



As both a cellist and an actress, I am driven by a deep commitment to storytelling. Whether on stage, in the recording studio, or on screen, I seek to create meaningful experiences that resonate with audiences. This dual perspective informs my approach to programming, where each concert becomes a curated journey: one that honours classical traditions while embracing new voices and fresh perspectives.

I feel very privileged that my work in film has built bridges to listeners beyond traditional concert halls, allowing me to introduce the classical repertoire to diverse new audiences while still engaging with core concertgoers. It has opened my eyes to how many people discover they enjoy classical music and respond to its emotional immediacy when given the chance.

My programmes are structured to be inclusive and accessible, while maintaining a unifying theme. By juxtaposing contemporary works or works by female composers with core classical repertoire, they offer a glimpse into the future of concert programming - inviting audiences to experience familiar music in new contexts and expand their understanding of the classical tradition.

It is important to note that I would not programme a piece solely because it was written in the last century or by a woman, but because it is a work of quality. That is why I write and perform my own arrangements as the repertoire for cello that falls into these categories is still somewhat limited. I also believe that it is very important to take an active role in expanding the cello repertoire by working on and performing new commissions, ensuring that they achieve a quality that will stand the test of time.

My debut EP, which featured short pieces by Clara Schumann, Nadia Boulanger, Felix Mendelssohn and Anatoly Lyadov, went to no. 1 on the Classical On Demand Audio Streaming Chart proving that this method of programming works and that there is a real hunger for classical music when it is presented in a fresh and accessible way. It drew fans of TÁR deeper into the world of classical music, and showed that classical music itself can be very accessible. The double meaning of my chosen title, *Unsung*, reflected both the song-like quality of my chosen repertoire and my desire to promote music by female composers, voices that have been relatively unheard for so long, as well as some other pieces that are not as well-known as they deserve to be.

Through this thoughtful curation, I aim to create a shared emotional experience which removes the formal divide between musician and audience member, whilst also highlighting that innovation and tradition enrich one another.

Across the English Channel: *Exploring Impressionistic Soundscapes*

Rebecca Clarke (arr. Kauer): *Morpheus* (8)

Frank Bridge: *Sonata* for Cello and Piano (22)

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Claude Debussy: *Cello Sonata* (15)

Francis Poulenc: *Sonata* for Cello and Piano (23)

Encore - Lili Boulanger (arr. Kauer): *Nocturne* (3)

Reverie and Romance

Rebecca Clarke (arr. Kauer): - *Morpheus* (8)

Kaija Saariaho: *Sept Papillons* (14)

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Clara Schumann (arr. Kauer): *3 Romances* (10)

César Franck: *Violin Sonata* in A major (30)

Encore - Sofia Gubaidulina: *Con Sordino* (3)

From Salon to Satire

Clara Schumann (arr. Kauer): *3 Romances* (10)

Johannes Brahms: *Sonata* for cello and Piano in E minor (27)

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Nadia Boulanger: *3 pieces for cello and piano* (8)

Sergei Prokofiev: *Sonata* in C major (26)

Encore - Rachmaninov (arr. Kauer): *Melody, op 21. No. 9* (4)



Sophie Kauer | Concerti

Dvorak: Cello Concerto in B minor (2021- 2022, 2025)

Elgar: Cello Concerto in E minor (2019-2023)

Haydn: Cello Concerto no 1 in C major (2020)

Kabalevsky: Cello Concerto no 1 in G minor

Saint Saens: Cello Concerto no 1 in A minor (2023)

Schuman: Cello Concerto in A minor (2025)

Shostakovich: Cello Concerto no 1 in E minor (2020-2021, 2024)

Tchaikovsky: Variations on a Rococo Theme (2023, 20204, 2025)

Other concerti are available on request to contact@sophiekauer.com

Other pieces with orchestra

John Williams: Elegy for Cello and Orchestra (2023)

Gordon Hamilton: Glitch Infinity / *new commission* (2023)

Eunike Tanzil: Metamorphosis / *new commission* (2024)

Bloch: from Jewish Life

Bruch: Kol Nidrei

Dvorak: Silent Woods

** date indicates year last performed*

