

# Steve ELCOCK

## CHAMBER MUSIC, VOLUME ONE

AN OUTSTRETCHED HAND, OP. 24

THE SHED DANCES, OP. 26B

CLARINET SEXTET, OP. 11A

STRING TRIO, OP. 8B

**The Veles Ensemble**  
Daniel Shao, flute  
Peter Cigleris, clarinet  
Catalina Ardelean, piano  
Yuri Kalnits, violin  
Leon Bosch, double bass

# A FIRST ALBUM OF MY CHAMBER MUSIC

by Steve Elcock

I was born in Chesterfield, Derbyshire, in 1957 and studied at the grammar school there, where I obtained an A Level in music and learnt the violin up to grade 7. These are my only musical qualifications: as a composer I am otherwise self-taught. I began writing around age fifteen and have continued to do so ever since. In 1981 I moved to France, where I work in language services for companies. For a period of about ten years, I conducted a local amateur symphony orchestra, which played some of my early compositions.

In 2009 my short orchestral piece *Hammering* came to the attention of an old friend with whom I had all but lost touch. Mike George is a producer at the BBC and he was able to get the work performed in a BBC Philharmonic studio concert in Manchester (subsequently broadcast), conducted by James MacMillan. It was the first professional performance of any of my pieces.

At that concert I met the composer Robin Walker,<sup>1</sup> who was very enthusiastic about my music and suggested I might send some scores and mock-ups to Martin Anderson at Toccata Classics. In June 2013, not believing for an instant that it would do any good, I plucked up enough courage to do so, posting him the Third and Fourth Symphonies and the symphonic poem *Wreck*. As I expected, there was no reaction throughout the summer months. And then in late August I received the following e-mail from Martin:

Your scores have been sitting at my elbow for what I thought was a week or two, waiting for my deadlines to let up for long enough to clear the desk and read and

<sup>1</sup> Four orchestral works by Robin Walker – the two symphonic poems *The Stone Maker* (1995) and *The Stone King* (2005), the funeral march *Great Rock is Dead* (2007) and the Prelude to the opera *Odysseus on Ogygia* (2011) – are recorded on Toccata Classics TOCC 0283, with the Novaya Rossiya Symphony Orchestra conducted by Alexander Walker.

listen. Finally, I thought, I must find the time – and am deeply embarrassed to discover that our last contact was in June. My apologies, then: I didn't realise I had left you that long without a reaction. Anyway, I have now just sat down with the scores and the MIDI realisations and I am blown away by the quality of what I have just heard. All three works are astonishingly good, and the symphonies in particular are, not to put too fine a point on it, fucking terrific. It has to be some of the best orchestral music written by a British composer [...] in the past half-century.

Martin quickly followed up his first e-mail with another:

I've since found your website and listened to all the material there, too. It reinforces my earlier reaction. That music of this quality can have gone under the radar for so long is difficult to believe [...].

Over the last five years, Martin's enthusiasm has meant that my music, from being unknown to anyone outside a small circle of friends and family, has at last come to the attention of conductors, music-lovers and other composers, with very gratifying results. That turnaround is largely due to the recording made of my Third Symphony and the triptych *Choses renversées par le temps ou la destruction* by the Liverpool Philharmonic conducted by Paul Mann. It was released in September 2017<sup>2</sup> and was almost immediately featured as 'CD of the Week' on *Record Review* on BBC Radio 3 – apparently a rare feat for a work by a hitherto unknown composer.

### **Clarinet Sextet, Op. 11b**

This piece began life in 2001 as a concertino for clarinet and strings and it was in this form that it received its first (amateur) performance in France, with the clarinetist Philippe Mercier, for whom I had written it. The sextet version was made in 2014 and revised in 2017. It is in three movements, the first a conventional sonata-form allegro, the second a slow movement framing a scherzo-like central section, and the third a set of variations.

<sup>2</sup> On Toccata Classics TOCC 0400, which also features my *Festive Overture*.

The first theme of the *Allegro commodo* (Ex. 1) is given to the clarinet [1]. The upward rushing scale and the dotted rhythm echoed in the bass will become important later in the piece.

