver quadruplets that culminate in the G-major triad in root position. The passage evokes an archaic sonority through the use of a picardy cadence, ending with the cello’s pizzicato G.

The second movement of the Trio op. 45 may be regarded as an instrumental continuation of Kahn’s vocal compositions, both for its *Lied* structure, ABA’, and for the intimacy, sweetness and cantabile quality expressed by the main theme, characterized by an almost rocking motion.⁴⁷ As in the first movement, it is the clarinet that presents the opening theme, marked ‘dolce e grazioso’, over the simple accompaniment of the other two instruments, with the distinctive timbre of the cello’s pizzicato. This same thematic material is subsequently taken up by the cello. The entire passage unfolds within the tonal framework of B-flat major.

The scene shifts rapidly and Kahn begins to lead us, transitorily, toward the harmonic area of G minor, which becomes established through a dominant pedal (m. 24). Here, the clarinet and cello unfold in rhythmically regular writing, yet with phrasing reminiscent of the characteristic Bach style. This passage recalls, both in its writing and in its final timbral effect, the ambiguous yet the lyrical atmosphere of the central section, in F-sharp minor, of the second movement of Brahms’s Cello *Sonata* in

⁴⁶ It is worth noting that in the recapitulation, Kahn’s indication of ‘p dolce ed espressivo’ reappears, but the initial marking ‘poco sostenuto’ is no longer present. This omission may be an oversight by the editor or perhaps an implicit instruction by the composer regarding the character of the recapitulation.

⁴⁷ Performance, Saletta dell’Auditorium N. Rota, Conservatorio di Bari “Nicolò Piccinni”, 21 October 2023 (S. Moro, S. M. P. Esposto, R. Pastore), link: <https://www.youtube.com/watch?v=fUCwehAEuK> (accessed 9 December 2023).

E minor op. 38 n. 1. The analogies are evident in the fluid, continuous lines enriched with chromatic elements - shared between cello and clarinet in Kahn and entrusted to the cello in Brahms - combined with meticulous phrasing and supported by a steady motion of quavers.



Comparison between Kahn op. 45 II mov. (bb.24-28) and Brahms op. 38 n. 1 II mov. (mm. 78-81)

The second section of the movement is also marked by a double bar line and is characterized by a significant change of tonal area, B-flat minor (m. 66), accompanied by the tempo indication 'Poco più animato'. It appears almost as a transfiguration of the central section of the third movement of Brahms's Clarinet Sonata op. 120 n. 1. The musical language employed is highly similar, as we encounter a descending line (in Kahn internal and framed by repeated octaves), syncopated, resting upon a descending and legato motion in the piano in the minor mode. The real difference lies in the atmosphere of inner agitation which, in Kahn, emerges with greater power and intensity from the outset thanks to sudden dynamic shifts, the piano espressivo incipit rather than piano dolce, and the more insistent dotted rhythm of the cello–clarinet pair. The third movement of the Brahms sonata is likewise an 'Allegretto grazioso' in ABA' form, another formal and structural similarity between the two works.



Comparison between Kahn, op. 45 II mov. (mm. 66–69) and Brahms op. 120 n. 1 III mov. (mm. 47–49)

Kahn's attention to imitative writing, and even more to canonical procedures, is displayed to excellent effect in this central section. The central portion of the second movement can itself be divided into three subsections (CDC'). The central area, D, assumes an evocative and 'dolce' character, owed to the grand piano arpeggios that merge with the lines of the other two instruments, which in fact continue with the agitated mode of the preceding section, ultimately reaching an expressive and liberating climax.

To conclude the movement, Kahn inserts a brief and enigmatic coda, which begins with a four-measure restatement of the canon from subsection C, but now set in a major tonality, thus producing considerable disorientation for the listener. In the following four measures, the composer reasserts the minor tonality heard previously and after a single measure of rest and suspension the concluding section is entrusted to a new cadential idea in the clarinet, supported by the piano in off-beat accompaniment and joined by octave leaps in the cello played pizzicato, all in a ritardando leading to a final cadence in the major mode and pianissimo.

The third movement of the *Trio* op. 45 may be imagined, in my view, as a kind of gallop. It expresses a romantic *pathos*, rather than late-Romantic, predominantly glorious and heroic in character, which we also encounter, although in different stylistic approaches, in the fourth movement of Chopin's *Sonata* op. 58 or in the opening of Schumann's *Novelletta* n. 8 op. 21. Here, it is the articulation and impetus of the piano that guide the ensemble throughout the movement, both rhythmically and dynamically. The prevailing tonal area is G minor. The form of this final movement is that of a rondo, or more precisely a sonata-rondo, combining the recurrent principle of the rondo with the ternary organization of its large-scale sections.

