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CALEFAX

Wednesday, February 4, 2015 ~ 8 pm
Coolidge Auditorium
Library of Congress, Thomas Jefferson Building

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**The Library of Congress
Coolidge Auditorium
Wednesday, February 4, 2015 — 8 pm**

THE WILLIAM AND ADELINE CROFT MEMO
IN THE LIBRARY OF CONGRESS

CALEFAX

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



Program

JOHANNES OCKEGHEM (c.1410-1497) | ARR. RAAF HEKKEMA
Mort, tu as navré de ton dart (c.1460)

CÉSAR FRANCK (1822-1890) | ARR. JELTE ALTHUIS
Prélude, Fugue et Variation, op. 18 (1862)
from *Six pièces* for organ (1856-1862)

CONLON NANCARROW (1912-1997) | ARR. RAAF HEKKEMA
Selected Studies for Player Piano (ca. 1948-1960)
Study no. 2 (c.1950)
Study no. 15 (c.1948-1960)
Study no. 3C (1949-1950)

RICHARD STRAUSS (1864-1949) | ARR. OLIVER BOEKHOORN
Till Eulenspiegels lustige Streiche, op. 28, Tr.V. 171 (1894-1895)

INTERMISSION

DMITRI SHOSTAKOVICH (1906-1975) | ARR. EDUARD WESLY
Selections from *24 Preludes and Fugues*, op. 87 (1950-1951)

- Prelude and Fugue no. 1 in C major
- Prelude and Fugue no. 2 in A minor
- Prelude and Fugue no. 3 in G major
- Prelude and Fugue no. 4 in E minor
- Prelude and Fugue no. 7 in A major
- Prelude and Fugue no. 8 in F-sharp minor
- Prelude and Fugue no. 9 in E major
- Prelude and Fugue no. 12 in G-sharp minor



About the Program

This evening's performance by Calefax will offer a new perspective on some very familiar works, as well as unique spins on works that may be less familiar. These works have all been transcribed from their original forms for the Calefax Reed Quintet. Transcriptions have the ability to shed new light on parts of musical scores that may not be as exposed in their original settings. A vocal work such as Ockeghem's *Mort, tu as navré de ton dart* changes from being a programmatic work to an abstract and intimate instrumental work. In the case of a large orchestral work whose instrumentation is condensed, like *Till Eulenspiegels lustige Streiche*, the effect is having multiple voices represented in a single instrument's part. For solo instrument works—like Franck's *Prélude, Fugue et Variation*, Nancarrow's *Studies for Player Piano* and Shostakovich's *24 Preludes and Fugues*—the reed instrumentation can place the music in a new framework, drawing out different textures and tones, while maintaining thematic faithfulness to the original work. Enjoy this opportunity to listen to tried and true works with fresh ears, and be prepared for some musical surprises in the unfamiliar.

JOHANNES OCKEGHEM, *Mort, tu as navré de ton dart*

Flemish composer Johannes Ockeghem was a leading composer in the 15th century. A contemporary of composer Guillaume Du Fay (1397-1474), he was born in East Flanders and trained as a singer and composer. Ockeghem served in the French royal court for approximately forty years, holding posts with Charles VII and Louis XI.¹ He worked as a musician—composing and singing—and came to hold administrative and liturgical posts. At various points in his career, Ockeghem served as first chaplain, church treasurer, a deacon, and he even became a priest (according to Vatican records).² Given his deep involvement in the Catholic Church, it is to be expected that sacred works would play a major role in Ockeghem's compositional output. Masses and motets form a large portion of his religious oeuvre, while chansons were his genre of choice for secular composition.

1 Ernst Krenek, *Johannes Ockeghem* (New York: Sheed & Ward, 1953), 15-16.

2 Leeman L. Perkins, "Ockeghem, Jean de," *Grove Music Online*. *Oxford Music Online*. Oxford University Press <<http://www.oxfordmusiconline.com/article/grove/music/20248>>.

