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An Annotated Bibliography of Original Reed Quintet Repertoire

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For my biggest fan, my Mom
TABLE OF CONTENTS

Abstract ............................................................................................................................ vii

CHAPTER ONE – INTRODUCTION ............................................................................. 1
The Formation of the First Reed Quintet ................................................................. 1
The Propogation of the Reed Quintet ................................................................. 3
Purpose .......................................................................................................................... 4

CHAPTER TWO – DESCRIPTION OF ORIGINAL ANNOTATED ENTRIES .......... 5
Level ............................................................................................................................. 5
Instrumentation .......................................................................................................... 6
Accessing Scores and Parts ...................................................................................... 7
Recordings .................................................................................................................. 7
Collecting and Locating Repertoire ......................................................................... 8

CHAPTER THREE – DESCRIPTION OF TABLES INCLUDED IN THE INDEX ... 9
Description of Original + Table ................................................................................. 10
Description of Arrangements Table ....................................................................... 10
Description of Arrangement + Table ...................................................................... 11
Description of Historical Reference .................................................................... 11

CHAPTER FOUR – AN ANNOTATED BIBLIOGRAPHY OF ORIGINAL REED QUINTET REPERTOIRE ...................................................................................... 12
Christos Alexopoulous ........................................................................................... 12
Kinan Azmeh ........................................................................................................... 13
Rodrigo Baggio ....................................................................................................... 14
Hans Bakker ........................................................................................................... 15
Elliot Bark ............................................................................................................... 16
Carola Bauckholt ................................................................................................. 17
Gerard Beljon ......................................................................................................... 18
Diane Berry ........................................................................................................... 19
David Biedenbender ............................................................................................. 20
Mark David Boden ............................................................................................... 21
Douglas Braga ........................................................................................................ 22
Gregory C. Brown ................................................................................................. 23
Michael J. Burns .................................................................................................... 25
Allison Cameron ................................................................................................. 26
Rob Deemer .......................................................................................................... 26
Bart Delissen ......................................................................................................... 27
Erik DeLuca ............................................................................................................ 28
Everim Demirel ..................................................................................................... 29
Dan DiMaggio ....................................................................................................... 30
Ton ter Doest ......................................................................................................... 31
Ezra Donner .......................................................................................................... 34
Paul Dooley ........................................................................................................... 35
ABSTRACT

This work is an annotated bibliography of original reed quintet repertoire. It is a practical resource for musicians, reed quintets, composers, music educators and musical scholars of all levels. For each original composition, there are detailed annotations including information about the composer, title, instrumentation, year composed, length, genre, level, commissioning information, publisher, recording availability, a brief discussion of the form/style of the piece, and copyright information. Since annotations are only provided for original reed quintet repertoire, I have included four indexes of other reed quintet repertoire from 1985 until 2015: Original reed quintet music with additional parts, Arrangements, Arrangements including additional parts, and Historical Reference. These indexes include titles, composers and arrangers, chamber repertoire, arrangements of chamber repertoire, and original repertoire with additional instruments.
CHAPTER 1
INTRODUCTION

The Formation of the First Reed Quintet

The reed quintet (consisting of oboe, clarinet, saxophone, bass clarinet and bassoon) is a young chamber ensemble, compared to the woodwind quintet or string quartet. The first reed quintet, Calefax, originated in the Netherlands in 1985 and just celebrated their thirtieth anniversary in 2015. After experimenting with several different configurations, Calefax settled on the unique instrumentation of oboe, clarinet, saxophone, bass clarinet and bassoon. This group became a role model for chamber ensembles and musicians around the world. Professional and student reed quintets have formed in cities and universities modeling the same instrumentation as Calefax. When researching historical information about current professional reed quintets most attribute one of their primary inspirations to Calefax.¹

As a part of their thirtieth reunion, the members of Calefax were pleased to reflect on their careers of rehearsing, living, and performing together. The first time I heard a reed quintet, I was impressed with the warmth of the sound and wide variety of tone colors that the group was able to produce. Many listeners and musicians wonder how they created such a unique instrumentation. Despite having originally started as a wind quartet with two saxophones, oboe and bassoon, the young musicians wanted to experiment with the instrumentation until they achieved the most balanced and desirable sound possible.

This original project began in 1985, and was comprised of high school orchestra students, two of whom were brothers (the only four boys in orchestra that year). They performed their first concert for a 100-year anniversary celebration in the auditorium of the Barlaeus Gymnasium where they were students.² The four performers in this concert were Raaf Hekkema, Lucas van Helsdingen, Alban Wesly and Eduard Wesly.³ Willem van Manen composed an opera that was

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⁴ Ibid.
The musicians enjoyed playing together so much that they asked Manen to compose another piece for them. He accepted the student’s request and composed a wind quintet that added a clarinet part. The group was then a wind quintet consisting of two saxophones, bassoon, oboe and clarinet. Although the personnel changed frequently during the years that they played with this instrumentation, the group continued performing and creating new repertoire for the ensemble.

