

# CALEFAX REED QUINTET PROGRAMMES 2012/2013

OLIVER BOEKHOORN OBOE, IVAR BERIX CLARINET, RAAF HEKKEMA SAXOPHONE, JELTE ALTHUIS BASS CLARINET, ALBAN WESLY BASSOON

## *Programmes*

### **THE ROARING TWENTIES with Cora Burggraaf, mezzo soprano**

Almost a hundred years ago a slaughter took place in Europe of a magnitude unknown to mankind until then: the First World War. When peace returned a period also known as 'The Roaring Twenties' started; a period of happiness and prosperity, in which people were searching for freedom in the arts. For others, those who weren't sure yet that all demons had been expelled, however it felt like dancing on a volcano. These people needed to reflect on the tragedies that left not one family untouched. All of a sudden there came an end to this period; in October 1929 the stock market crashed with which came an end to all gaiety. Calefax sketches a musical image of this special period in (music) history in cooperation with mezzo soprano Cora Burggraaf.

Kurt Weill	Songs
Henriette Bosmans	Songs
Friedrich Hollaender	Songs
George Antheil	Symphony for five Instruments
Leos Janacek	Kreutzer Sonata

#### ***This program can also be chosen without soloist:***

<i>Kurt Weill</i>	<i>'Kleine Dreigroschenmusik' (selection)</i>
<i>Leos Janacek</i>	<i>Kreutzer Sonata</i>
<i>George Antheil</i>	<i>Symphony for five Instruments</i>
<i>Frank Martin</i>	<i>'Trois airs populaires Irlandaises'</i>
<i>George Gershwin</i>	<i>Three Preludes</i>

### **IMAGES**

Improvisation occurs in all periods and all styles with the exception of a defined period in classical music. Improvisation can lead to the finding of new forms and many improvisations found their final form on paper in the Romantic Era; no sonatas or symphonies, but free compositions that evolved from an inner need to be played. A programme with good compositions straight from the heart.

Claude Debussy	Images
Aleksandr Skrjabin	Preludes & Etudes
Louis van Dijk/Wijnand van Klaveren	Aquarelles
Dick van der Harst	'Viaggio fra due fini'
Billie Holiday/Eric Dolphy/Raaf Hekkema	God bless the Child

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## **BIG BACH IS WATCHING YOU**

Composers after Bach, even those writing pop music, have felt his look over their shoulders for centuries. How do they cope with that? There are plenty of homages, often using the tones that correspond with his name: B-A-C-H. Musical forms that were brought to life by Bach, like the classical diptych Prelude & Fugue, have been re-used many times. But of course such an overwhelming father figure also calls for resentment and wantonness. In *Big Bach is watching you* the results of Bach's enormous legacy and its effect on his colleagues of later generations are demonstrated.

Frederic Rzewski	Reeds (2010)
César Franck	Prelude, aria et finale
Louis van Dijk/Wijnand van Klaveren	Aquarelles
Nina Simone	For all we know
Dmitri Shostakovich	Prelude & Fuga Op. 87
Johann Sebastian Bach	Contrapunctus XIV from "The art of the Fugue"

## **OUT OF BACH'S SHADOW**

A programme with music from the wealthy 17th century, in which the first operas were written, and a new style, the basso continuo, started to dominate. But also the century in which people experimented with different tonalities and improvisation, and in which compositional forms were even less fixed than in the century that was to follow – the century in which Bach was flourishing. Besides him however, there were numerous other composers that are interesting enough to be pulled out of the shadow of their genius colleague.

Claudio Monteverdi	Madrigals
Michelangelo Rossi	Toccata's & Madrigals
Sebastian Aguilera de Heredia	Ensalada
Johann Heinrich Schmelzer	Balletti, Harmonia á 5
Domenico Scarlatti	Sonatas
Johann Sebastian Bach	Goldberg variations (selection)

*The 2 programmes above can also be combined for a Bach themed evening programme.*

## **CALEFAX & QUATUOR DANIEL**

Two European ensembles of world class standing; nine musicians sharing the stage.