The masses were usually composed for four voices, the motets for four voices, and the chansons for three voices, though some exceptions exist in each category. The largest vocal ensemble he composed for (at least according to his surviving works) was of five singers, likely a reflection of the number of singers on the staff of the royal chapel.³

Catholic sacred music in the fifteenth century changed to embrace polyphony, moving away from chant monody that was previously the main type of liturgical music. Composers such as Ockeghem and Du Fay composed polyphony, though some of their works were very much connected to the chant tradition. Ockeghem's *Mort tu as navré de ton dart* ("Death, you have heartbroken with your dart") is classified as a "motet-chanson," meaning it engages in the religious text of the motet while being stylistically in line with the secular chansons.⁴ This hybrid type of work suits the text that Ockeghem employs, which honors the death of composer Gille Binchois (c.1400-1460)—a colleague of Ockeghem—with references to sacred themes. Ockeghem also included an excerpt of the *Dies irae* text (the *Pie Jesu*) to close the motet-chanson. This type of commemorative composition is known as a *déploration* in the Medieval and Renaissance eras.

"Mort tu as navré de ton dart" is set for four voices, including a high voice that sings the *cantus firmus* and three supporting lower voices. The *cantus firmus* is essentially the melody and can reference a preexisting chant. The polyphony is based on the tune conveyed in the *cantus firmus*. Ockeghem begins his *déploration* with four bars of introduction from the three lower voices. The high voice enters with the *cantus firmus* in the fourth bar and drives the evolution of the tonality throughout. The three lower voices follow the lead of the *cantus firmus*, though they never shift the tonality suddenly. Ockeghem uses three verses of text plus the closing *Pie Jesu* text. An instrumental arrangement of *Mort tu as navré de ton dart* strips the sacred meaning from the music, directing the focus to the beauty of Ockeghem's realization of the *cantus firmus*.



CÉSAR FRANCK, *Prélude, Fugue et Variation*

The French organ tradition produced many of the leading composer-performers from the nineteenth and twentieth centuries, including Camille Saint-Saëns, Gabriel Fauré, Maurice Duruflé, Olivier Messiaen, and César Franck. Of the mentioned composers, Franck is one of the most underrated and underappreciated. Franck was born in Liège, which is in a French-influenced part of Belgium. With parental encouragement, Franck began studies at an early age at the Royal Conservatory of Music in Liège and later studied at the Conservatory of Music in Paris.⁵ After withdrawing from conservatory Franck embarked on a short-lived European tour as a solo organist, rapidly abandoning that lifestyle for permanent organ posts at churches. His first prestigious job was as organist

3 Davitt Moroney, "Déploration," *Grove Music Online. Oxford Music Online*. Oxford University Press <<http://www.oxfordmusiconline.com/article/grove/music/07582>>.

4 David Fallows, "Motet-chanson," *Grove Music Online. Oxford Music Online*. Oxford University Press, <<http://www.oxfordmusiconline.com/article/grove/music/19219>>.

5 Rollin Smith, *Toward an Authentic Interpretation of the Organ Works of César Franck* (New York: Pendragon Press, 1983), 3.

at the Basilica of Sainte Clothilde Paris, where he commemorated the inauguration of a new organ by esteemed organ builder Aristide Cavallé-Coll (1811-1899) in 1859. Franck solidified a position in the French musical community as one of the top organists and was invited to inaugurate new organs throughout the country and beyond.⁶ The tradition of having distinguished organists converge upon a venue to celebrate and inaugurate a new organ is continued to this day. In the last two concert seasons a host of popular organists, such as Cameron Carpenter, have performed on the Kennedy Center's new organ.

Franck's body of compositions contains a range of works, from large orchestral compositions to solo works for harmonium. He most frequently composed works for organ solo; several of those compositions were intended to be played on organ or harmonium. One of Franck's most widely known works is his Symphony in d minor, op. 48 (1886-1888), which is frequently performed by leading international orchestras. In this and many of his organ works, Franck conveys an appreciation of Classical traditions of form and structure, as well as the late-Romantic music of figures like Franz Liszt and Richard Wagner.

