

# ROGER STEPTOE



Stainer & Bell

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Further information about the music of Roger Steptoe, including a performance diary, may be found at [www.stainer.co.uk/steptoe.html](http://www.stainer.co.uk/steptoe.html)  
For news of recent works, please see [www.rogersteptoe.com](http://www.rogersteptoe.com)

September 2015

## ROGER STEPTOE

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In a postmodern era often characterised by various aesthetic movements, it is especially enriching to encounter an artist like Roger Steptoe, who possesses a fresh and individual voice, and whose distinctive idiom and contemporary reinterpretation of the English tradition are at once original, accessible and adventurous.

Roger Steptoe, born in 1953, studied composition with Alan Bush at the Royal Academy of Music from 1974 to 1977, and was the first Composer-in-Residence at Charterhouse School from 1976 to 1979, when he won critical acclaim for his striking String Quartet No. 1, premiered by the Coull Quartet, and his opera *King of Macedon*, the first of several settings of texts by the poet and librettist Ursula Vaughan Williams. Steptoe held positions as Professor of Composition at the RAM from 1980 to 1991, and Artistic Director of the Clerkenwell Music Series from 1994 to 1997. During this period his style evolved its refreshing response to the English school from Elgar to Tippett, displaying fine craftsmanship, lyricism, rhythmic suppleness and imaginatively free and translucent harmony, often alternating diatonic and chromatic intervals.

His lyrical gift is best shown in his many vocal works. In the very first song cycle, *Aspects*, the melismatic vocal lines supported by avant-garde piano textures are set in a post-tonal, Brittenesque idiom. A more concise expressionism is displayed in the *Chinese Lyrics*, the first set contrasting intrepid, wide-ranging vocal lines with beguiling, sustained sonorities in the final song. In the more recent *Three Sonnets to Delia* (Samuel Daniel), eloquent baritone lines fuse with lithe, acerbic piano textures. A love of English poetry, evident in much of his solo vocal music, also emerges in the rich soundscapes of his large-scale choral works, *In Winter's Cold Embraces Dye* (Congreve) and *Life's Unquiet Dream* (Shelley), whose strident harmonies are reminiscent of Walton or Howells. Both poetry and zest infuse the solo concertos, their textural refinement and artful design belying intense, often rhapsodic expression. The Oboe Concerto is a wonderful tone poem of nocturnal inspiration, a mixture of reflection and drama, set in ostinato textures; the oboe's cadenza is both eloquent and exciting. The Clarinet Concerto displays a brighter, diatonic idiom while the Cello Concerto, with its four virtuosic dance movements, *ballo elegante*, *estatico*, *romantico* and *energico*, was ranked by *The Musical Times* alongside '... other great British cello concertos of our century – the Elgar, Delius, Moeran and Finzi'.

A noted international pianist, with premiere recordings of Walton and Bridge to his credit, Steptoe has produced several idiomatic keyboard works, such as the poetic *Equinox* and two piano sonatas, alongside varied chamber works including two violin sonatas, two string quartets, an oboe quartet and a clarinet quintet. Roger Steptoe is currently resident in the French Corrèze, where he is President and Artistic Director of the Association *Musique à Saint-Solve*: a potent stimulus, no doubt, to further creative riches about which one can only speculate.

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## ORCHESTRAL WORKS

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### **Two Miniatures for String Orchestra** (1977) 8'

1st perf: Oxford Sinfonietta, John Landor (cond), University College, Oxford, 29 May 1982. 1st London perf: Opus 20, Scott Stroman (cond), Purcell Room, 4 May 1988

Score and parts available for purchase, ref H277, price £5.75

### **Cheers!** (1993) 6'

2.1.2.2. - 2.0.0.0. - perc(1) - str

*Commissioned by the Allen Percival Memorial Concert Committee with funds made available by the Musicians Benevolent Fund and the Ralph Vaughan Williams Trust*

1st perf: Guildhall School of Music Chamber Orchestra, Howard Williams (cond), Wesley Chapel, City Road, London, 23 April 1993

Score and parts available for rental, ref HL299

## SOLO VOICE AND ORCHESTRA

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### **Chinese Lyrics Set I** (1982) 9'

soprano, str

Texts translated by Helen Waddell

- I On early morning
- II A gathering of the clans
- III 'He protests his loyalty'
- IV [The morning glory climbs above my head]
- V [Blue iris sweetest smells]

Score and 3.3.2.2.1. strings available for purchase, ref AC23, price £28.50

### **An Elegy on the Death and Burial of Cock Robin** (1988) 8'

countertenor, 11 solo str (6.2.2.1.)