C. Debussy	Six Epigraphes Antiques (or 'En blanc et noir') - Daniel Quartet & Calefax
New work (20')	Georges Aperghis, Peter Eötvös or Jörg Widmann ( <i>tbc</i> ) - Daniel Quartet & Calefax

In consultation the programme can be complemented with a work from the string quartet/reed quintet repertoire.

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## ON THE SPOT with Eric Vloeimans, trumpet

In each musician hides a composer. This certainly applies to the musicians of Calefax, as each of the members has proved himself extensively as arranger. Improvisation has always played a major part in music practice, but has been fading away slowly out of classical music. In *Right on the Spot* Calefax searches for a fusion between composition and improvisation, working with compositions and guided improvisations by experienced improvisers from different disciplines, and with the help of jazz trumpet player Eric Vloeimans (Gatecrash, Fugimundi). Vloeimans, in turn, in this programme plays early 17<sup>th</sup> century baroque music in which improvisation indeed formed an essential part of the composition.

Eric Vloeimans	new work
Albert van Veenendaal	new work
Ned McGowan	new work
Tony Overwater	new work
Michelangelo Rossi (17 <sup>th</sup> century)	Toccatas
John Dowland	Songs
Johann Heinrich Schmelzer	Balletti

## GREETINGS FROM....

Composers have always been travelers. Often, a beautiful location provided inspiration for the writing of a musical post card. Felix Mendelssohn, only twenty years old, did it literally: from a Scottish town he wrote the famous opening bars of the later elaborated *Hebrides* on a post card to his parents. Cornelis Schuyt wrote a book with madrigals as a reminder of a study trip to Italy, offered to him by the city council of Leiden. But travelling can also happen in the mind, without crossing country borders, like Claude Debussy, Frenchman - so without the need to cross country borders - did in his titillating Suite *Estampes* (stamps). In this work he shows his admiration for the Javanese Gamelan music (which he heard in the Dutch pavilion during the World exhibition in Paris in 1889), and also for the Moorish spiced music from Spanish Andalusia. As a result of voyages through the Middle and Far East, Duke Ellington and his right hand Billy Strayhorn together wrote their famous *Far East Suite*. In this suite their impression of the poetic city of Isfahan, now in Iran, can be heard. The programme is completed with a musical homage to Amsterdam, written by Syrian composer Kinan Azmeh.

Felix Mendelssohn	The Hebrides
Claude Debussy	Estampes
Cornelis Schuyt	Madrigalen from 'Il primo libro de madrigali'
Billy Strayhorn	Isfahan
Kinan Azmeh	Greetings from Amsterdam

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## AU BOUT DU MONDE with Netherlands Chamber Choir

In 2013 Calefax will share the stage with the world famous Netherlands Chamber Choir. The programme *Au bout du monde* includes music that was or is created in the extremes. In extreme seclusion, in different corners of the world, or in isolated periods in musical history. How does seclusion affect an artist? Can we hear or read it in his work?

Central in this programme is the work of composers or writers who use their work to make their seclusion more bearable, or maybe to survive. **Olivier Messiaen** wrote his *Quatuor pour la fin du temps* in nazi-captivity. Two parts from this cycle will be performed in this program: *Abîme des oiseaux* for clarinet solo, and *Louange à l'Éternité de Jésus*, in a very rarely heard version for mixed choir. Arthur Rimbaud lived as a loner in a vehemently changing world. Several manuscripts from this wandering *enfant terrible* of French poetry were used by **Daan Manneke**, in a new version specially written for this programme. **Conlon Nancarrow** has a unique voice in the 20th century music which was formed by his eremitic life in Mexico. Composers from the late 14th century stream *Ars Subtilior*, like for example **Solage**, often worked isolated at the court of a prominent count, or the pontifical court in Avignon. Just before 1400 a unique kind of music evolved, some say under the influence of absinth, that sounds very archaic and modern at the same time. The young Icelandic composer **Daniel Bjarnasson** writes a new work for chamber choir and reed quintet, on the lyrics of the South-African poet Elisabeth Eybers, who so strongly struggled with her origin and displacement, when spending the second half of her life in Holland. The evening ends very suitable with **Kurt Weill**, on an imaginary island of desires, the island Youkali, where no one has ever been.