Ivar Berix was the next clarinetist invited to play with the group, and has been a member of Calefax since that time. Upon his arrival, the other ensemble members were already active students in the conservatory. Ivar’s perception and understanding of music allowed the group to deepen their interest in the exploration of pieces. He often liked to experiment with tone and timbre in new and unique ways. It was during this period that the group assessed the overall sound and timbre of the ensemble. The ensemble encouraged Lucas van Helsdingen to switch from saxophone to bass clarinet because they believed the addition of that tonal color completed the reed quintet sound palette.

This brought about transformation through a natural sequence of events for the ensemble. The first issue to unfold was that Helsdingen was a saxophone player and didn’t want to primarily play bass clarinet. The group cycled through several players and finally found Jelte Althuis, who was a great fit for the ensemble. At this transitional point in life when most students graduate and finish college, the group was again forced to go through another period of turmoil and change. Eduard Wesly wanted to pursue baroque oboe and eventually left the group in 1996. Just like before, the group had a succession of musicians before finding the talented Oliver Boekhoorn. This was the last personnel change to Calefax. As of 2015, the ensemble members are Oliver Boekhoorn, oboe; Ivar Berix, clarinet; Raaf Hekkema, saxophone; Jelte Althuis, bass clarinet and Alban Wesly, bassoon.

They all officially completed their conservatory studies by 1997 and began to work on their professional careers, regularly performing together and creating a diverse repertoire for the ensemble. Since the instrumentation was established in 1997 it took several years for a


substantial amount of repertoire to be created. Today, there is enough repertoire that reed quintets are able to perform without having to compose or commission their own music.

**The Propagation of the Reed Quintet**

In 2012, Calefax began the Reed Quintet Network. The website includes a list of active and inactive reed quintets with links to their group or social media sites. As a part of this project, I looked at the origins of each group and the year their ensemble began. The easiest way to decipher how the popularity of the reed quintet began was to build a reed quintet “family tree,” with Calefax at the top.

The first group to form after Calefax was the Australian group Het. Het is unfortunately no longer performing together, but their existence did influence the formation of several reed quintets in Australia and New Zealand. Currently, there are two professional groups performing in this region. Arundo started in 2005, and is based out of Perth, Australia. Another quintet in this region is Category 5 out of Wellington, New Zealand. Both groups are comprised of professional musicians who perform several reed quintet performances each year.

The next professional group that began after Het in 2007, was a faculty ensemble at the University of North Carolina Greensboro, named the Eastwind Reed Quintet. This ensemble was the first official reed quintet in the United States. Eastwind influenced several student groups in the last several years, including Quintet Sirocco, who made their debut in 2011.

In 2009, the reed quintet Akropolis formed at the University of Michigan. Originally a student ensemble, this group began to actively perform in the most prestigious music competitions in the country and commission new works for the ensemble. The ensemble received notable honors and attention when they received the gold medal at MTNA and the Plowman Chamber Music Competition. In 2014, Akropolis won the Fiscofh Gold Medal and a year later in 2015 won the Fiscofh Educator award. This national recognition of the reed quintet brought valuable attention to all reed quintets. Akropolis was able to win these competitions playing all newly composed music from the previous twenty years. After this national recognition in 2010, many new reed quintets began to form. By the mid 2010s, the

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repertoire had expanded and a rich collection of arrangements and original compositions began making it easier for groups to form without having to commission or compose their own music.

Since Calefax, more than two-dozen professional reed quintets have formed around the world. Many of these groups began by performing Calefax publications and composing or arranging their own works. Most ensembles have a list of repertoire they have performed available on their website, social media, or streaming sites. A majority of these original compositions and arrangements have been unavailable or hard to obtain because most are unpublished or self-published. One of the main goals of this project was to compile as much of the repertoire as possible, and create a resource for reed quintets to easily find repertoire that is available for their performances.

**Purpose**

This work is an annotated bibliography of original reed quintet repertoire. It is a practical resource for musicians, reed quintets, composers, music educators and musical scholars of all levels. For each original composition, there are detailed annotations including information about the composer, title, instrumentation, year composed, length, genre, level, commissioning information, publisher, recording availability, a brief discussion of the form/style of the piece, and copyright information.