*Commissioned by James Bowman*

1st perf: Nicholas Clapton (countertenor), Thomas Tallis Society Orchestra, Philip Simms (cond), Greenwich Festival, London, 18 June 1989

Score and parts available for rental, ref HL278

## SOLO INSTRUMENT AND ORCHESTRA

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**Sinfonia Concertante** (1981) 18'  
vln, vla, vcl soli, str (min players 6.6.4.4.2.)

1st perf: students of the Royal Academy of Music, Brian Brockless (cond), Park Lane Group/St Bartholomew's Twentieth-Century Music Festival, London, 26 June 1982

Score and parts available for purchase separately.

Score: ref AC42, price £13.00. Parts (soloists and strings 3.3.2.2.1.): ref AC43, price £45.00

**Concerto for Oboe and Strings** (1982) 20'  
solo oboe, str (min players 6.6.4.4.2.)

1st perf: Valerie Taylor (ob), Northern Chamber Orchestra, Howard Nelson (cond), Victoria Community Centre, Crewe, 10 January 1984. 1st London perf: Nigel Shore (ob), Phoenix Chamber Orchestra, Julian Bigg (cond), St John's Smith Square, 3 May 1984. 1st broadcast perf: Gordon Hunt (ob), BBC Scottish Symphony Orchestra, Sir Charles Groves (cond), 13 August 1990, BBC Radio 3

Score and parts available for rental, ref HL261

Piano transcription available for purchase, ref H217, price £9.25

*'Roger Steptoe is a composer with something to say and a growing maturity in how to communicate his intentions. His Oboe Concerto proved to be a discursive work laid out in two sections ... combining technical brilliance with thoughtful reflection.'*

*Denby Richards, Hampstead & Highgate Express, 11 May 1984*

*'... explores aspects of the nocturnal world using a richly chromatic harmonic language and lines of sinuous, supple beauty ...'*

*The Musical Times, July 1992*

**Concerto for Tuba and Strings** (1983) 15'  
solo tuba, str

1st perf: James Gourlay (tuba), Terra Nova, Neil Thompson (cond), St John's Smith Square, London, 27 October 1986

Score and parts available for rental, ref HL263

Piano transcription available for purchase, ref H210, price £9.25

## **Concerto for Clarinet and Strings (1989)**

25'

solo clarinet, str

*Commissioned by the 1989 Harrogate International Festival with funds provided by Yorkshire Arts*

1st perf: David Campbell (cl), Guildhall String Ensemble, Ripon Cathedral,  
2 August 1989. 1st broadcast perf: same players, 18 November 1989, BBC Radio 3

Score and parts available for rental, ref HL285

*'... marvellous lucidity ... The textures are clear and the harmonies sweet but with the odd touch of piquancy.'*

*David Campbell, Clarinet & Saxophone*

## **Cello Concerto (1991)**

25'

solo cello, orch. 1.2.0.2. - 2.2.0.0. - timp - str

*Commissioned by the 1991 Peterborough Cathedral Festival with financial assistance from Eastern Arts*

1st perf: Alexander Baillie (vcl), London Mozart Players, Jane Glover (cond),  
Peterborough Cathedral, 6 July 1991. 1st London perf: Alexander Baillie (vcl), New  
London Orchestra, Ronald Corp (cond), Queen Elizabeth Hall, 13 December 1992

Score and parts available for rental, ref HL293

*'... there is a fullness of life in this piece that sweeps through its four dance movements with passionate, almost ecstatic immediacy.'*