Between 1856-1864 Franck composed *Six pièces* for organ, comprised of: *Fantasia* (op. 16); *Grand pièce symphonique* (op. 17); *Prélude, Fugue et Variation* (op. 18); *Pastorale* (op. 19); *Prière* (op. 20); and *Final* (op. 21). Liszt, who was good friend of Franck, praised the compositions publicly and compared them to Bach's organ works.⁷ Franck performed *Six Pièces* at Sainte Clothilde on November 17, 1864.⁸ Of these six organ works, op. 18 (*Prélude, Fugue et Variation*) is one of the most famous. It is dedicated to Franck's colleague, composer Camille Saint-Saëns, who remains well known to contemporary concert audiences via his Symphony no. 3 in C minor, op. 78 ("Organ") (1886). Franck biographer R.J. Stove offers this praise about op. 18:

"It ranks among the noblest and loveliest things Franck ever gave the world; among the exceedingly few organ works from any age that have insinuated themselves into the deepest recesses of non-organists' hearts; and among the similarly rare compositions that evoke Bach in every phrase while managing to avoid all traces of a mere pastiche."⁹

Prélude, Fugue et Variation contains three related sections and is set in the key of B minor. The prelude has a tempo marking of *Andantino* and is in 9/8 time. Franck conveys the sentimental principal theme in five bars, which is relatively unusual for music informed by the Classical style. The pedal line in the original organ score outlines the harmonic boundaries and indicates moments of chromaticism. A nine bar *Lento* ("Slow") phrase follows the prelude, serving as a chorale opening to the fugue. Franck centers the fugue subject on the pitch of F#, the dominant scale degree in the home key of B minor, and shifts the meter to 3/4. The subject is marked *sempre cantando* ("always singing"), indicating that it should be as lyrical as the opening theme in the prelude. The fugue concludes on a sustained B minor chord (in second inversion). The pedal plays an F# that is tied into the beginning of the variation section, which is marked *Andantino* and set in 3/4 time.

6 John Trevitt and Joël- Marie Fauquet, "Franck, César," *Grove Music Online. Oxford Music Online*. Oxford University Press <<http://oxfordmusiconline.com/article/grove/music/10121>>.

7 Ibid.

8 In contrast, on this date in 1864 (in the U.S.) the Union Army was involved in Sherman's "March to the Sea," which dealt the Confederacy a crushing blow by decimating infrastructure, farms and buildings in Georgia.

9 Stove, 109.

Franck immediately begins the variation on the prelude theme in the middle range of the organ on running sixteenth-notes. The direct quotation of the prelude theme is begun in the seventh bar, using organ stops that allow the theme to soar out above the sixteenth-note figure and the pedal bass line. R.J. Stove calls the variation a "...newly extended and beguiling presentation of the initial subject."¹⁰ Franck does not push the envelope with the experience of varying the theme, but rather gives just the right amount of this warm, calming music to leave the listener at ease. In the final three bars he suddenly shifts towards B major, surprising us with a quick turn that rests on a "Picardy third" ending.

The Library of Congress Music Division holds several holograph manuscripts and letters by César Franck, including the holograph manuscript of *Prélude, Choral et Fugue* for piano (1884). This item, from the Rosaleen Moldenhauer Memorial Archives, is available online at <http://hdl.loc.gov/loc.music/molden.2322>.



CONLON NANCARROW, Selected Studies for Player Piano

"Nancarrow's music is the greatest discovery since Webern and Ives. It unites the American tradition with Bach's polyphony and Stravinsky's elegance: for me, Nancarrow is the most significant composer of the twentieth century."