Since annotations are only provided for original reed quintet repertoire, I have included four indexes of other reed quintet repertoire from 1985 until 2015: Original reed quintet music with additional parts, Arrangements, Arrangements including additional parts, and Historical Reference. These indexes include titles, composers and arrangers, chamber repertoire, arrangements of chamber repertoire, and original repertoire with additional instruments.
CHAPTER 2
DESCRIPTION OF ORIGINAL ANNOTATED ENTRIES

The layout for each entry will list information based on the following categories:

Title (year composed)
Composer (year(s) of composer’s life)
(includes full list of movements)

Ensemble Associated with piece:
Level, Genre & Length:
Instrumentation:
Copyright:
Publisher:
Score/Part Access Information:
Available Recording:
Commission Information:

The details included provide enough information that the reader should be able to determine if pieces are appropriate for their ensemble. Although several of the categories require no additional explanation (title, composer, ensemble, year, length, genre, copyright and publisher), I have included additional information about the following categories: level, instrumentation, and the accessibility of scores and parts.

Level

There are four different ability levels that the Level category is divided into: Beginning, Intermediate, Advanced and Professional. At this time, there are very few beginning level pieces for reed quintet, and none of them are included in this document. Calefax recently hosted the 2015 Composition Competition and the theme for compositions was easy reed quintets. This competition inspired composers to submit over thirty compositions. Having beginning repertoire will help reed quintets propagate in more school, educational and amateur performance settings.
The *intermediate* pieces are geared towards advanced high school/intermediate collegiate level ensembles. Intermediate level pieces generally contain common keys and meters, and are shorter in duration. These pieces may challenge the range of a young musician, but the parts are appropriate for a student musician who is used to reading music or taking private lessons.

Advanced music students and professional groups can readily perform the pieces labeled as *advanced*. These pieces are longer in duration than the intermediate level pieces. The meter and rhythms are more challenging and may include complex mixed meter and asymmetrical meter sections. These pieces may be difficult for a young group to play without a conductor. The level of the solos increases significantly with a greater demand on the individual player. They often require a musician to perform on an auxiliary instrument or to play basic extended techniques.

The *professional* level pieces are for groups that are comprised of professional musicians, with regular rehearsal time, and a long-standing commitment to the art of chamber music performance.

**Instrumentation**

The instrumentation of the reed quintet, although considered “traditional,” may involve a variety of instruments. The most common instruments within a reed quintet are oboe, B-flat clarinet, alto saxophone, bass clarinet and bassoon. Many works also include a variety of auxiliary instruments. It is common for the oboist to play English horn and oboe d’Amore. The B-flat clarinetist focuses on the upper clarinets, including the A clarinet and E-flat clarinet. The saxophonist needs to be versatile in all of the instruments within the family, but the alto saxophone and soprano saxophone are used more often than the tenor saxophone or baritone saxophone. The tenor saxophone is used primarily in jazz arrangements, but is less common in other works. The bass clarinetist may also be required to perform on the basset horn, contrabass or alto clarinet. Rarely, the bassoonist may be required to play the contrabassoon.
When referring to the *Instrumentation* section, “Traditional” will be used for all pieces composed for oboe, B-flat clarinet, alto saxophone, bass clarinet and bassoon. Traditional instrumentation refers to pieces composed without any use of auxiliary instruments. For pieces that use any sort of auxiliary instruments, the auxiliary instrument will be written in the instrumentation section. All other instruments will be “traditional” except for the listed instrument.

When viewing the instrumentation within any of the indexes that include the word “plus,” the “plus” refers to any piece that includes an instrument in addition to the “traditional” instrumentation. When referring to the instrumentation section in these indexes marked with “plus,” the additional instrument or voice will be written in the instrumentation section. It is assumed that all pieces have “traditional” instrumentation, unless marked otherwise. For pieces that are a combination of two ensembles together, the listing of “traditional” is not used but is instead replaced with the title of the ensemble, Reed Quintet. This listing of Reed Quintet will be comprised of the “traditional” instrumentation.

**Accessing Scores and Parts**

Despite the fact that the publisher is listed for many of the pieces, most are only available by requesting them from the composer. The *accessing scores and parts* section includes a link to either a publishing website or information on how to access the piece. In some cases, composers don’t have personal websites, and asked to have their e-mail address included. Other composers have provided their personal website and ask to be contacted through their online form. The purpose of this project was to make parts and scores more accessible. Unfortunately, if there is nothing included in this section it means that there is no score or parts are unavailable for the listed piece.

**Recordings**

Professional recordings are listed with the ensemble name and album title. In some cases, no other recordings are available except for live recordings that are posted on a variety of
websites including: Soundcloud, YouTube, and composer websites. In cases where there were multiple recording options, all studio recordings are provided. In some cases, no recording was available at the time of publication, and therefore, there will not be any recording information provided.

**Collecting and Locating Repertoire**

All of the music that is included in the annotated bibliography was gathered directly from reed quintets and composers. I conducted interviews with the musicians and composers involved with the project in order to compile a concise repertoire list. Several composers decided to edit their scores before submitting them to me for annotations, and many new editions will be released within the next year.

