



caLefax

HIDDEN GEMS

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PIETRO ANTONIO LOCATELLI (1695–1764)

arr. Jelte Althuis

Introduzione teatrale Op. 4, no. 1

- 1 Allegro 1. 40
- 2 Allegro 1. 57
- 3 Presto 1. 56

ARCANGELO CORELLI (1653–1713)

arr. Raaf Hekkema

- 4 Variations on *La Folia* Op. 5, no. 12 10. 48

NINA SIMONE (1933–2003)

arr. Jelte Althuis

- 5 For All We Know 4. 04

CARLO GESUALDO (1566–1613)

arr. Raaf Hekkema

- 6 Tu m'uccidi, o crudele 2. 24

NICO MUHLY (1981)

- 7 Look For Me 6. 00

ABING (1893–1950)

arr. Oliver Boekhoorn

- 8 Er Quan Ying Yue 4. 58

CÉSAR FRANCK (1822–1890)

arr. Jelte Althuis

Prélude, fugue et variation

- 9 Prélude 3. 06
- 10 Interlude 0. 31
- 11 Fugue & Variation 5. 54

JOHANN WILHELM WILMS (1772–1847)

arr. Jelte Althuis

- 12 Rondo from *Sinfonia a grand orchestre no. 4* 5. 51

ERIK SATIE (1866–1925)

arr. Raaf Hekkema

Danses de travers

- 13 I 1. 41
- 14 II 1. 28
- 15 III 2. 29



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arr. Jelte Althuis

ARCANGELO CORELLI (1653–1713)
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Variations on *La Folia* Op. 5, no. 12

10. 48

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For All We Know

4. 04

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ERIK SATIE (1866–1925)

arr. Raaf Hekkema

Danses de travers

13 I 1. 41

14 II 1. 28

15 III 2. 29



RON FORD (1959)

arr. Raaf Hekkema

16 Motet

1. 51

LEOŠ JANÁČEK (1854–1928)

arr. Alban Wesly

17 Zdenka Variations

8. 44

JOSQUIN DES PREZ (ca. 1450–1521)

arr. Lucas van Helsdingen

18 Nymphes des bois

4. 36

Total playing time: 70. 08



CALEFAX

Oliver Boekhoorn – Oboe, Cor Anglais, Tin Whistle

Ivar Berix – Clarinet

Raaf Hekkema – Soprano & Alto Saxophone

Jelte Althuis – Bass Clarinet

Alban Wesly – Bassoon



Track	Composer	Arranger	Duration
16	Ron Ford	Raaf Hekkema	1. 51
17	Leoš Janáček	Alban Wesly	8. 44
18	Josquin Des Prez	Lucas van Helsdingen	4. 36
Total playing time:			70. 08

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CALEFAX

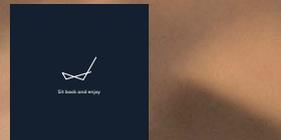
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HIDDEN GEMS

You're holding Calefax's newest CD — eighteen and counting, since the beginning of the musical voyage of the world's first reed quintet. While many CDs are chronicles by design, for instance focusing on a single composer, this recording offers a vivid collection of gems from Calefax's repertoire and underscores the ensemble's affinity with music from all ages.



These notes give the listener a behind-the-scenes peek into the evolution of the arrangements and Calefax's *modus operandi*. And this CD likewise documents the quintet's own rich history: each track is a reminder of remarkable Calefax programs of past years. So if this CD chronicles anything, it is the way Calefax lives and breathes—every piece on this disc evokes, for the musicians, cherished memories.

INTRODUZIONE TEATRALE

In 2012/13, Calefax devoted a concert program to foreign composers who settled in the Netherlands throughout the centuries. The idea for this theme came from bass clarinetist Jelte Althuis. 'The Dutch are proud of their influence on the rest of the world, but my focus was just the opposite: the influence of foreign composers on musical life in the Netherlands. While researching repertoire for this programme, I stumbled across this piece by **Pietro Locatelli**, the Italian composer who made Amsterdam his adopted home. What a discovery! It was an obvious choice as the opening number for that program, and now for this CD.'

In 1729, at the apex of his career as a traveling violin virtuoso, Locatelli (1695-1764) settled in Amsterdam, where he taught violin, ran a music publishing house, imported Italian violin strings

and conducted an orchestra, whose repertoire included his own works. He died at his home, Prinsengracht 506, in 1764.