### Ex. 1



After a transition, the haunting second theme (Ex. 2) is also presented by the clarinet before being taken up by the strings.

### Ex. 2



The exposition closes with a short codetta theme (Ex. 3(a)) which sounds as though it were in triple time, followed by a rhythmic motif (Ex. 3(b)). These two elements form the substance of the development section, during the course of which a curtain is pulled aside to reveal a much darker world behind the scenes. After some delicate musings on the codetta theme, the recapitulation follows fairly regularly and leads to a vigorous coda.

### Ex. 3



The central *Romanza* [2] begins over a droning bass which, oddly, was suggested to me by the central-heating system in a church where we were about to give a concert. Over this element, the musings of the clarinet finally arrive at a deformed version of what is to become the unashamedly romantic melody which is given in full towards the end of the movement. Ex. 4(a) shows the distorted version of the theme, and Ex. 4(b), its final realisation.

#### Ex. 4

(a)



(b)



Between these points, the speed doubles to make way for the scherzo passage, during which the clarinet gives another hint of what the romantic theme will be. The slow pace now returns and with it the theme, now played as shown in Ex. 4(b). Its extension, on totally new material, is sorrowful in mood and leads to an anguished cry from the clarinet, after which the movement fades out over a plodding bass.

This bass turns out to be the substance of the first variation which opens the last movement, 'Variations and Theme' [3]. There are ten variations in all, during which the listener may detect whiffs of Brahms, Gershwin and Rossini, *inter alios*. After a brief pause the theme itself is revealed to be a traditional reel, known as 'The Mason's Apron',

and the first violin, which has the tune, is asked to assume a folk style of playing. The final bar of the theme is interrupted by the clarinet, which now brings back the very opening music of the work, and this material and the reel are quietly worked out together, leading the music to a wistful fade-out.

### String Trio No. 1, Op. 8b

My String Trio No. 1 was originally composed in 1998 for two violins and viola. When in 2016 Evva Mizerska asked me if I had written anything suitable for her Veles Ensemble, I remembered this piece and recast it for the more conventional line-up of violin, viola and cello, in which it was first performed by the Veles Ensemble in March 2017.

The piece [4] proceeds by fits and starts, alternating violent music with fragile, almost inaudible, chorale-like passages. Ex. 5 shows the opening on which all the violent music is based, and Ex. 6, the chorale theme as it first appears.

#### Ex. 5



#### Ex. 6

Ex. 6 is a musical score for viola and cello, marked *Adagissimo* and *ppp* (pianissimo). The notation is on two staves: a treble clef for the viola and a bass clef for the cello. The tempo/mood is indicated as *Adagissimo* above the staves, and the instruments as *viola, cello* below the staves. The dynamics *ppp* are written below the first few notes of both staves. The music consists of slow-moving, sustained chords and single notes, with some beaming and a final measure ending with a whole note rest.

They are subject to much development: Ex. 5 at one point becomes a drunken dance, whereas one manifestation of Ex. 6 makes it sound as if the music were frozen by fear. There can be no reconciliation between these two worlds, and so, as if in mediation, the opposition is alleviated on two occasions by more flowing, lyrical music. The second of these episodes ultimately breaks down, as if under the weight of unbearable sorrow. As this passage dies away, the contrasts become even more extreme; the music appears broken beyond recognition and is ultimately knocked out by the cruel ending.

### ***The Shed Dances, Op. 26b***

*The Shed Dances* were written in 2016 at the suggestion of Ruth Chalkley, a patient with ataxia, a rare neurological condition which causes a lack of coordination, balance and sense of position. Ruth has an acquired form caused by ingesting gluten, a form named about twenty years ago by Professor Marios Hadjivassiliou. The dances were composed for a project to raise awareness of the work of Heinrich Frenkel (1860–1931), a now-forgotten neurologist, who dedicated his life to developing exercise rehabilitation for the form of ataxia he recognised.

The original version of *The Shed Dances* was for violin and piano, and the version for clarinet quartet recorded here was made later the same year. Three of the pieces bear traditional dance titles and as such are largely self-explanatory, though they are not without surprises, moving out of their expected rhythmic framework, or wandering off into dissonance.