—György Ligeti¹¹

Conlon Nancarrow's life is an interesting case of a recluse who lived his truth, regardless of the implications of his relationship with mainstream society. A native of Texarkana, Arkansas, Nancarrow studied trumpet and grew-up fond of jazz, pop and classical music. His father, a onetime mayor of Texarkana, sent him to Western Military Academy in Illinois. After high school, Nancarrow began studies in engineering at Vanderbilt University. He broke away from his prescribed path to study music at the University of Cincinnati College-Conservatory of Music, though he never graduated. Following his time in Cincinnati Nancarrow moved to Boston, where he pursued private music lessons with Roger Sessions, Walter Piston and Nicolas Slonimsky. He also studied conducting briefly with Arthur Fiedler, conductor of the Boston Pops, and worked as a conductor for projects of the Works Progress Administration.¹²

During his young adulthood Nancarrow became involved in radical liberal politics, registering with the communist party. He volunteered for and served in the Abraham Lincoln Brigade that fought against Franco during the Spanish Civil War. Upon his return to the United States, Nancarrow's politics put him at risk because of the ongoing "Red Scare." He attempted to acquire a U.S. passport and was refused by the government. Nancarrow responded by moving to Mexico in 1940, where he would become a citizen in 1956.¹³ In Mexico he entered an extended period of separation from the classical musical

10 Stove, 110.

11 Jürgen Hocker, *Encounters with Conlon Nancarrow*, transl. Steven Lindberg (Lanham, MD: Lexington Books, 2012), ix.

12 *Ibid.*, 199-200.

13 Philip Carlsen, *The Piano-Player Music of Conlon Nancarrow: An Analysis of Selected Studies* (New York: Institute for Studies in American Music, 1988), 1-2.

industry, which in the U.S. was very much centered in New York City at the time.

Nancarrow focused his artistic energies on creation, paying little mind to getting his music performed. His compositions became centered on the player piano, a type of piano that was developed at the turn of the twentieth century. These instruments are self-playing pianos that play mechanically from rolls containing music notated with punched-out holes. Player pianos were initially conceived as a way to bring music into the home, predating commercial radio and phonographs. Nancarrow's family owned a player piano when he was young, and it was in those years that the composer became "fascinated by this thing that would play all of these fantastic things by itself."¹⁴ In 1947 Nancarrow traveled to New York to find a mechanized punching device for creating piano rolls. This was his only trip to the United States between his move in 1940 and the 1980s, suggesting that he had little use for life in America.

A slew of important twentieth century composers created works for player piano, such as Nicolai Lopatnikoff, Igor Stravinsky, George Antheil, and Paul Hindemith. It was Conlon Nancarrow who helped push the player piano onto the forefront of art music composition in the twentieth century. He composed approximately fifty studies for player piano between 1949 and the late 1980s. These works form the bulk of his overall catalog of works, which includes only a few additional chamber, orchestral, and piano compositions. The studies for player piano express Nancarrow's appreciation for Indian and African traditional music, especially the "complex rhythm combinations" in West African drumming.¹⁵ Rhythmic creativity, "temporal dissonance,"¹⁶ and "terraced dynamics"¹⁷ were three of the main pursuits in the studies for player piano, though there is a great amount of stylistic diversity between the different periods of composition.

The early studies, including nos. 2 and 3C, feature juxtaposed repeating rhythmic figures (ostinatos). Study no. 15 belongs to a group of six early studies that explore the simultaneous use of multiple tempos. The first study no. 2 (2a) was composed c.1950. It is bluesy and contains a tempo ratio of 3:5. Nancarrow composed three "didactic" studies—based on no. 2 in 1980 (nos. 2b, 2c, 3d)—that each have different internal tempo relationships. Study no. 3c was composed in 1949-1950 and is part of a "Boogie-Woogie Suite." This study blends the blues with canonic imitation. Study no. 15 has two parts and a tempo relationship of 3:4. The tempos switch lines throughout the study, creating a unified, simultaneous ending.¹⁸

