



TOCC 0617

In its mix of tonality, Expressionism and Schoenbergian serialism, the late chamber music of Egon Wellesz (1885–1974) – born in Vienna but an Oxford don for almost four decades – marries the mid-century radicalism of his native city with the lyricism of his adoptive homeland. In the first part of his career Wellesz was best known as a composer of operas, and these chamber works were audibly written by someone with a keen sense of drama: in their primal passion, flawless pacing, arching melodic lines and occasional bursts of humour, one can almost imagine them on stage.

EGON WELLESZ Chamber Music

Vier Stücke for String Trio, Op. 105 (1969)

- 1** No. 1 *Moderato*
- 2** No. 2 *Scherzando*
- 3** No. 3 *Largo*
- 4** No. 4 *Molto tranquillo*

17:00

- 2:42
- 1:42
- 4:31
- 8:05

Clarinet Quintet, Op. 81 (1959)

- 13** I *Allegro commodo*
- 14** II *Adagio*
- 15** III *Allegro vivace*

12:43

- 4:28
- 4:19
- 3:56

String Trio, Op. 86 (1962)*

- 5** I *Molto sostenuto*
- 6** II *Vivace*
- 7** III *Adagio*
- 8** IV *Allegro moderato*

15:33

- 5:56
- 2:45
- 5:18
- 1:34

Vier Stücke for String Trio, Op. 105 (1971 revision)

- 16** No. 1 *Energico*
- 17** No. 2 *Scherzando*
- 18** No. 3 *Largo*
- 19** No. 4 *Molto tranquillo*

16:49

- 2:41
- 1:37
- 4:33
- 7:58

Vier Stücke for String Quartet, Op. 103 (1968)

- 9** No. 1 *Adagio*
- 10** No. 2 *Agitato*
- 11** No. 3 *Lento*
- 12** No. 4 *Allegretto*

12:06

- 3:40
- 2:18
- 3:15
- 2:53

TT 74:13

Veles Ensemble

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

Gabriela Opacka-Boccardo, violin **9–15**

Peter Cigleris, clarinet **13–15**

EGON-WELLESZ-FONDS
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TOCCATA CLASSICS

16 Dalkeith Court,
 Vincent Street,
 London SW1P 4HH, UK

Tel: +44/0 207 821 5020
 E-mail: info@toccataclassics.com

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