The set begins with a ‘Disgruntled waltz’ [5], which grows from a quiet repeated-note opening into a lively waltz movement that is unsure whether to be in  $\frac{3}{4}$  or  $\frac{6}{8}$  (and on occasion is in neither). It is followed by a ‘Petrified minuet’ [6]. The bass of its wistful theme is used to provide a series of short variations, rather in the manner of a passacaglia, which rise to a surprisingly angry climax, after which the original theme returns, rising ever higher until it seems frozen out of existence.

Arguably the most emblematic piece of the set as a whole is No. 3, ‘Leadene clog dance’ [7], in which I tried to imagine what it might be like to attempt to dance when suffering from physical impairment. The dancers first shuffle along in ungainly fashion,

hampered by their lead clogs. The rhythm is highly irregular (though in fact strictly controlled), stumbling along on the two lower stringed instruments and alternating between the clumsy time-signatures  $\frac{14}{8}$  and  $\frac{19}{8}$ . The clarinet comments on this ungainly lumbering, as if to incite the dancers to further efforts. The music begins again, this time with the addition of the violin, *pizzicato*, then the clarinet joins in again and tension is built up, until suddenly the texture lightens and everyone seems to be dancing a hoedown, with the lead clogs cast off at last. If Ruth hears this recording, I hope she will recognise the message of hope that I intended to convey.

No. 4, 'Boneyard antics' [8], seems to evoke an unruly skeleton who has to be persuaded by the other instruments to dance in time and in the right key. The fifth dance, 'Marion's pavane' [9], was suggested to me when going to pick up a second-hand water butt from a couple who I believed, perhaps wrongly, were selling off their belongings prior to splitting up. The dance is infused with the sorrow of parting; it has a more dissonant central section before the pavane returns in decorated form. 'Rampant scavenger' [10] is largely a reworking of a movement from a sonatina for violin and piano that I wrote when I was seventeen.

### ***An Outstretched Hand, Op. 24***

When, in the spring of 2015, the writer and translator of the Prokofiev diaries Anthony Phillips suggested that I might write a piece for an ensemble of flute, clarinet, violin, cello and piano, I was not aware of the magnitude of the growing refugee crisis, nor was it in my mind as I began work. Casting about for an idea to kickstart the piece, a phrase of Gerald Finzi's came to mind: he once compared composing to shaking hands 'with a good friend over the centuries'.<sup>3</sup> This image of a hand outstretched in greeting was soon followed in my mind by another: that of a hand pleading for help and a second hand offering it. The tensions between these two interpretations – cry for help and solace proffered – were sufficient to get me started on this twenty-minute piece. And as

<sup>3</sup> 'To shake hands with a good friend over the centuries is a pleasant thing, and the affection which an individual may retain after his departure is perhaps the only thing which guarantees an ultimate life to his work' – postscript to Finzi's catalogue of works, added in 1951.



I worked, the refugee crisis came more and more into the forefront of the news, until by the time I had finished, I realised that, without intending to do so, I had created a piece of terrifying topicality.

Sadly, the ensemble for which the piece was written had to cease its activity for want of funding, and so *An Outstretched Hand* has yet to have a public premiere. But with the specifications I had been given for that ensemble now no longer binding, I felt able to add a viola to the mix, and it is in this sextet line-up that the piece is recorded here.

The ambiguity of the extra-musical imagery of the work finds musical expression in the oscillating semitones which begin the piece and which inform several of its themes. After a substantial introductory section which establishes the mood of grief [1], the clarinet presents what may be called the main subject (Ex. 7). The second group begins with a discursive theme on the cello (Ex. 8) against a complex accompaniment in which each instrument seems to be playing its own free cadenza. This lengthy passage eventually cumulates in a return to the opening and Ex. 7, the clarinet now in canon with the flute over a pizzicato accompaniment.