Though Nancarrow's music was supported early-on by Elliott Carter and Henry Cowell, his compositions did not gain broad acclaim until the 1960s when the Merce Cunningham Dance Company used six studies (1, 2, 4-7) for the ballet *Crises*. Studies nos. 2 and 15 were part of twelve studies featured on the first commercial recording of Nancarrow's music, released by Columbia Records in 1969. Ligeti also became a fervent advocate for Nancarrow's music. In the 1980s this advocacy paid off and Nancarrow was awarded a

14 Carlsen, 3.

15 Charles Amirkhanian, "Interview with Composer Conlon Nancarrow" April 28, 1977 <<http://otherminds.org/pdf/charles-amirkhanian-essay.pdf>>.

16 Carlsen, 4.

17 Amirkhanian.

18 Jürgen Hocker, "Conlon Nancarrow – List of Works (English Version)" <http://nancarrow.de/list_of_works_english_version.htm>.

“genius” grant from the MacArthur Foundation. His music was increasingly programmed in Europe and the United States, and he held the post of composer-in-residence at the Cabrillo Festival in 1982.



RICHARD STRAUSS, *Till Eulenspiegels lustige Streiche*

Richard Strauss was a German composer and conductor, and a member of the famous Strauss family of Germany and Austria that produced many well-respected musicians. He studied piano and violin, and developed a major international conducting career through the traditional German practice of coming up through provincial opera houses as an assistant conductor. One of his important conducting mentors was Hans von Bülow, the first husband of Cosima Liszt, one-time close friend of Richard Wagner, and son-in-law to Franz Liszt. Strauss held major conducting posts in Munich and Vienna, in addition to guest conducting major orchestras and opera companies throughout Europe. Later in his career he was considered a father figure of art music in Germany, leading to his appointment as the first head of the Reichsmusikkammer (the Nazi institution that oversaw the regulation of approved and banned types of music and musicians) during the Third Reich. By the mid-1930s he fell out of favor with the Nazis for continuing to collaborate with Jewish artists.¹⁹

Between 1894-1895—the years during which *Till Eulenspiegels lustige Streiche*, op. 28 (“Till Eulenspiegel’s Merry Pranks”) was composed—Strauss was named Kapellmeister for the city of Munich, he made a major conducting appearance at the Bayreuth Festival, and he was a regular conductor with the Berlin Philharmonic.²⁰ This period was also the height of Strauss’ tone poem creation. Tone poems are a type of single-movement orchestral work based on a narrative, whether inspired by a folk tale, work of literature, or set of themes. Franz Liszt made this form popular in the mid-to-late nineteenth century. Strauss was one of many leading European composers, along with Sibelius, Smetana, and Tchaikovsky, to quickly adopt the form for their compositions. Ultimately, Strauss’ tone poems have become some of his most widely programmed works among major European and American orchestras. Three major tone poems preceded *Till Eulenspiegel: Don Juan*, op. 20 (1888-1889), *Tod und Verklärung*, op. 24 (1888-1889), and *Macbeth*, op. 23 (1888/1891).

Till Eulenspiegels lustige Streiche was premiered on November 5, 1895 by conductor Franz Wüllner and the Gürzenich Orchestra Cologne.²¹ The work is dedicated to Dr. Arthur Seidl (1863-1928), a German writer, dramaturg, and Wagner scholar. Strauss’ original score calls for large symphony orchestra, with the very important addition of a large rattle in the percussion section. The tone poem tells the story of a rabble-rouser and prankster from the Middle Ages named Till Eulenspiegel who lived in what is now Germany. Though the story of Till has evolved into folklore, there was an actual man

19 Eric Gilder, *The Dictionary of Composers and Their Music: A Listener’s Companion* (New York: Wings Books, 1993), 333.

20 Bryan Gilliam and Charles Youmans, “Strauss, Richard,” *Grove Music Online*. *Oxford Music Online*. Oxford University Press <<http://www.oxfordmusiconline.com/article/grove/music/40117>>.