*Michael White, The Independent on Sunday*

*'... fastidiously crafted. Steptoe is an accomplished writer ... The work has moments of real beauty ...'*

*Tim Souster, The Independent, July 1991*

*'... stands clearly in the line of the other great British cello concertos of our century ... in its respect for the essential lyrical nature of the solo instrument.'*

*The Musical Times, July 1992*

## **CHORUS AND ORCHESTRA**

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### **In Winter's Cold Embraces Dye (1985) (William Congreve)** 20'

cantata for mezzo-soprano, tenor, SATB chorus, orch. 2.2.2.2. - 2.2.0.0. - hp - str

*Commissioned by the Harrow Philharmonic Choir with funds made available by the Greater London Arts Association*

1st perf: Suzanne Higgins (mezzo-soprano), David Johnston (tenor), Harrow  
Philharmonic Choir, David Robinson (cond), St John's Church, Greenhill, Harrow,  
7 March 1987

Score, chorus and orchestral parts available for rental, ref HL275. Vocal scores  
available for sale, ref B671, price £5.25

**Life's Unquiet Dream** (1992) (Percy Bysshe Shelley) 25'  
solo baritone, SATB chorus, orch. 1.1.1.1. - 2.0.0.0. - timp - hp - str

*Commissioned by the Fishguard Festival with funds made available by the Welsh Arts Council*

1st perf: Martin Higgins (baritone), John Davies Singers & Orchestra, John Davies (cond), Fishguard Festival, 22 July 1992

Score and parts available for rental, ref HL295. Vocal scores available for purchase, ref AC93, price £13.00

*'Beauty created in musical thought ...'*

*Western Mail, August 1992*

*'The superfine control of harmonic rhythm lies at the heart of Steptoe's latest major work ... stands firmly in the English choral tradition of Vaughan Williams and Howells, renewed and enriched from within by Steptoe's highly personal brand of melody and harmony. It should prove a valuable addition to the repertoire of choral societies ...'*

*The Musical Times, July 1992*

## **WORKS FOR CHOIR**

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**Sweet Neglect** (1976) (Jonson) 2'  
SATB

Copies available through our Made-to-Order service, ref W130. Price available on application

**Winter** (1976) (Shakespeare) 2½'  
SATB

Copies available for purchase, ref W131, price £2.15

**Two Introits** (1985) 3'  
SATB and organ

- I I will praise Thee, O Lord
- II I will love Thee, O Lord

Copies available for purchase, ref W155, price £2.15

**The Passionate Shepherd to his Love** (1992) (Marlowe) 4'  
SSA and piano

*Commissioned by the New London Children's Choir with funds from the RVW Trust and the Michael Tippett Foundation*

1st perf: New London Children's Choir, Alexander Wells (pf), Ronald Corp (cond), St James's, Piccadilly, London, 10 July 1992

Copies available for purchase, ref W191, price £3.15

## VOCAL WORKS

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**Aspects** (1978) (Ursula Vaughan Williams) 16'  
high voice and piano

- |     |           |     |                |
|-----|-----------|-----|----------------|
| I   | Statement | V   | Beggar         |
| II  | Sailor    | VI  | Time Takes All |
| III | Choice    | VII | Coda           |
| IV  | Rich Man  |     |                |

1st perf: Beryl Korman (soprano), Philip Thomas (pf), Purcell Room, London, 17 May 1978. 1st broadcast perf: Martyn Hill (tenor), Roger Vignoles (pf), BBC Radio 3, 3 March 1982

Copies available for purchase, ref AC45, price £13.00

**Chinese Lyrics Set I** (1982) 9'  
soprano and piano

Texts translated by Helen Waddell

- I On early morning
- II A gathering of the clans
- III 'He protests his loyalty'
- IV [The morning glory climbs above my head]
- V [Blue iris sweetest smells]