At the beginning of this project, I began by contacting musicians in professional reed quintets through their websites. In many cases, reed quintets have repertoire lists posted on their website that feature a majority of the works they have performed. Since most of the music is not available through publishing companies, I contacted many of the composers directly.

I also contacted reed quintets who did not have websites through social media messenger and communication applications. Many professional groups were able to identify student ensembles and other ensembles that have heard of or worked with in the past. One of the most helpful tools in the creation of this project was the reed quintet network, which helped to identify several groups, in addition to maintaining a list of inactive groups.
CHAPTER 3
DESCRIPTION OF TABLES INCLUDED IN THE INDEX

The repertoire that is included in this project must include the following characteristics:

- The work must be an original composition and may not be a transcription or arrangement.
- The work must be written for the traditional reed quintet instrumentation, including any regularly accepted auxiliary instruments.
- The work must not include any additional musicians or parts.

All of the works that do not fulfill this requirement have been added to one of the four indexes included at the end of this work. Below is a brief description for other repertoire included.

The + symbol is included to represent all of the lists containing pieces that have the traditional reed quintet instrumentation with an additional musician, group of musicians, additional ensemble members, or some other art form is added to the performance.

I did not include light installations, video productions or pieces utilizing recordings on this list. These works are included in the annotation section, with an indication that additional elements are required (or optional) when performing the piece. These pieces are included in the index section only if there are additional performers required.
Description of Original + Table

The Original + category contains all original pieces that have more than the reed quintet members. Pieces in this category include:

- Reed Quintet with Soloist
- Reed Quintet with Voice
- Reed Quintet with Chorus
- Reed Quintet with Jazz Trio, Jazz Quintet or Jazz Octet
- Concerto Grosso for Reed Quintet
- Reed Quintet with Hand Percussion
- Reed Quintet with Narrator
- Reed Quintet with Theatrics

Description of Arrangements Table

The Arrangement Table contains a variety of transcriptions and arrangements that span over nine centuries of music. The list contains only arrangements written for the traditional reed quintet instrumentation, without any additional instruments. Pieces in this list include:

- Arrangements of Woodwind Quintets
- Arrangements of Jazz Standards
- Arrangements of other Chamber Works
- Arrangements of Religious Works
- Arrangements of Pop Songs
- Arrangements of famous classical works from 1100 to 2015
- Arrangements made by composers of their own previous works
- Arrangements of Traditional and Folk Melodies
- Arrangements of String Quartets
- Arrangements of Etudes, Studies and Collections
- Arrangements of Holiday Pieces
**Description of Arrangement + Table**

The Arrangement + Table contains the same types of transcriptions and arrangements as the list above. The only difference is that in addition to the traditional reed quintet instrumentation these works include an additional part or parts. Pieces in this list include:

- Reed Quintet with Voice
- Reed Quintet with String Quartet
- Reed Quintet with String Orchestra
- Reed Quintet with Symphony Orchestra
- Reed Quintet with Choir
- Reed Quintet with Organ
- Reed Quintet with Jazz Combo
- Music for 12 Reed Instruments

**Description of Historical Reference**

The Historical Reference Table contains original pieces that do not have a score, parts, recording or permission from the composer and/or the reed quintet to be used in the project. Most of these pieces were not included in the annotation section because I did not have access to a recording or score.
CHAPTER 4
AN ANNOTATED BIBLIOGRAPHY OF ORIGINAL REED QUINTET
REPERTOIRE

Christos Alexopoulos
A Walk in the Park [he’s mad, though...](2011)

1. Ensemble: Calefax
2. Level, Genre & Length: Intermediate, Contemporary, 3’
3. Instrumentation: Oboe d’Amore, Contrabass Clarinet
4. Copyright: 2011, Christos Alexopoulos
5. Publisher: Self-Published
7. Available Recording: Not Available
8. Commission Information: for the 2011 Calefax Composition Competition

A Walk in the Park [he’s mad, though...] was composed for the 2011 Calefax Composition Competition. It is available for free download at the competition website. As the title suggests, the piece sounds like someone who is emotionally disturbed taking a walk.

This piece uses auxiliary instruments including the oboe d’Amore and the contrabass clarinet, exploiting lower registers throughout the ensemble. The highest sounding instrument used is the B-flat clarinet, which plays mostly below the clarion register. This is one of the few reed quintet pieces that includes contrabass clarinet. The piece includes flutter tongue and glissandi, which help to create the “mad” sound throughout the piece.