21 Mark-Daniel Schmid, ed., *The Richard Strauss Companion* (Westport, CT: Greenwood Publ., 2003), 111.

named Till Eulenspiegel who lived in the fourteenth century and died ca. 1350, in bed. This last geographic identifier is important because it opens the door to Strauss' expanded interpretation of the tale (which is of course a common occurrence as folk stories are passed down through centuries). Strauss has poor Till die on the guillotine (or gallows, depending on the version of the story) after being captured and tried for his wrongdoings.²² The tone poem is based on two thematic motives that are manipulated and recycled throughout the work in order to describe the story of Till.

Strauss has the strings, clarinets and bassoon play the first motive at the outset of the piece. You could imagine the sun rising and birds chirping above an idyllic town in the German mountains. One of the most famous horn solos in the orchestral repertoire forms the initial statement of the second motive. Till is introduced as he skips into town and a bustling scene develops. As the story goes, Till wreaks havoc in the town market, knocks over apple carts, pretends to be a priest and offers a sermon, dances unabashedly with random women, convinces himself that he's fallen in love, is chased about, and finally gets captured. Mischief was sadly not appreciated in Till's day (apparently) and he is sent to his death. Strauss portrays all of this action vividly through orchestral colors, motivic development, and text painting. He even gives a musical play-by-play of Till's sad demise. Luckily for us, Till's spirit goes through an apotheosis—that Strauss illustrates aurally—and his joyful spirit lives on beyond his death.



DMITRI SHOSTAKOVICH, Selections from *24 Preludes and Fugues*

At the beginning of the 1950s Dmitri Shostakovich had a precarious relationship with the Soviet government. He was involved in civic life, perhaps as a calculated move to publicly display commitment to the regime, although many of his works had been banned in the late 1940s and he was removed from his teaching jobs at the Leningrad Conservatory in 1948. Shostakovich was named a deputy to the Supreme Society of the Russian Soviet Federated Socialist Republic in 1947 and was reelected to that post in 1951.²³ Meanwhile, in 1948, his colleagues in the Union of Soviet Composers decided that Shostakovich and others were trying to impose "...their formalist beliefs onto the rest of the union." This "mass denunciation" affected Shostakovich's work prospects, but somehow he was able to survive this period.²⁴ By 1949 he had regained enough goodwill to participate in an official Soviet mission to the United States, hardly an honor that would have been bestowed upon any composer besides those who were viewed somewhat positively by the government. Richard Taruskin summarizes Shostakovich's awkward place in Soviet society succinctly: "...Shostakovich was willy-nilly the most important artist in the country where the arts were the most important—and the most watchdogged...[he] was the one and only Soviet artist to be claimed equally by the official culture and the dissident culture."²⁵

22 J. Peter Burkholder, et al., *A History of Western Music* 7th Edition (New York: W.W. Norton, 2006), 827.

23 Pauline Fairclough and David Fanning, eds., "Chronology" in *The Cambridge Companion to Shostakovich* (Cambridge: Cambridge University Press, 2008), xii.

24 Jonah Katz, "Shostakovich and the Soviet State" (2003, rev. 2006) <<http://www.scribd.com/doc/194516611/Jonah-Katz-Shostakovich-and-the-Soviet-State-pdf#scribd>>.

25 Richard Taruskin, "Shostakovich and Us" in *Shostakovich in Context*, ed. Rosamund Bartlett (Oxford: Oxford University Press, 2000), 13.

Shostakovich used his music to convey the glories and hypocrisy that existed in the Soviet Union. He was able to crank out propaganda, such as dozens of film scores, and more subtle expressions of his internal conflicts with Soviet culture, such as *24 Preludes and Fugues*, op. 87.

Shostakovich composed op. 87 between 1950-1951. Pianist Tatiana Nikolayeva gave the first public performances of the collection of piano works in Leningrad (now Saint Petersburg) on December 23 and 28, 1952. Over the course of his career, Shostakovich composed sixty-one preludes for piano: *Eight Preludes*, op. 2 (1918-1920); *Five Preludes* (1919-1921); *24 Preludes*, op. 34 (1932-1933); plus the *24 Preludes and Fugues*, op. 8. He also composed two formal piano sonatas, two piano concertos, and several small-scale works for piano solo.