Jelte Althuis

VARIATIONS ON LA FOLIA

One of Locatelli's teachers was **Arcangelo Corelli** (1653-1713). When he published his collection of violin sonatas, Op. 5, in 1700, Corelli's fame extended throughout Western Europe. The twelfth and final sonata of this collection is an extensive set of variations on *La Folia*, one of Europe's oldest known dance themes. It was Corelli's effervescent, virtuosic language that appealed to the music's arranger Raaf Hekkema. 'Corelli's version is, of course, quite well known—so it's not really a "hidden" gem—but since we are unlikely to devote an entire CD to Corelli in the near future, this marvellous piece deserves a place on this disc. Corelli's example of letting loose and varying freely on *La Folia* inspired many later composers, including father J.S. and son C.P.E. Bach, Liszt and Rachmaninov.'



HIDDEN GEMS

1. INTRODUZIONE TEATRALE	0:00	1:00
2. LA FOLIA	1:00	2:00
3. ...	2:00	3:00
4. ...	3:00	4:00
5. ...	4:00	5:00
6. ...	5:00	6:00
7. ...	6:00	7:00
8. ...	7:00	8:00
9. ...	8:00	9:00
10. ...	9:00	10:00
11. ...	10:00	11:00
12. ...	11:00	12:00
13. ...	12:00	13:00
14. ...	13:00	14:00
15. ...	14:00	15:00
16. ...	15:00	16:00
17. ...	16:00	17:00
18. ...	17:00	18:00

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2. LA FOLIA	1:00	2:00
3. ...	2:00	3:00
4. ...	3:00	4:00
5. ...	4:00	5:00
6. ...	5:00	6:00
7. ...	6:00	7:00
8. ...	7:00	8:00
9. ...	8:00	9:00
10. ...	9:00	10:00
11. ...	10:00	11:00
12. ...	11:00	12:00
13. ...	12:00	13:00
14. ...	13:00	14:00
15. ...	14:00	15:00
16. ...	15:00	16:00
17. ...	16:00	17:00
18. ...	17:00	18:00

INTRODUZIONE TEATRALE

... (text) ...

VARIATIONS ON LA FOLIA

... (text) ...

ACKNOWLEDGMENTS

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ABOUT CALEFAX

... (text) ...

ACKNOWLEDGMENTS

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ABOUT CALEFAX

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ABOUT CALEFAX

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ACKNOWLEDGMENTS

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ABOUT CALEFAX

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FOR ALL WE KNOW

In recent years, *For all we know* in the version by **Nina Simone** (1933-2003) has found its way onto many Calefax concerts as a mellow but moving encore. Arranger Jelte Althuis: 'Whenever I hear Nina Simone, I am struck by the combination of her unique vocal qualities and her piano playing. Especially the recordings from her early years... she's not a paragon of perfection, but she's inimitable nonetheless. Additionally, Simone had an affinity with Bach, which comes through in the counterpoint accompaniment of *For all we know*. Here, the tune is 'sung' by Raaf Hekkema on the saxophone, who for this recording uses a vintage Brillhart mouthpiece from the 1950s. "But tomorrow may never come, for all we know..."'

TU M'UCCIDI, O CRUDELE

The fact that Calefax has performed the madrigals of **Carlo Gesualdo da Venosa** (1566-1613) since its inception is hardly surprising: these evocative five-voice gems planted the seed in the then-youthful, inquisitive students for the polyphonic thinking that typifies Calefax's fundamental approach. This recording is likewise a tribute to the early-music teachers (in particular Jan Nuchelmans and Paul Van Nevel) who inspired the young Calefax musicians in the early 1990s.

LOOK FOR ME

Clarinetist Ivar Berix curated a Calefax concert in the Amsterdam Concertgebouw in March 2015. 'The theme was American music, so we were keen to commission a work from **Nico Muhly** (1981), whose work *Hymns for private use* (with soprano Lenneke Ruiten) was already part of

our repertoire. The new piece, entitled *Look for Me*, is a stylized reworking of *Mother in the Graveyard*, a folksong from his home state of Vermont. Muhly says: 'The tension between the sweetness of folk tunes and the content of their lyrics has always fascinated me. I first encountered this tune in an extraordinary, fragile recording, made in 1962 by the folk singer Margaret MacArthur. In my version the melody appears throughout the piece, but the variations become increasingly dark.'

For this recording, Calefax decided to reposition the microphones somewhat, to accentuate the work's layers. Berix: 'In order to isolate the melody, we close-miked the saxophone (and, later in the piece, the clarinet). The other instruments took a step back, to create—as Muhly wanted—a halo around the melody.'