1st perf: Fiona Dobie (soprano), David Owen Norris (pf), Oxshott and Cobham Music Society, Surrey, 21 October 1982. 1st London perf: Paula Bott (soprano), Steven Naylor (pf), Purcell Room, 13 April 1983

Copies available for purchase, ref B663, price £5.75

### **Version for soprano and string quintet**

Score and parts available for purchase, ref AC22, price £19.00

**Chinese Lyrics Set II** (1983) 9'  
contralto/countertenor and piano

Texts translated by Robert Kotewall and Norman L Smith

- I Crossing the Han river
- II Inscribed on a small garden wall
- III Green, green the riverside grass
- IV At the riverside village
- V Night
- VI [White clouds are in the sky]

1st perf: Timothy Wilson (countertenor), Hilary Punshon (pf), Fairfield Halls, Croydon, 31 January 1984

Copies available for purchase, ref B664, price £5.75



**Two Folk Songs** (1986)

7'

baritone and violin

- I Early one morning
- II Brigg Fair

1st perf: Charles Naylor (baritone), Tina Gruenberg (vln), Purcell Room, London,  
27 August 1986

Copies available for purchase, ref H292, price £4.50

**Five Rondos** (1989) (Ursula Vaughan Williams)

17'

soprano, baritone and piano

*Commissioned by the 1989 Greenwich Festival*

- I Pastoral
- II The Prisoner
- III Marie Antoinette on the way to the scaffold (after David)
- IV The Headsman
- V Lament - for Libert , Egalit  and Fraternit 

1st perf: Amanda Roocroft (soprano), Omar Ebrahim (baritone), Roger Steptoe (pf),  
Blackheath Concert Halls, 16 June 1989

Copies available for purchase, ref AC79, price £16.00

**Three Sonnets to Delia** (1993) (Samuel Daniel)

12'

baritone and piano

*Commissioned by Jozik Koc and Rebecca Holt with funds provided by South East Arts*

- I Beautie, sweet love, is like the morning dewe
- II Care-charmer sleepe, sonne of the sable night
- III Let others sing of knights and palladines

1st perf: Jozik Koc (baritone), Rebecca Holt (pf), Wigmore Hall, London,  
18 June 1993

Copies available for purchase, ref AC94, price £11.00

**CHAMBER MUSIC**

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**String Quartet No. 1** (1976)

20'

*Commissioned by the Coull String Quartet*

1st perf: Coull String Quartet, Purcell Room, London, 5 January 1977

Score and parts available for purchase, ref AC29, price £24.50

## **Clarinet Quintet (1980)**

35'

clarinet and strings

*Commissioned by David Campbell with funds made available by the West Midlands Arts Association*

1st perf: David Campbell (cl), the Coull String Quartet, Aston Centre for the Arts, 9 February 1981. 1st London perf: David Campbell (cl), Bochmann String Quartet, Wigmore Hall, 13 July 1982

Score and parts available for purchase separately.

Score: ref AC40, price £23.50. Parts: ref AC41, price £31.00

*'I think this is a splendid work; perhaps the best for the medium since the Bliss Quintet ...'*

*Malcolm MacDonald, Gramophone, December 1982*

*'While admiring Steptoe's structural facility and superb handling of his forces, one could not help being intrigued by his sense of drama in the complex Scherzo, and ear for instrumental timbre in the hushed, extremely beautiful slow movement.'*

*David Hart, Birmingham Mail, February 1981*

## **The Knight of the Sun (Sonata No. 3) (1982)**

12'

brass quintet

*Commissioned by the Albany Brass Ensemble with funds made available by the Arts Council of Great Britain*

1st perf: Albany Brass Ensemble, St John's Smith Square, London, 17 December 1982

Score and parts available for purchase, ref AC27, price £24.50

*'Roger Steptoe's The Knight of the Sun made a free and flexible use of traditional materials.'*

*Max Harrison, The Times*

## **Four Sonnets (1984)**

20'

brass quintet

*Commissioned by Mrs Hilda Langston for the Albany Brass Ensemble*

1st perf: Albany Brass Ensemble, Royal Academy of Music, London, 7 June 1984

Score and parts available for purchase, ref AC28, price £30.00

## **Dance Suite (1984)**

20'

oboe, clarinet and string quartet

*Commissioned by the 1984 Harrogate International Festival with funds made available from the Yorkshire Arts Association*