The fact that Shostakovich was himself a distinguished concert pianist likely influenced his decision to compose this significant number of works for the piano, which is also featured throughout his chamber works. His *24 Preludes and Fugues* are at least indirectly influenced by Bach, whose cycle of forty-eight preludes and fugues—*The Well-Tempered Klavier*, BWV 846-869 (Book 1) & BWV 870-893 (Book 2)—are standard repertoire for pianists. Bach was also fresh on Shostakovich's mind when he composed op. 87; he had just participated in an official Soviet delegation to bicentennial commemorations of Bach's birth in Germany during the summer of 1950.²⁶ There is also evidence of influence from Chopin in *24 Preludes and Fugues*. Denis V. Plutalov explains that the connection lies in the harmonic relationships between each of the prelude and fugue pairings. The cycle is ordered by means of the circle of fifths, the same formula that Chopin uses in his *24 Preludes*, op. 28 (1838).²⁷ Shostakovich begins with the key of C major in the first prelude and fugue. The next prelude and fugue are in A minor (the relative minor key of C major). In the third prelude and fugue he jumps to G major (a fifth above C major), and follows with the relative minor (E minor) in the fourth prelude and fugue. This pattern is used throughout the entire cycle, without exception. Despite the formulaic harmonic layout, each prelude and fugue exhibits highly original, engaging melodies. Sometimes jazzy, sometimes baroque, sometimes impressionist, sometimes modernist, the *24 Preludes and Fugues* emphasize Shostakovich's stylistic versatility.

From the artists:

"Former Calefax oboist Eduard Wesly (and brother of current Calefax bassoonist Alban Wesly) began arranging Shostakovich's preludes and fugues in 1993, in the days when the quintet consisted of two alto saxophones, oboe, clarinet and bassoon. In 2000, one of the saxophones having been replaced by bass clarinet/basset horn, he revised the arrangement to suit Calefax's present formation. But not only the instrumentation was new, while the earlier version had stressed the overall quality, the revised arrangement emphasizes the structure of the music itself, and thus the instruments observe the voice leading more consistently."

26 David Fanning and Laurel Fay, "Shostakovich, Dmitry," *Grove Music Online. Oxford Music Online*. Oxford University Press <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/52560>>.

27 Denis V. Plutalov, "Dmitry Shostakovich's Twenty-Four Preludes and Fugues op. 87: An Analysis and Critical Evaluation of the Printed Edition Based on the Composer's Recorded Performance," University of Nebraska-Lincoln (2010) <<http://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1026&context=musicstudent>>.

"Wesly explains his arrangement further: 'Our choice of the fourteen preludes and fugues included on our recording was based primarily on the musical potential offered by such an arrangement: not all piano music lends itself to performance by five wind instruments. Conversely the collectively more spacious sound spectrum of five woodwinds can enrich certain music, so that, for example, the polyphonic structure of the fugues becomes clearer. One disadvantage of this selection process is that the overall form of the *24 Preludes and Fugues* as a whole is lost. But then a new musical landscape is created, the ensemble guides the listener through the peaks and valleys of the human spirit, maintaining the potential for achieving the goal of every work of art, ecstasy and catharsis.'" —*Calefax*²⁸

Nicholas Alexander Brown
Music Specialist
Library of Congress, Music Division



About the Artists

Calefax Reed Quintet, established over twenty-five years ago, is now in great demand worldwide, not least because of their unique instrumentation. The five musicians arrange, recompose and interpret music from eight centuries to suit their unique configuration. The Amsterdam-based ensemble has won a number of prestigious prizes, and can be heard frequently throughout Europe as well as in Russia, China, India, Turkey, Japan and the U.S. *The Times* (U.K.) has called them "five extremely gifted Dutch gents who almost made the reed quintet seem the best musical format on the planet."