Christos Alexopoulos (b. 1971) is a Greek composer known for his compositions used in theater, television and short films. He is a professor of music theory and harmony at the Orfeio Conservatorium in Athens, Greece. In addition to teaching, he has released six albums that feature his compositions. He is the founder and manager of the Greek based recording label “Puzzlemusik.” A Walk in the Park [he’s mad, though...] is Alexopoulos’ first work for reed quintet.
Kinan Azmeh

*Five Flying Dutchmen* (2012)

1. Ensemble: Calefax
2. Level, Genre & Length: Advanced, Contemporary, 6’
3. Instrumentation: Traditional
4. Copyright: 2012, Kinan Azmeh, Syria
5. Publisher: Self-Published
6. Score/Part Access Information: Available Upon Request
7. Available Recording: Not Available
8. Commission Information: for Calefax

*Five Flying Dutchmen* was inspired by Wagner’s opera *The Flying Dutchmen*. This piece was most recently programmed during the Calefax concert series entitled “The Musical Postcard.” Each piece on this program features nationalistic qualities or represents the constantly traveling lifestyle of most musical composers.

Though the piece doesn’t resemble the original opera, it is a feat for all five of the musicians to play because of constantly running sixteenth notes with accents located on any part of the beat. The beginning of the piece is marked sempre legato and is carried throughout the piece. The alto saxophone part features a solo in the middle section that is composed entirely in the upper altissimo register.

Kinan Azmeh (b. 1976) is one of Syria’s upcoming composers and clarinet performers. He has studied music in the U.S. at Juilliard and travelled around the world to perform and premiere his works. He is known for his unique sound and ability to play a wide variety of music including elements of classical, jazz and improvisation.\(^\text{11}\)

Rodrigo Baggio  
*Skyways* (2012)

1. Ensemble: Calefax  
2. Level, Genre & Length: Intermediate, World, 4’  
3. Instrumentation: Traditional  
4. Copyright: 2012, Rodrigo Baggio  
5. Publisher: Self-Published  
7. Available Recording: Not Available  
8. Commission Information: for Calefax

*Skyways* was written for the 2012 Calefax Composition Competition. Rodrigo Baggio (b. 1976) uses classical composition and his knowledge of Brazilian music to create this transcultural piece. The work is organized around a single ostinato pattern. The composer was inspired to blend elements of various ostinatos together after he studied patterns found in American and Brazilian music. The composer’s favorite American ostinato patterns are found in the works of Herbie Hancock and “The Head Hunters.” Baggio wanted to combine funk ostinato patterns with styles of Brazilian *baião* typically produced by musicians like Hermeto Paschoal.

*Skyways* is based entirely on a single ostinato theme. Each musician plays some form of the ostinato theme throughout this short work. Once the ostinato is explored and fully introduced there is a lengthy written-out saxophone solo that sounds improvised. The solo is created through motivic development that hints back to the ostinato pattern. After the solo, the ostinato is repeated a few more times before the piece ends.

Rodrigo Baggio is a Brazilian guitarist and composer whose works typically blend contemporary classical music, improvisation and traditional Brazilian music. He composes primarily for guitar with wind accompaniment, small jazz combos, piano, and organ. He is known for bringing Brazilian elements to all of his compositions.
Hans Bakker

The Valley Spirit Never Dies (2013)

1. Ensemble: Calefax Composition Competition 2013
2. Level, Genre & Length: Intermediate, Contemporary, 6’
3. Instrumentation: Traditional
4. Copyright: 2013, Hans Bakker
5. Publisher: Self-Published
6. Score/Part Access Information: Available at the Calefax Composition Competition website http://calefax.nl/repertoire/ccc/
7. Available Recording: Not Available
8. Commission Information: for the 2013 Calefax Composition Competition

The Valley Spirit Never Dies is a translation from Tao Te Ching’s famous verses, 6. It is a traditional Chinese text often referred to as a laozi.

The valley spirit never dies;
It is the woman, primal mother.
Her gateway is the root of heaven and Earth.
   It is like a veil barely seen.
   Use it; it will never fail.¹²

This verse presents the concept of the Tao as a female universal principle. This collection of verses serves as the basis for the general understanding of Taoism. Hans Bakker (b. 1945) originally composed the piece to be entered in the 2013 Calefax Composition Competition.

The Valley Spirit Never Dies opens with a unison melody featuring patterns in one, two, three, and four. Throughout the piece there are typically two contrasting meters taking place at once. The piece is divided into two large sections marked andante and allegro vivace.

Bakker started his career as a piano instructor and choral conductor in the Netherlands. He also played the organ and was highly active in improvisational music. In addition to his

musical studies, he is also a scholar of Sanskrit. Since the 1990s, Bakker has consistently added new music to the choral and chamber music repertoire.¹³

**Elliot Bark**

*Autumn in New York* (2011)

1. Ensemble: Akropolis
2. Level, Genre & Length: Intermediate, Contemporary, 3’
3. Instrumentation: Traditional
4. Copyright: 2011, Elliot Bark
5. Publisher: Self-Published
6. Score/Part Access Information: Currently Unavailable
8. Commission Information: for Akropolis and their Unraveled Project

*Autumn in New York* was written in 2012 for the fifth Calefax Composition Competition. This was the winning piece, selected by Akropolis and a panel of reed quintets. The piece was later performed at a Pan Festival in the Netherlands. This festival showcased reed quintet music and its growth on an international level. *Autumn in New York* was included on their second studio album and was initially part of their “unraveled” commissioning project.¹⁴ Akropolis performed the piece as a part of their fifth YouTube web premiere. The group attributes their decision to include it on the recording to the serene and calm nature of the piece.