#### Ex. 7



#### Ex. 8



The expected return of the second theme is now thwarted as the music sinks to the depths in a *moriendo* passage. Viola and cello brood over the oscillating semitones, the music accelerates, and the first *Allegro molto*, in  $\frac{6}{8}$ , is under way, in a scherzo-like passage of substantial violence, with a central section during which the main theme (Ex. 7) is presented in new guise. It leads into the second *Allegro molto* in  $\frac{4}{4}$ , where the main theme can again be recognised.

The music now grows in complexity and harshness (one passage is marked ‘raucously’) but then settles down to a series of short variations of the main theme, the first, delicate, on the piano, continuing on the flute, followed by a passage that sounds like a folk-tune, perhaps evocative of people fleeing some catastrophe. As this image fades, the cello has a very difficult accompaniment to a new variation on flute and clarinet. The other instruments are added to the mix until a climax is reached, with E minor arpeggios on the piano sitting uneasily on an F natural, and bird-like cries from the woodwind and violin, transforming the original semitone into a minor ninth. This passage slowly subsides into silence, from which the final section emerges.

It recalls the music of the second group, the recapitulation of which has been delayed until now. In an atmosphere full of regret, the music focuses on the rhythm marked as  $x$  in Ex. 8, passing it round the instruments until, with a dramatic upward rush, it is delivered by all the strings as an anguished cry of despair. The music then fades out on the semi-tonal oscillation with which it began: the piano puts down an E major chord, the G sharp of which is pointed by a cello harmonic. Against this chord, the viola oscillates between G natural and G sharp, finally opting for G natural, the ambiguity of the outstretched hand imagery persisting to the last. The E major chord is left to sound on as a distant, troubled memory of peace.

**The Veles Ensemble** – Hartmut Richter, violin, Ralitsa Naydenova, viola, and Evva Mizerska, cello – is a string trio based in London, its repertoire both exploring rarely heard masterpieces and bringing the classics to life. A special interest of the Ensemble is in promoting new compositions and contemporary music. The Ensemble occasionally works with other musicians to expand for larger projects. This album is the Veles Ensemble's debut recording.

The Ensemble takes its name from Veles, one of the main old Slavic gods – the god of earth, waters, forests and the underworld. He is also the god of magic and of music, which were believed to be closely related.

*velesensemble.com*

The German-born violinist **Hartmut Richter** is a soloist and chamber musician, giving frequent concerts in Europe and North America. He is active in several ensembles, including the Veles Ensemble, the Richter-Housden Duo (violin and guitar) and the Richter-Ardelean Piano Duo. He released his debut album, with chamber music by Stephen Dodgson, on Naxos in 2017 (with the Mēla Guitar Quartet). He studied at the Hanover Academy of Music under Krzysztof Węgrzyn, Atila Aydintan and Ina Kertscher, before completing his studies, under Lydia Dubrovskaya, with a soloist diploma at the Nuremberg Academy of Music. He has won several first prizes in German national competitions, including Jugend Musiziert and the Mozart Competition Hildesheim, and has received scholarships for international master-classes working with renowned professors, including Christian Altenburger, Herman Krebbers, Kurt Sassmannshaus and Robert Szreder. He plays a copy of the 1727 ex Francescatti Stradivarius made by Christian Erichson.

*www.hartmutrichter.com*



The violinist and violist **Ralitsa Naydenova** grew up in Bulgaria, where she gained her bachelor diploma. She continued her higher education at the Royal Academy of Music in London. During her studies there, she discovered a passion for the viola. She was awarded a full three-year scholarship, and continued with postgraduate studies in performance on viola. She enjoys a diverse career as a soloist, chamber and orchestra musician, performing classical and contemporary repertoire. She is the violist of The Veles Ensemble. As an orchestral musician, she has been a substitute player for the London Philharmonic Orchestra, the Trondheim Symphony Orchestra and the Norwegian National Opera in Oslo. As a soloist, she recently recorded the Bartók Viola Concerto with the Bulgarian National Radio Symphony Orchestra under the baton of Rossen Gergov.