1st perf: Robin Canter (ob), David Campbell (cl), Bochmann String Quartet, 9 August 1984

Score and parts available for purchase, ref AC24, price £47.50

**String Quartet No. 2 (1985)** 17'

*Commissioned by the BBC for the Allegri String Quartet*

1st perf: Allegri String Quartet, Aberystwyth University, 5 May 1986

Score and parts available for purchase, ref AC30, price £22.50

*'The music is allowed to speak for itself, and to generate a touching warmth of personality which should communicate on first hearing.'*

*Michael White, Music & Musicians, May 1986*

**Oboe Quartet (1988)** 18'

oboe and strings

1st perf: Berlin Oboe Quartet, British Council, West Berlin, 18 April 1989. 1st

London perf: Berlin Oboe Quartet, Greenwich Festival, 8 June 1989

Score and parts available for purchase, ref AC77, price £32.50

*'... structurally tight, and well crafted for the instruments.'*

*Berlin Morning Post, 20 April 1989*

**In the white and the walk of the morning:**

**Five Gerard Manley Hopkins poems (1989, rev 1990)** 8'

4 guitars

*From an original version for 2 guitars commissioned by the Pulborough Guitar Summer School, 1989*

1st perf (original version): Hand/Dupré Duo, St Asaph's Festival, North Wales, September 1989. 1st perf (this version): English Guitar Quartet, Purcell Room, London, April 1990

Copies available for purchase, ref AC81, price £20.00 (four copies supplied)

**Duo (1991)** 8'

oboe and harp

*Commissioned by Hilary Palmer and Danielle Perrett*

1st perf: Hilary Palmer (ob), Danielle Perrett (hp), Newbury Spring Festival, 15 May 1991

Copies available for purchase, ref AC92, price £17.25 (two copies supplied)

**Piano Trio (1993)** 15'  
violin, cello and piano

*Commissioned by the Bournemouth Chamber Music Society in celebration of its 50th anniversary*

1st perf: Premiere Ensemble, Talbot Heath School, Bournemouth, 4 December 1993.  
1st London perf: same players, Purcell Room, 5 December 1993

Score and parts available for purchase, ref AC95, price £27.50

## MUSIC FOR STRINGS

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**Study (1978)** 7'  
solo violin

1st perf: Peter Oundjian, Charterhouse School, Surrey, 25 February 1979. 1st  
London perf: Ralph Holmes, St James's Piccadilly Festival, 16 July 1984

Copies available for purchase, ref AC80, price £7.50

**Study 2 (1981)** 7'  
solo guitar

Copies available for purchase, ref H247, price £3.95

**Three Pieces (1982)** 8'  
viola and piano

- I Narration
- II Burlesque
- III Elegy

1st perf: Michael Ponder (vln), John Alley (pf), Temple Speech Room, Rugby School,  
9 October 1983. 1st London perf: Michael Ponder (vln), Roger Steptoe (pf), Purcell  
Room, 21 May 1985

Copies available for purchase, ref H197, price £7.00

**Violin Sonata No. 1 (1983)** 12'  
violin and piano

*Commissioned by Paul Manley*

1st perf: Paul Manley (vln), Iain Ledingham (pf), Purcell Room, London,  
25 October 1983

Copies available for purchase, ref AC25, price £16.00

**Violin Sonata No. 2 (1986)**

13'

violin and piano

*Commissioned by the Royal Academy of Music for Tina Gruenberg*1st perf: Tina Gruenberg (vln), Michael Dussek (pf), Purcell Room, London,  
7 May 1986

Copies available for purchase, ref AC26, price £16.00

*'It is a natural, expansive work, unostentatiously tuneful and reflective ...'**Stephen Pettitt, The Times, 4 June 1986**'In a single-movement sweep it explores moods of virtuostic exuberance and introspective wistfulness.'**Philip Sommerich, Hampstead & Highgate Express, 27 October 1989***MUSIC FOR WIND**