Ivar Berix

ER QUAN YING YUE

In a sense, this CD is also a logbook of Calefax's many concert tours. Often, the players will track down music from the host country to surprise audiences with a reed quintet version of familiar local music. This was the case in 2007,



HIDDEN GEMS

1.01	0:00	1:00
1.02	0:00	1:00
1.03	0:00	1:00
1.04	0:00	1:00
1.05	0:00	1:00
1.06	0:00	1:00
1.07	0:00	1:00
1.08	0:00	1:00
1.09	0:00	1:00
1.10	0:00	1:00
1.11	0:00	1:00
1.12	0:00	1:00
1.13	0:00	1:00
1.14	0:00	1:00
1.15	0:00	1:00
1.16	0:00	1:00
1.17	0:00	1:00
1.18	0:00	1:00
1.19	0:00	1:00
1.20	0:00	1:00
1.21	0:00	1:00
1.22	0:00	1:00
1.23	0:00	1:00
1.24	0:00	1:00
1.25	0:00	1:00
1.26	0:00	1:00
1.27	0:00	1:00
1.28	0:00	1:00
1.29	0:00	1:00
1.30	0:00	1:00
1.31	0:00	1:00
1.32	0:00	1:00
1.33	0:00	1:00
1.34	0:00	1:00
1.35	0:00	1:00
1.36	0:00	1:00
1.37	0:00	1:00
1.38	0:00	1:00
1.39	0:00	1:00
1.40	0:00	1:00
1.41	0:00	1:00
1.42	0:00	1:00
1.43	0:00	1:00
1.44	0:00	1:00
1.45	0:00	1:00
1.46	0:00	1:00
1.47	0:00	1:00
1.48	0:00	1:00
1.49	0:00	1:00
1.50	0:00	1:00

Carlo Gesualdo da Venosa

Tu m'uccidi, o crudele

5 voices

1:00

Nico Muhly

Look for Me

Saxophone

1:00

Nico Muhly

Look for Me

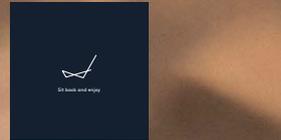
Saxophone

1:00

Er Quan Ying Yue

Reed Quintet

1:00



the first time Calefax toured China. *Er Quan Ying Yue* ('Moon Reflected in the Second Spring') is a poetic expression of Chinese nostalgia; 'second spring' refers to the Hui Spring in the city of Wuxi, which is said to be the source of the finest tea-making water in China, and the birthplace of composer **Abing** (1893-1950). In the 1940s, Abing (also known as Hua Yanjun) was a well-known, politically engaged street musician in Wuxi. A master of the *erhu*, a two-string, small-bodied instrument, he performed *Er Quan Ying Yue*, the work that would bring him perpetual fame. In this arrangement, by Oliver Boekhoorn, the melody is taken by the Cor Anglais, alto saxophone, and an Irish tin whistle, in a tribute to the rich sound quality of the *erhu*. During the 2013 state visit of the Dutch Queen Beatrix to Singapore, Calefax had the pleasure of performing *Er Quan Ying Yue* with the renowned *erhuist* Ling Hock Siang.



Oliver Boekhoorn

PRÉLUDE, FUGUE ET VARIATION

It took Calefax, surprisingly, a long time to turn its attention to the organ repertoire. Today, organ works by Bach and Buxtehude regularly appear on its

concert programs, but Jelte Althuis took the first step in 2014 in arranging the organ version of the *Prélude, fugue et variation* by **César Franck** (1822-1890) for reed quintet. The work opens with a melody that Althuis describes as 'one of the most beautiful in the music literature'. Following a brief fugue, an ostensibly new piece starts, but this turns out to be the softly-sparkling accompaniment to the return of the melody from the *Prélude*. A memory of Althuis illustrates the gripping beauty of this opening melody. 'I heard this piece performed by four clarinets at the first chamber music concert I ever attended. I thought it was beautiful, and never forgot the music—without knowing what it was. Until I was a student at the Utrecht Conservatory, where in addition to the clarinet, the organ was a great passion of mine. One day I was given this piece to study, and it immediately rekindled memories of my first-ever concert.'

RONDO

In the Netherlands, **Johann Wilhelm Wilms** (1772-1847) is best known as the composer of *Wien Neêrlandsch bloed*, which from 1817 until 1932 served as the country's first national anthem. Wilms left Germany for Amsterdam at the age of nineteen, and would play a key role in Dutch musical life for the rest of his life. Far more brilliant than the anthem is his *Symphony No. 4*, from which Jelte Althuis arranged the Rondo for reed quintet in 2012. 'Like Locatelli, I discovered Wilms during my search for "new Dutch" composers. While arranging the work I was struck by his craftsmanship. Form, ideas, transitions: there's a good reason I discovered this music on a CD with music by Beethoven, because that's where he belongs!'