*Autumn in New York* features a soaring oboe melody over thickly scored chords that are constantly waxing and waning underneath the melody.

Elliot Bark (b. 1980) has had his works performed by prestigious ensembles all over the world. His pieces have won awards dating back to 2002. Bark is not only known for his compositions, but often travels the world to conduct large chamber ensembles. He is also an


active performer and educator, including a position as pianist in the Republic of Korea Navy Symphonic Band, and the assistant director of the Indiana University New Music Ensemble.\(^{15}\)

**Carola Bauckholt**  
*Zugvögel* (2013)

1. Ensemble: Calefax  
2. Level, Genre & Length: Advanced, Contemporary, 13’  
3. Instrumentation: Traditional  
4. Copyright: 2013, Carola Bauckholt  
5. Publisher: Not Published  
6. Score/Part Access Information: Not Available  
7. Available Recording: https://www.youtube.com/watch?v=KEAHxLNyVxw  
8. Commission Information: by WDR, West German Broadcasting Cologne for Calefax

*Zugvögel* is the German term for “migrating birds,” which accurately describes this work. The entire piece is based around birdcalls, specifically, a migrating flock of Canadian Geese. West German Public Broadcasting (WDR) in Cologne commissioned and recorded Calefax for the premiere. Calefax has performed the piece multiple times since its premiere and were pleased to record it for Bauckholt. Carola Bauckholt (b. 1959) dedicated the work to the Austrian Music Export project called Witten Days for New Chamber Music.\(^{16}\)

Throughout the piece, there is always at least one low instrument playing long tones, while everyone else produces various duck and birdcalls as notated in the parts by using reeds, reeds with mouthpieces, reeds and bocals, mouthpieces with portions of the instrument attached, and with the entire instrument. It should sound like the audience is flying along in migration with a flock of geese.

Carola Bauckholt is a well-known German composer and music educator who has won dozens of international competitions. She received her first award in 1987 and has won awards

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\(^{16}\) Raaf Hekkema, interview by author, Skype, January 2016.
almost every year leading up to 2015. Bauckholt was recently appointed as a full time professor of composition at the Anton Bruckner Private University in Linz, Austria.

Gerard Beljon

1. Ensemble: Calefax
2. Level, Genre & Length: Advanced, Contemporary, 12’
3. Instrumentation: Traditional
4. Copyright: 2004, Donemus Amsterdam
5. Publisher: Donemus, Amsterdam
7. Available Recording: Not Available
8. Commission Information: Fonds voor de Scheppende Toonkunst

Gerard Beljon, (b. 1952) wrote Recycle! in the autumn of 2002. He completed the piece at the same time that Calefax was recording their album “600 Years of Music.” During this period, Calefax began to primarily program arrangements, so this piece was not in their performance rotation for several concert series. Calefax performed the piece in March of 2011, on a tour in February of 2012, and at a Recycling Festival in Holland in June of 2012. The only recording that is currently available is a live recording from the Recycling Festival in Holland.

Recycle was written with an “obsessive reusing of note-material in a constantly changing musical atmosphere. As the musical light changes there is still the same object illuminated.”

The piece is through-composed and slowly transforms through several different sections while always highlighting one idea. The theme starts as a strong and declarative motive, and like items that are recycled, it is broken down and changed over time. The “recycle” motive starts with sforzandos, rapid articulation, and staccatos. Throughout the course of the piece, it is transformed in many ways, ending with one last flourish of sound followed by a short return of a long tone section, and the last return of the motive.

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Gerard Beljon is a Dutch composer who primarily writes music for professional ensembles from the Netherlands, like Calefax. He grew up playing the lute and guitar and studied music at the Conservatory of Utrecht and The Hague. Beljon’s current compositional style combines techniques and styles heard in popular music with nontraditional 20th-century notated music.

**Diane Berry**  
*From the Salish Sea* (2012)

1. Ensemble: Calefax  
2. Level, Genre & Length: Intermediate, Contemporary, 5’  
3. Instrumentation: Traditional  
4. Copyright: 2012, Diane Berry  
5. Publisher: Self-Published  
6. Score/Part Access Information: Available for download at the Calefax Composition Competition website http://calefax.nl/repertoire/ccc/  
7. Available Recording: Not Available  
8. Commission Information: for the 2012 Calefax Composition Competition

The Salish Sea is a body of water off the south coast of British Columbia, Canada and the Northwest coast of the United States. The sea was named after the Salish people who have lived along the coastline for thousands of years. This area is primarily known for its natural diversity and hosts a variety of wildlife including: sea and land birds, otters, seals, whales, eagles and salmon.