The cellist **Evva Mizerska** is a recitalist, chamber musician and teacher. Born in Poland, she graduated with high distinction from the Frédéric Chopin Academy of Music in Warsaw. Later she completed the PGDip and MMus courses at Trinity College of Music in London, where she studied with Richard Markson. She also received tuition from Erling Blöndal Bengtsson, Bernard Greenhouse, Yonty Solomon and Raphael Sommer. She has been awarded numerous prizes, including the first prize at the Seventh International Leoš Janáček Competition in Brno and the Vivian Joseph Cello Prize and the Leonard Smith Duo Prize in London, as well as scholarships and grants in the UK, Germany and the USA. She has given recitals in the major UK venues, in Austria, Germany, Italy, Poland, the Czech Republic, the USA and Brazil.



Photo: Peppe Di Graziano

Her regular collaborations include the Evva & Emma Duo and Veles Ensemble. She has released three well-received recordings with the pianist Emma Abbate on Toccata Classics, of music by Algernon Ashton, Stephen Dodgson and Krzysztof Meyer; her other recordings have been issued by the Polish label Dux and Naxos (the latter with the Mēla Guitar Quartet).

Evva lives in London and is a cello lecturer at Morley College and the North London Conservatoire. She plays a modern cello made by John Dilworth.

[www.evvamizerska-cellist.co.uk](http://www.evvamizerska-cellist.co.uk)

**Daniel Shao** is a freelance flautist based in London. He attended the Purcell School, winning the Felsenstein Leavers' Award, graduated from Oxford University with a First in Music, and then studied at the Royal Academy of Music. From there he recently graduated with a Master's, under Samuel Coles, with Distinction, acquiring also a DipRAM, and the Alumni Development Award for 'singularly distinguished studentship'. He is a passionate orchestral musician, being a member of the European Union Youth Orchestra, and having appeared as principal flute with the Britten Pears Orchestra under Marin Alsop. In London, he frequently performs with dynamic young professional groups, such as the Multi-Storey Orchestra and the Coriolis Wind Quintet. He often performs internationally, and was recently selected for a fellowship at the Music Academy of the West in California, working with such renowned musicians as Alan Gilbert and Renée Fleming, and was also chosen for the Lucerne Festival Academy, where he developed his aptitude for contemporary music with some of the leading interpreters and composers of today, among them Heinz Holliger, Patricia Kopatchinskaja and Mathias Pintscher. He has derived much benefit from master-classes with such eminent flautists as Julien Baudiment, Emily Beynon, Rachel Brown, Sophie Cherrier, Andrea Lieberknecht, Kersten McCall and Emmanuel Pahud. Daniel has won many awards, including the British Flute Society Young Artist and School Performer Competitions, the Oxford Philomusica and Brighton Springboard concerto competitions, the Chris Taylor Flute Award, given by the



Royal Academy of Music, and the Sussex Prize of the Royal Overseas League. He was a wind finalist for BBC Young Musician 2014, broadcast on BBC TV and radio. Daniel has performed concertos with the Oxford Philharmonic, Czech National Symphony, Amadeus Orchestra and Kingston Chamber Orchestra, and has given solo recitals at venues which include the Wigmore Hall, Cadogan Hall and the Elgar Room of the Royal Albert Hall. He is grateful for support from the Countess of Munster Trust and Hattori Foundation.

The English clarinet soloist **Peter Cigleris** graduated from the Birmingham Conservatoire in 2001. While at the Conservatoire, he won the prestigious John Ireland Chamber music award and was also awarded a place on the City of Birmingham Symphony Orchestra Training Scheme. He graduated from the Royal College of Music in 2002 with a PGDip. During the summer of that year, he was awarded the Prix de Fossat and was invited to perform for Her Majesty the Queen of Denmark at a private reception.

He is an active chamber musician and recording artist. His debut album, *English Fantasy*, was released on Cala Records and he has recorded various projects for Toccata Classics (of music by David Braid and this one of Steve Elcock, with an album of Charles O'Brien in preparation), Heritage Records and Divine Arts Records.

As soloist he has performed in many venues across the UK and Europe and premiered several new works for the clarinet, as well as giving performances of concertos by Arnold, Finzi, Mozart and Weber, to name only a few. Engagements further afield have included giving a recital and master-class at the University of New Hampshire, the inaugural Groba Festival in Spain and the Mexican premiere of Malcolm Arnold's Second Clarinet Concerto.