TRACK	COMPOSER	ARRANGER	PERFORMERS
1. HIDDEN GEMS	Various	Various	Various
2. Er Quan Ying Yue	Abing	Oliver Boekhoorn	Cor Anglais, Alto Saxophone, Irish Tin Whistle
3. Prélude, Fugue et Variation	César Franck	Jelte Althuis	Reed Quintet
4. Rondo	Johann Wilhelm Wilms	Jelte Althuis	Reed Quintet



ACKNOWLEDGMENTS

Special thanks to the following individuals and organizations for their support and collaboration on this project:

- Organizers: [Names]
- Performers: [Names]
- Producers: [Names]

ABOUT CALEFAX

Calefax is a Dutch reed quintet consisting of five members: [Names]. They have performed in various international venues and are known for their diverse repertoire.



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DANSES DE TRAVERS

Of all the music on this CD, the *Danses de travers* by **Erik Satie** (1866-1925) is Calefax's most recent discovery. Saxophonist Raaf Hekkema arranged this work for the group's 2017 national tour of the programme *More Moving Music*, which featured brilliant visuals by the Dutch video artist Jaap Drupsteen. Hekkema: 'Drupsteen is a wizard when it comes to visualizing musical patterns. He prefers to work with pulsating music, and to achieve the maximum variation in this programme I went in search of pre-'minimalist' music with a pulse. I put a notice on my Facebook page, and thanks to a response from pianist Reinier van Houdt, I came upon Satie's *Danses de travers*. I hear it as a kind of anti-Romantic music: mellifluous gestures, but practically devoid of harmonic development—an essential element of Romanticism—resulting in unique music that makes time stand still.'

MOTET

The *Motet* by the American composer **Ron Ford** (1959) is one of the oldest works in Calefax's repertoire and a steadfast companion through the years. Ford, who now lives in The Hague, composed a three-movement work called 'Variations & Motet' for string orchestra in 1983, during his final year of studies in the U.S. The piece eventually made its way to the legendary Ricciotti Ensemble, whose members at the time included Raaf Hekkema and Alban Wesly. The Ricciotti 'street orchestra' was founded in 1970 by Jur Naessens, who in the late 1980s also managed Calefax. With its refreshing stage presence and brash approach to the music business, Ricciotti contributed unmistakably to Calefax's present musical mentality. For this motet, Ron Ford was clearly inspired by Guillaume de Machaut, producing the kind of 'hybrid' music with which Calefax feels

right at home. The *Motet* has been played dozens of times as a Calefax concert encore.



Raaf Hekkema

ZDENKA VARIATIONS

Calefax's repertoire includes three works by the Czech composer **Leoš Janáček** (1854-1928), all arranged by bassoonist Alban Wesly. 'The stirring keyboard cycle *On an Overgrown Path* was a logical first choice: they were written with the harmonium—a wind instrument, after all—in mind. Later came *In the Mist* and *Zdenka Variations*. These variations are named after Janáček's future wife Zdenka Schulzová, for whom he wrote the work in 1880 at the age of 26 as a student of piano and composition in Leipzig. We chose to include it on the present CD because it is the shortest as well as being the least known. I always find it fascinating to hear works from a composer's youth. Janáček's craftsmanship is already evident, although this piece might more resemble Schumann and Brahms than the later, mature Janáček.'



Track	Composer	Arranger	Duration
1. Danse de Travers	Erik Satie	Raaf Hekkema	0:45
2. Motet	Ron Ford	Raaf Hekkema	3:15
3. Zdenka Variations	Leoš Janáček	Alban Wesly	1:30
4. In the Mist	Leoš Janáček	Alban Wesly	1:15
5. On an Overgrown Path	Leoš Janáček	Alban Wesly	1:00

ABOUT THE ARTIST

Raaf Hekkema is a Dutch saxophonist and composer. He has performed with various ensembles and has composed several works for saxophone and orchestra.

ABOUT THE COMPOSER

Ron Ford is an American composer and pianist. He has composed several works for string orchestra and saxophone.

ABOUT THE COMPOSER

Leoš Janáček is a Czech composer and conductor. He is best known for his operas and chamber music.

ABOUT THE ARRANGER

Alban Wesly is a Dutch bassoonist and arranger. He has arranged several works for saxophone and orchestra.