The main theme of *From the Salish Sea* is a six bar melody created from a traditional coastal Salish song. The composer wanted to capture the various states of the waterway that are created by nature and humans. The first section of the piece captures the serenity and natural beauty of the area. The middle section depicts rough waters and rip currents in conjunction with the chaos these natural elements create in the animal communities on shore and just under the surface of the water. The final section pays homage to the effect that humans and their boats have on the sea.
Diane Berry (b. 1959) is originally from Ontario, Canada and has lived all over the
country including Toronto, Halifax, Nova Scotia, Vancouver, British Columbia and Victoria.
Berry also lived in Fiji for several years to compose. Berry’s time living in British Columbia and
knowledge of the Salish Sea was an inspiration for this work.

David Biedenbender

*Refraction* (2015)

1. Ensemble: Akropolis
2. Level, Genre & Length: Akropolis, Contemporary, 12’
3. Instrumentation: Traditional
4. Copyright: 2015, David Biedenbender
5. Publisher: Self-Published
8. Commission Information: for Akropolis

*Refraction* was composed as a part of Akropolis’ project for their third studio album,
“The Space Between Us.” This album will not be released until the end of 2016. Biedenbender
doesn’t plan to make the score or parts available to the public until the release of this
album. *Refraction* is broken into three different movements. Each movement focuses on
different musical sources that have all been bent and distorted by time, space, and his
imagination.\(^\text{18}\)

The composer based the first movement on a YouTube video titled “Death Metal
Chicken.” This video features wild barnyard screaming chickens layered over instrumental
heavy metal music. The second movement has been dedicated to the compositional style of
Guillaume de Machaut with a contemporary twist inspired by Arvo Pärt. The third movement is
currently being edited but is described as a strange mash-up of dubstep, funk and musical
pointillism. The composer said he was inspired by a situation that was spiraling out of control,

\(^{18}\) David Biedenbender, “Refraction.” David Biedenbender musician website, accessed November 2015,
http://www.davidbiedenbender.com/refraction/.
which he referred to as a *goat rodeo*. He described it as an incredibly difficult situation that a
group of people had to conquer because of differing opinions on agenda, vision and perception.\textsuperscript{19}

Biedenbender (b. 1984) has been a close friend to the members of Akropolis for several
years. *Refraction* is his first work composed for the ensemble and for reed quintet. He is known
for his compositional skills, numerous collaborations with chamber music ensembles, conducting
and teaching. The score and parts for *Refraction* will be available on his personal website at the
dead of 2016.

**Mark David Boden**

*Becoming Cyclonic* (2013)

1. Ensemble: Nexus
2. Level, Genre & Length: Advanced, Contemporary, 8’
3. Instrumentation: Clarinet in A, Soprano Saxophone
4. Copyright: 2013, Cadenza Music
5. Publisher: Cadenza Music
6. Score/Part Access Information: Available Upon Request from Publisher
7. Available Recording: Not Available
8. Commission Information: for the Calefax Composition Competition and Nexus

*Becoming Cyclonic* was entered into the 2013 Calefax Composition Competition. The
piece received an honorable mention and was premiered by Nexus during a concert series that
same year. Nexus later performed the work on a concert series at the end of 2015.\textsuperscript{20}

*Becoming Cyclonic* uses tremolo and long tone figures to create a serene setting, which
quickly progresses at a soft dynamic requiring the players to articulate fast patterns softly. He
also includes fast ascending runs into the altissimo register, and flutter tonguing. The bass
clarinet and soprano saxophone parts contain multiphonics. Descriptive words have been used
throughout the piece to help the performer capture the correct sentiment, for example:

\textsuperscript{19} David Biedenbender. “Refraction.” David Biedenbender musician website, accessed November 2015,
http://www.davidbiedenbender.com/refraction/.

\textsuperscript{20} Mark Daniel Boden, “Biography,” Mark David Boden Composer Website, accessed January 2016,
murmuring, distant, mechanically, fluttering, coarse, wild and unrelenting. In a piece devoid of melody, the composer uses extended techniques, dynamics and rhythm to create rich textures and colors.

Mark David Boden (b. 1986) is a 2008 graduate of the Royal Welsh College of Music and Drama. He received his bachelors degree in composition and contemporary music studies. He is currently a lecturer of music composition at his alma mater and has received the Sir William Walton Trust Junior Fellowship award in composition. He has been winning composition awards yearly since 2006, and continues to enter his works into competitions. Some of his biggest musical inspirations include Messiaen and Takemitsu. Elements from both these composers are evident in *Becoming Cyclonic*.