*[petercigleris.com](http://petercigleris.com)*



Born in Moscow into a musical family, **Yuri Kalnits** received his first violin lessons from his father and went on to become a pupil at the Central Music School in Moscow and later at the Gnessin Music School for Gifted Children. At the age of sixteen he began studying at the Royal College of Music in London with Itzhak Rashkovsky, winning several major College awards, including the Foundation Scholarship, the W. H. Reed and Isolde Menges prizes and the Leonard Hirsch Prize for the outstanding string-player of the year. He went on to win other major prizes, notably those of the Bromsgrove and Watford Music Festivals in England, the Yehudi Menuhin Award from the Sudborough Foundation, the Barthel Prize from the Concordia Foundation and the KPMG/Martin Musical Scholarship in the UK, the Cziffra Foundation competition in France and the Web Concert Hall Competition in the USA. Upon graduation from the RCM he was awarded the Queen Elizabeth the Queen Mother Scholarship for postgraduate studies there. He completed his training with Yfrah Neaman at the Guildhall School of Music and Vasko Vassiliev at Trinity College of Music, while receiving further artistic guidance from such eminent musicians as Valentin Berlinsky, Sergei Fatkulline, Edward Grach, Shlomo Mintz, Igor Oistrakh, Abram Shtern and Sylvia Rosenberg.

As a concerto soloist he has appeared with orchestras in Britain, Germany, Russia and further afield, and his playing has been broadcast on BBC Radio 3 as well as on New Zealand national radio. His festival and concert appearances have likewise taken him around the world.

A dedicated chamber musician, Yuri has worked with such artists as his fellow violinist Ivry Gitlis, clarinettist Eduard Brunner, oboist Emanuel Abbühl, violist Roger Chase and cellist Alexander Chaushian. He joined the Erato Piano Trio in 2010 and has since performed with the group at many prestigious venues across the UK and abroad, not least in a well-received Purcell Room debut and a recording of David Braid's *Music for Dancers* on Toccata Classics.



Yuri is one of the organisers and a jury member of the Moscow String Project, a series of master-classes and competition aiming to provide an opportunity for young players to obtain scholarships to leading European conservatoires. Together with cellist Julia Morneweg, Yuri also co-directs the London concert series ChamberMusicBox, which brings together leading British and European artists.

*yurikalnits.co.uk*

**Leon Bosch** is an internationally renowned classical double-bass virtuoso. With over a dozen solo albums to his name, he regularly commissions repertoire for the instrument, making recital and concerto appearances around the world. He is professor of double bass at Trinity Laban Conservatoire of Music and Dance in London. He also gives master-classes in the US, Europe, South Africa and the Far East, and coaches young eastern European musicians at the I, Culture Orchestra in Poland and the young South Africans who make up the Miagi Orchestra. He also acts as a mentor for South African musicians worldwide.

Leon Bosch grew up in 1960s and '70s South Africa, the son of the political activist Jonas Fred Bosch, and he himself spent time in a police cell for organising protests while at school. He left the apartheid regime there to study at the Royal Northern College of Music in Manchester after achieving the highest-ever marks awarded for the B. Mus. performance examination by the University of Cape Town. Remaining in the UK – he is now a British citizen – he was soon appointed principal double bass with the Academy of St Martin in the Fields. He left the post in 2014 to devote himself to his solo career, to teaching and to establishing his now-thriving chamber ensemble, I Musicanti. He also conducts and has a passion for researching lost or forgotten music for double bass, such as that by the Catalan Josep Cervera and the Danish court musician Franz Keyper.

Away from music, Leon Bosch is a regular runner of marathons and ultra-marathons (winning a silver medal for his age-group in the 2017 86-mile Ridgeway Challenge) and holds





a master's degree in intelligence and international relations from Salford University. 'I've always had a very wide range of interests,' he says. 'For example, the thing I'm highest qualified for in my life is international relations, not music. But this is a part of who I am: I'm not just a musician, I'm a human being.'