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NYMPHES DES BOIS

The inclusion of this early-Renaissance work is essential to do justice to the historical breadth of Calefax's repertoire. The CD *Calefax 600 Years*, released in 2000, contains numerous works by Johannes Ockeghem, including *Mort, tu as navré*, a lament on the death of his teacher Gilles Binchois. Ockeghem in turn died in 1497, and the vast number of laments written to commemorate his death are a good indication of his popularity as a singer, composer, mentor and man. One of these is *Nymphes des bois* by **Josquin Des Prez** (c. 1450-1521). In 1988, founding Calefax member Lucas van Helsing arranged the work for reed quintet, and after a hiatus of many years it has once again found its way into the active repertoire, as part of the project *The garden of earthly delights*. Here, Calefax and stage director Annechien Koerselman

presented a tribute to a contemporary of Josquin: the visionary painter Hieronymus Bosch.



Alban Wesly



Track	Composer	Arranger	Duration
1. Nymphes des bois	Josquin Des Prez	Lucas van Helsing	10:00
2. Mort, tu as navré	Johannes Ockeghem	Lucas van Helsing	12:30
3.

Track Information

1. Nymphes des bois
 Composer: Josquin Des Prez
 Arranger: Lucas van Helsing
 Duration: 10:00

Lincoln Center

Lincoln Center
 100 W 42nd St
 New York, NY 10036

Alban Wesly

Alban Wesly
 Saxophone

Lucas van Helsing

Lucas van Helsing
 Saxophone

ACKNOWLEDGMENTS

Special thanks to...

ABOUT CALEFAX

CALEFAX
 A reed quintet consisting of five saxophones and one flute.

ACKNOWLEDGMENTS

Special thanks to...



BIOGRAPHY

Calefax is a close-knit ensemble of five reed players united by a shared passion. For more than three decades they have been acclaimed in the Netherlands and abroad for their virtuosic playing, brilliant arrangements and innovative stage presentation. They are the inventors of a completely new genre: the reed quintet. They provide inspiration to young wind players from all over the world who follow in their footsteps. Calefax can be defined as a classical ensemble with a pop mentality.

“Calefax – five extremely gifted Dutch gents who almost made the reed quintet seem the best musical format on the planet.”

– The Times

REPERTOIRE

Calefax takes an adventurous approach to presenting its programmes and has an astonishingly varied repertoire ranging from 1100 to the present day. They perform their own arrangements and newly commissioned compositions for the unique combination of oboe, clarinet, saxophone, bass clarinet and bassoon. Calefax is open to the influence of world music, jazz and improvisation as a result of countless international tours and collaborations with all kinds of musicians. These have included the pianist Jean-Yves Thibaudet, singers Nora Fischer and Cora Burggraaf, trumpeter Eric Vloeimans, violinist Liza Ferschtman, clarinettist Kinan Azmeh and the Nederlands Kamerkoor to name just a few. Calefax also regularly joins forces with artists from other disciplines, such as theatre maker Boukje Schweigman and video artist Jaap Drupsteen.

PIONEERS

Reed quintets have been formed throughout the world, following Calefax’s example. The group reinforces its pioneering role by publishing sheet music of its own arrangements under the name *Calefax Edition*. Calefax pushes the boundaries, creating an inspirational laboratory with its annual PAN-festival: a colourful potpourri of musical exploits, with surprising excursions into other artistic disciplines and a composers’ competition. Calefax has released 17 CDs that have all earned critical acclaim from the international press.

“Incredible [...] almost everything Calefax touches turns to gold.”

– De Telegraaf, Thiemo Wind



HIDDEN GEMS

1.01	1.01	1.01	1.01
1.02	1.02	1.02	1.02
1.03	1.03	1.03	1.03
1.04	1.04	1.04	1.04
1.05	1.05	1.05	1.05
1.06	1.06	1.06	1.06
1.07	1.07	1.07	1.07
1.08	1.08	1.08	1.08
1.09	1.09	1.09	1.09
1.10	1.10	1.10	1.10
1.11	1.11	1.11	1.11
1.12	1.12	1.12	1.12
1.13	1.13	1.13	1.13
1.14	1.14	1.14	1.14
1.15	1.15	1.15	1.15
1.16	1.16	1.16	1.16
1.17	1.17	1.17	1.17
1.18	1.18	1.18	1.18
1.19	1.19	1.19	1.19
1.20	1.20	1.20	1.20



ARTIST STATEMENT

Calefax is a reed quintet consisting of five Dutch musicians who have been playing together since 1985. They are known for their virtuosic playing and innovative stage presentation. The group has released 17 CDs and has been performing internationally for over three decades.

ABOUT CALEFAX

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ACKNOWLEDGMENTS

Calefax would like to thank the following people and organizations for their support and collaboration over the years. We are grateful to our fans, our sponsors, and our colleagues in the music industry.

CONTACT INFORMATION

For more information about Calefax, please contact us at [email address]. We are always happy to hear from our fans and to discuss our music.



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