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**Two Impromptus (1978)**

6'

solo clarinet

1st perf: David Campbell (cl), Kettle's Yard, Cambridge, 21 November 1978

Copies available for purchase, ref H315, price £3.50

*'The energy is apparent right from the first ffp note of the Molto drammatico introduction.'**David Campbell, Clarinet and Saxophone Magazine***Two Studies (1983)**

7'

bassoon and piano

1st perf: Jean Owen (bsn), Hilary Punshon (pf), Huddersfield Town Hall,  
7 November 1983

Copies available for purchase, ref H209, price £5.75

**MUSIC FOR SOLO PIANO**

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**Three Preludes (1976)**

10'

1st perf: Thalia Myers, St John's Smith Square, London, 7 June 1984

Copies available for purchase, ref H242, price £3.95

**Equinox** (1981) 10'

*Commissioned by Grahame Jones with funds made available by Greater London Arts*

1st perf: Grahame Jones, Purcell Room, London, 28 April 1981

Copies available for purchase, ref H314, price £4.25

**Piano Sonata No. 2** (1988) 16'

1st perf: Roger Steptoe, British Council Music Room, Lisbon, Portugal,  
7 December 1988

Copies available for purchase, ref AC78, price £12.00

**Three Nocturnes** (1991) 8'

1st perf: Roger Steptoe, Federal Hall, New York, USA, 17 April 1991

Copies available for purchase, ref AC91, price £9.75

*'... a work with a harmony of character, refined and subtle.'*

*La Vie Corrèzienne, 29 May 1998*

## **DISCOGRAPHY**

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### **Concerto for Oboe and Strings**

Nora Cisondi (oboe), Forum Sinfonietta, Jérôme Devaud (cond)

Explora Concept EC005

### **Concerto for Tuba and Strings**

James Gourlay (tuba), Royal Ballet Sinfonia, Gavin Sunderland (cond)

Naxos 8.557754

### **An Elegy on the Death and Burial of Cock Robin**

James Bowman (countertenor), Downshire Players of London, Peter Ash (cond)

Meridian CDE 84158

For further information about the music of Roger Steptoe please contact  
the Promotions Manager at the address shown on the back cover.

Information about recent works by Roger Steptoe may be found at

[www.rogersteptoe.com](http://www.rogersteptoe.com)

## ROGER STEPTOE

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Dans une époque post-moderne souvent caractérisée par diverses tendances esthétiques, il est surtout enrichissant de rencontrer des artistes comme Roger Steptoe, lequel a un langage distinctif qui présente une nouvelle interprétation contemporaine de la tradition musicale Anglaise, qui est en même temps originale, accessible et innovatrice.

Roger Steptoe a étudié la composition avec Alan Bush à la Royal Academy of Music de Londres (1974–77) et a été nommé premier *Composer in Residence* à Charterhouse School (1976–79). Il recueillit une première acclamation de la critique avec son remarquable Quatuor à Cordes No 1, joué pour la première fois par le Quatuor Coull, et pour son opéra *Le Roi de Macédoine*, qui est le premier de plusieurs arrangements fait par Roger Steptoe à partir de textes d’Ursula Vaughan Williams.

Roger Steptoe fut ensuite professeur de composition au Royal Academy of Music (1980–91) et Directeur Artistique du Festival International *Clerkenwell Music Series* à Londres (1994–97). Durant cette période, son style développe une réponse rafraîchissante à l’école anglaise qui va d’Elgar à Tippett : ses compositions sont d’une construction élégante qui allie le lyrisme à la souplesse du rythme et à une harmonie translucide, libre et imaginative, alternant souvent des intervalles diatoniques et chromatiques.