Calefax has given performances in London's Wigmore Hall, Germany's Wittener Tage für Neue Musik, Belgium's Bach Academy Brugge, and Antwerp's De Singel, among others. Past season highlights include: Music & Image, a program in which the five Calefax musicians are accompanied on stage by movable projection screens for which accompanying video material has been specially developed; a collaboration with the New York based composer Nico Muhly and Dutch rising star soprano Lenneke Ruiten, with concerts in Netherland's Concertgebouw, in Belgium, and in London; the "Scherpdenkers" series with Rob Riemen, director of the highly respected Nexus Instituut, at Concertgebouw and Muziekgebouw Frits Philips, Eindhoven; the Far East Revisited project with jazz trio Jungle Boldie at Amsterdam's Muziekgebouw, and Leidse's Jazz Week; and a concert in the Donderdagavondserie Muziekgebouw, Amsterdam, with world premieres of works by Carola Bauckholt, Klas Torstensson and Yannis Kyriakides.

Calefax has released sixteen recordings for the renowned German label MDG, as well as for their own label, Rioja Records, each garnering rave reviews from the international press. Two recent recordings featured CalefaXL (Calefax Extra Large), for which Calefax was expanded to twelve reed players. The Dutch newspaper *De Volkskrant* wrote "CalefaXL juggles with notes, and keeps these in the air in a grand manner." And Lenneke Regter applauded, "as CalefaXL, the twelve reed players shone ... with new compositions and

²⁸ Richard Lee (Manager of Calefax), Email to Solomon HaileSelassie, January 29, 2015.

inventive arrangements." Calefax Reed Quintet has enjoyed collaborations with pianist Jean-Yves Thibaudet, trombonist Christian Lindberg, mezzo-soprano Cora Burggraaf, Jungle Boldie (formerly the Tony Overwater Trio), trumpet player Marco Blaauw, percussionist Arnold Marinissen, Zapp String Quartet, clarinetist Kinan Azmeh, violinist Claude Chalhoub, jazz singers Denise Jannah and Astrid Seriese, and choreographer Sanne van der Put.

In 2004 Calefax started publishing (for online sale) its most successful arrangements in the Calefax Edition, contributing to a growing reed ensemble repertoire. Through master classes and workshops the Calefax musicians pass on their specific ways of working and musical experiences to new generations. For musicians as well as composers, for audiences and press alike, Calefax continues to be an inspiring chamber music laboratory.



Calefax by Rob Marinissen

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Saturday, February 7, 2015 – 2:00 pm

IAN BOSTRIDGE & JULIUS DRAKE

Schubert's *Winterreise*, D. 911

Coolidge Auditorium (Tickets Required)

Pre-Concert Lecture – 12:30 pm

Susan Youens, PhD, J.W. Van Gorkom Professor of Music, University of Notre Dame
Whittall Pavilion (No Tickets Required)

Wednesday, February 18, 2015 – 8:00 pm

RICHARD GOODE & FRIENDS

Works by Schumann & Brahms

Coolidge Auditorium (Tickets Required)

Pre-Concert Lecture – 6:30 pm

"Humorisks and Rewards in the Music of Schumann and Brahms"

David H. Plylar, PhD, Music Division

Whittall Pavilion (No Tickets Required)

Friday, February 20, 2015 – 8:00 pm

CLAREMONT TRIO & MISHA AMORY

Works by Mendelssohn Hensel, Grime & Brahms

Coolidge Auditorium (Tickets Required)

Pre-Concert Conversation – 6:30 pm

A Conversation with the Claremont Trio & Misha Amory
Whittall Pavilion (No Tickets Required)

Saturday, February 21, 2015 – 2:00 pm

HABITAT Composition | Performance | Technology | Spaces

A presentation by composer Steve Antosca, William Brent
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Coolidge Auditorium (Tickets Required)

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