The movement unfolds through numerous imitative exchanges among the three instruments. Its beginning is not a true opening, but rather an introduction that gradually draws back the curtain to reveal the first thematical idea, which comes to life from the impetus of an octave leap repeated multiple times. What follows is a perpetual, virtuoso dance of dark colour, in simple triple measure, featuring leaps of a fifth and then a sixth, later varying the interval while maintaining the same musical intention, all sustained in pianissimo over a rhythmically stable foundation in the piano. The generative idea that imparts a sense of circularity to the entire Trio remains unchanged: the leap of a fifth (ascending in the third movement, rather than descending as in the opening of the first movement) immediately followed by an octave leap.

*III mov., selected passages, with intervallic content marked in blue,
taken from the initial material of the movement (mm. 1–4, 28–30)*

The introduction closes in silence, an eloquent pause of two measures for all instruments (rests are used by Kahn, as in Brahms, to create changes in atmosphere and delineate sections within the same movement).

The first thematic element, A (m. 30), is characterized by a strong, *marcato* sound and a martial, impetuous drive in G minor, initially presented in counterpoint by the clarinet and cello. Its distinguishing features include the octave leap, followed by an extended flourish reminiscent of a *gruppetto*, which reinforces the arrival point of the octave itself, creating both a geometric and expressive centre, followed by a passage marked by hemiolas. A second thematic area, B (m. 92), is more lyrical in character and presented in the dominant relative to the home key, in D major. It unfolds through a smooth ‘*dolce ed espressivo*’ canon, first in the clarinet and then in the cello, with a ‘*poco meno presto*’ indication, featuring long legato phrases across all instruments, including the inner and accompanying lines. The contrast between A and B generates a third thematic element, C (m. 138), present within the movement.

The B idea is almost absent in the development section and the listener clearly perceives the cyclical force and continuous presentation of a varied musical thought centred on A. Of particular interest is the ‘*Meno mosso*’ section, in ‘*p dolce*’ (mm. 480–523), marked by double bar lines, which bears a distant resemblance to the trio of a scherzo. This marks a drastic change, evoking memory and recollection of thematic elements previously presented more rapidly and heroically, here rendered more gentle and calm.

The movement concludes with a final coda, an outburst of force, speed and virtuosity in a ‘*Presto molto*’ section in G minor (except for the final chord, in major). The A theme is reaffirmed and presented in a block wise crescendo towards fortissimo, culminating in a finale built from full piano arpeggios and chords, clarinet trills and cello double notes, in a musical language that is rich, manifest, and eloquent.

8. Concluding Remarks

This article, the first in Italian dedicated to Robert Kahn, represents a contribution to musicological research that seeks to integrate elements of chamber performance practice with the rediscovery of a composer whose work, although still relatively unknown, is increasingly attracting attention and detailed study.

Robert Kahn can be seen as a composer who moved against the prevailing currents of thought and stylistic schools of his time. He lived through a transitional period in the history of music and chose to navigate it, much like Richard Strauss or Camille Saint-Saëns, while remaining firmly rooted in his own musical tradition. The tension between modernity and tradition, and between expressive freedom and contemporary trends, is a defining feature of his artistic identity.

Kahn emerges both as a profound connoisseur of compositional art and as a highly skilled pianist. His pursuit of musical intimacy, often reflected in his choice of chamber music framework, constitutes one of his central strengths. His compositions are eloquent, though not always immediately accessible, and they are written in a sophisticated and dense musical language. They combine expansive lyricism with contrapuntal dialogue amongst voices and instruments, demonstrating both clarity and expressive depth.

The compositional act, carried out with sensitivity and humility yet marked by strong personality and determination, is a mission from which Kahn never refrained, even during his exile. It is my personal hope that this musical legacy may become the subject of further research.

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C. *Online Resources*

Website dedicated to the composer, curated by Steffen Fahl: <https://robert-kahn.de/en/>
Private music archive of Robert Kahn held at the Akademie der Künste (Berlin Academy of the Arts): <https://archiv.adk.de/> (<https://archiv.adk.de/bigobjekt/23937>)

D. *Discography*

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