A concert with musical extremes, from brand new music to obscure growling from the 14th century. But also in the performance there is a search for extremes – from a solitary clarinet to massive tutti-sounds, from isolated at the back of the stage until up close in front or even between the public. Mirjam Koen and Gerrit Timmers from O.T. Theater (Rotterdam) are involved in the project for the dramaturgy. The programme is suitable for several types of venues.

Claudio Monteverdi	Lamento d'Arianna
Daan Manneke	Topos (on lyrics from Arthur Rimbaud)
Olivier Messiaen	'Abîme des oiseaux, Louange à l'Éternité de Jésus'
Solage (14th century)	'Fumeux fume'
Conlon Nancarrow	Study no. 4
Daniel Bjarnasson	New work
Kurt Weill	Youkali

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## CALEFAXL (*Calefax Extra Large*)

What is more beautiful than a reed quintet? A reed orchestra. In 1995, on the occasion of the tenth birthday of Calefax, saxophone player Raaf Hekkema arranged Maurice Ravel's orchestral work *La Valse* for twelve reed instruments, from E flat clarinet to contra bassoon. In 2011, on the occasion of the 25th anniversary, Calefax presented in a series of concerts and a CD recording, a project that was received with hugely positive reactions. Since demand for this project has been so great, CalefaXL will also be available in the 12/13 season. The twelve headed ensemble preserves the character of a chamber music group, although it has a symphonic allure: music making (on the cutting edge) without a conductor!

**De Volkskrant** (concert review); *"The twelve musicians sparkled as CalefaXL in a sold out Vredenburg Leeuwenbergh (Utrecht) with new compositions and inventive arrangements."*

**De Volkskrant** (CD-review); *"CalefaXL juggles with notes, and keeps them in the air in a magnificent way."*

Maurice Ravel	'La valse'
Richard Wagner	'Isoldes Liebestod'
Johann Sebastian Bach	Passacaglia and Fugue
Steve Reich	New York Counterpoint
Giel Vleggaar	Pretty Beautiful
Ton ter Doest	The Fax Process

## PROUD OF HOLLAND

"The Dutchman does not exist". Princess Maxima shocked a Dutch audience in 2008 with this statement. What she meant was that Holland also derives its identity from the position the country has taken for half a millennium: that of a refuge and tolerant trading nation.

The fact that this position in Western Europe is indeed something to be proud of, we Dutchmen only seem to realize when we become European or World champion with a multi cultural football team. And this while the most flourishing period in Holland, the Golden Century, was achieved thanks to so many immigrants. In around the year 1600 one out of three residents in Amsterdam was born outside of Holland. In the 16th century Portuguese Jews fled for the inquisition and ended up in Amsterdam. One century later a flow of protestant religious persecuted from France joined them. From the 20th century Italian immigrants in Amsterdam become chimney sweepers and window cleaners. Because of the opera repertoire from their home country, they stand at the origins of the *belcanto* tradition of the Amsterdam neighborhood 'Jordaan', that leads from Willy Alberty and Johnny Jordaan to Andre Hazes. But Holland also profited in the 'higher' arts from the constant inflow of foreigners, as the list of composers below proves. For this programme the Swedish Dutch composer Klas Torstensson will compose a new work.

Klas Torstensson	Prelude & Encores ( <i>2012, written in commission of Radio 4</i> )
Frank Martin	'Trois airs populaires Irlandaises'
Johann Wilhelm Wilms	Rondo from : Sinfonia no. 4 in c minor, op. 23
Jan Pietersz. Sweelinck	Fantasia Chromatica
Pietro Locatelli	Introduzione Teatrale
Willy Alberti	Like a wild orchid