Son don lyrique s’exprime au mieux dans de nombreuses oeuvres pour chant ; dans le première cycle *Aspects*, les lignes vocales ‘*melismatiques*’ sont soutenues par des textures de piano avant-gardistes, et sont placées dans un style post-tonal et *Brittenesque*. Un expressionnisme plus concis est exposé dans les deux séries de *Pièces Lyriques Chinoises*, la première série souligne un contraste intrépide des lignes vocales de grande envergure avec les sonorités sustentées et séduisantes dans la chanson finale ; dans le plus récent *Trois Sonnets à Delia* (Samuel Daniel) des lignes éloquentes de baryton jaillissent d’une texture de piano leste et acerbe.

Un amour de la poésie anglaise ressorti aussi dans le riche monde paysagiste de sonorités de ses cantates, *Mourir dans les étreintes froides d’hiver* (In Winter’s Cold Embraces Dye) (Congreve) et *Le rêve tourmenté de la vie* (Life’s Unquiet Dream) (Shelley), où les harmonies vibrantes qui font rappeler la réminiscence de William Walton ou Herbert Howells. Poésie, saveur et enthousiasme animent ses concertos, dont le raffinement de caractère et la structure ingénieuse déguisent une expression souvent rhapsodique et profondément intense. Le Concerto pour Hautbois est un poème merveilleux avec l’inspiration nocturne, un mélange de pensées avec les textures dramatiques et *ostinato* ; la cadence de hautbois est à la fois éloquente et passionnante. Le Concerto pour Clarinette expose un style diatonique et plus brillant tandis que le Concerto pour Violoncelle et Orchestre avec ses quatre mouvements

accomplis de danse, *ballo elegante*, *estatico*, *romantico* et *energico*, a été classé par le critique du *Musical Times* de Londres, aux côtés des autres grands concertos pour violoncelle et orchestre anglais de notre siècle, ceux d'Elgar, de Delius, de Moeran et de Finzi.

Comme éminent pianiste international avec les premiers enregistrements de William Walton et Frank Bridge, ce n'est pas étonnant que Steptoe ait produit plusieurs oeuvres idiomatiques pour piano, comme la poétique *Equinox* et deux sonates qui ensemble accompagnent les pièces variées de chambre y compris deux sonates pour violon, deux quatuors à cordes, un quatuor pour hautbois et cordes, et un quintette pour clarinette et cordes.

Actuellement Roger Steptoe réside en Corrèze (France) où il est Président et Directeur Artistique de l'Association, *Musique à Saint-Solve*, une impulsion puissante, sans aucun doute pour de futures richesses créatives sur lesquelles nous ne pouvons, bien sûr, que spéculer.

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A musical score excerpt for Clarinet Quintet (1980). The score is written for five staves, likely representing the clarinet and string parts. The tempo is marked 'Piu mosso' with a metronome marking of 92. The key signature has one sharp (F#). The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from mezzo-piano (mp) to fortissimo (f). There are handwritten annotations in red ink, including circled numbers 2 and 4, and some markings like 'v' and 'sub.'. The score is divided into measures by vertical bar lines.

An excerpt from the Clarinet Quintet (1980)



## ALPHABETICAL LIST OF WORKS

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<i>Aspects</i> .....	7	<i>Life's Unquiet Dream</i> .....	6
<i>Cello Concerto</i> .....	5	<i>Oboe Quartet</i> .....	10
<i>Cheers!</i> .....	3	<i>The Passionate Shepherd</i>	
<i>Chinese Lyrics Set I</i> .....	3, 7	<i>to his Love</i> .....	6
<i>Chinese Lyrics Set II</i> .....	7	<i>Piano Sonata No. 2</i> .....	13
<i>Clarinet Quintet</i> .....	9	<i>Piano Trio</i> .....	11
<i>Concerto for Clarinet</i>		<i>Sinfonia Concertante</i> .....	4
<i>and Strings</i> .....	5	<i>String Quartet No. 1</i> .....	8
<i>Concerto for Oboe and</i>		<i>String Quartet No. 2</i> .....	10
<i>Strings</i> .....	4	<i>Study</i> .....	11
<i>Concerto for Tuba and</i>		<i>Study 2</i> .....	11
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