*leonbosch.com*

The pianist **Catalina Ardelean** was born in Romania, where she started her musical education at the age of six, first at the Ion Vidu Music School in Timișoara and then taking her bacculaureate at the George Enescu Music Lyceum in Bucharest. She continued her studies in Paris, under the guidance of Emile Naoumoff, where she obtained a *premier prix à l'unanimité* and then in London at the Royal College of Music, with the late Irina Zaritskaya. While at the Royal College of Music she won several prizes in competitions, as well as becoming a member of the late Lord Menuhin's 'Live Music Now!' scheme. In her professional career she performs as soloist, chamber musician and accompanist, as well as conducting a teaching class in performance and music theory. Numerous recitals and festivals have brought her to audiences throughout Europe, Canada and the Far East.





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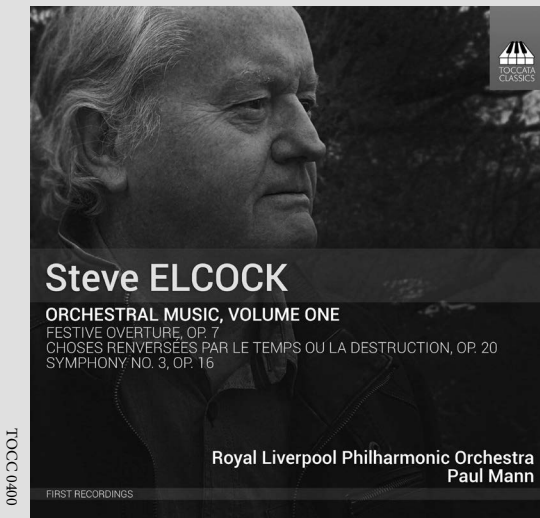
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‘Steve Elcock (born 1957) is a phenomenon. [...] Now, championed by the conductor Paul Mann, we can start to savour this extraordinary mind. This first disc features his dark, titanic Third Symphony, its unstoppable energy brilliantly captured by the RLPO. [...] A triumphant debut recording.’

—Stephen Pritchard, *The Guardian*

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# STEVE ELCOCK Chamber Music, Volume One

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|   |              |
|---|--------------|
| <b>Clarinet Sextet, Op. 11b, for clarinet and string quintet</b> (2001/2014)  | <b>9:40</b>  |
| [2] II <i>Romanza</i> ( <i>Largo – Doppio movimento – Largo</i> )   | 9:26         |
| [3] III Variations and Theme ( <i>Allegro – Meno mosso – Doppio movimento – Più mosso – Tempo commodo – Como in principio</i> ) | 7:43         |
| <b>[4] String Trio No. 1, Op. 8b</b> (1998/2016)  | <b>11:53</b> |
| <i>Precipitoso – Adagissimo – Andante</i>   |              |
| <b><i>The Shed Dances, Op. 26b, for clarinet and string trio</i></b> (2016)   | <b>18:37</b> |
| [5] No. 1 Disgruntled waltz: <i>Allegro</i>   | 2:55         |
| [6] No. 2 Petrified minuet: <i>Tempo di menuetto</i>  | 3:21         |
| [7] No. 3 Leaden clog dance: <i>Moderato</i>  | 1:49         |
| [8] No. 4 Boneyard antics: <i>Andante – subito allegro molto – Andante</i>  | 3:12         |
| [9] No. 5 Marion's pavane: <i>Andante</i>   | 4:36         |
| [10] No. 6 Rampant scavenger: <i>Presto</i>   | 2:44         |
| <b>[11] <i>An Outstretched Hand, Op. 24, for flute, clarinet and piano quartet</i></b> (2015)                                   | <b>21:15</b> |
| <i>Largo – Allegro molto – Allegro molto – Largo</i>  |              |

**TT 79:36**

## **The Veles Ensemble**

Hartmut Richter, violin  
Ralitsa Naydenova, viola  
Evva Mizerska, cello

FIRST RECORDINGS

**Daniel Shao, flute** [1]

**Peter Cigleris, clarinet** [1]–[3] [5]–[11]

**Yuri Kalnits, violin** [1]–[3]

**Leon Bosch, double bass** [1]–[3]

**Catalina Ardelean, piano** [1]