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**Douglas Braga**

*Canções Atípicas* (2011)

I. “Fast”
II. “Slow”
III. “Vivace”

1. Ensemble: Reed 5
2. Level, Genre & Length: Advanced, Contemporary, 8’
3. Instrumentation: Traditional
4. Copyright: 2011, Douglas Braga
5. Publisher: Self-Published
6. Score/Part Access Information: Available Upon Request
7. Available Recording: https://www.youtube.com/watch?v=CpUtii8WwHBg
8. Commission Information: for Reed 5

*Canções Atípicas*, or *Atypical Songs* was composed for Reed 5 and premiered in LeFrak Recital Hall at Queens College in November 2011. The work consists of three movements that are all approximately the same length. At this time a recording is only available for the first movement. This is the only original composition that has been written for Reed 5 and is Douglas Braga’s first composition for reed quintet.

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Braga is a Brazilian composer and saxophone player whose works feature a mixture of South American and traditional classical European composition styles. *Canções Atípicas* features rhythmic sequences that are composed using *sesquialtera*, similar to a hemiola. All three movements can be played together, but are also effective when performed independently.

Braga is currently living in São Paulo, Brazil where he composes wind and chamber music. He plays saxophone and is a regular member of the São Paulo State Symphonic Band. He is also the director of the National Festival for Classical Saxophone in São Paulo, and a founder of the Brazilian Modern Music Ensemble.22

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**Gregory C. Brown**

@horse_ebooks

*14 tweets for reed quintet* (2013)

I. “Everything Happens So Much”
II. “Is the dance floor calling? No”
III. “Don’t Let Budget Or Talents Keep You From A Pretty Autumn Porch”
IV. “What accessories you’ll need to keep your airplane”
V. “Why not explore the possibilities? You are just a few minutes”
VI. “Naturally Welcome to the number”
VII. “Unfortunately as you probably already know, people”
VIII. “I AM THE KING OF CASH AND I AM UTTERLY FREE”
IX. “Ask your dumbass friends if they know of a reputable artist”
X. “Their negativity only served to push me deeper into the realms of soap making.”
XI. “we shall and we will and we will and we shall and we do and we care and we live and we love and we care and we shall and we”
XII. “The development of your fascinating qualities. Traits that men admire in each other. The capabilities of a real lover. What men and women”
XIII. “(using fingers to indicate triangular shape) SMELL SMELL SMELL GOOD NEW NEW NEW slice drink MATCH SPARKLER (thrown in air) STARS STARS STARS”
XIV. “Everything happens so much”

1. Ensemble: Atlantic Reed Consort
2. Level, Genre & Length: Advanced, Contemporary, 25’
3. Instrumentation: Traditional with E-flat clarinet, English Horn, Soprano Saxophone, Bass Clarinet Player Must also Play B-flat Soprano Clarinet, Contrabassoon

This piece is named after a twitter account that was made popular for its witty, bizarre and poetic tweets. In the spirit of Twitter, the piece is divided into fourteen short movements that are no longer than 140 seconds each. The movements may be performed separately, or the piece may be performed in its entirety. The composer specifies that the movements can be performed in any order, but the first movement should always be performed first.

If playing the entire piece, there are auxiliary instruments for most parts. If one instrument is not available, it is possible to exclude movements utilizing that instrument. Extended techniques are used throughout the work and include glissandi, note smears, timbral trills, timbral fingerings, flutter tongue, multiphonics, slap tongue, and rhythmic improvisation.

Gregory C. Brown (b.1990) is currently a songwriter living in New York City. He has a large sample of his works available for free on sound cloud. Brown has played guitar in a wide variety of settings including rock, heavy metal, blues, and classical. He recently started his own publishing company and has made his works and publications available through J.W. Pepper.

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23 @Horse_ebooks, “@Horse_ebooks,” twitter account, accessed December 2015, https://twitter.com/Horse_ebooks.
Michael J. Burns  
*Riffs* (2008)

1. Ensemble: Eastwind Reed Quintet  
2. Level, Genre & Length: Intermediate, Jazz, 6’  
3. Instrumentation: Traditional  
4. Copyright: 2011, Michael J. Burns  
5. Publisher: TrevCo Music Publishing  
7. Available Recording: Not Available  
8. Commission Information: for Eastwind Reed Quintet

*Riffs* was written by Michael Burns as a special piece to be performed during an Eastwind Reed Quintet tour in Japan. This work was featured at the Shanghai International Arts Festival. The festival called for pieces that are light-hearted and pop-inspired. The piece is loosely based on jazz tunes that Burns wrote when he played in a jazz combo. He named multiple works from this time period *Riffs*.²⁶

*Riffs* is a short two-movement work that is divided into a waltz and shuffle section. The waltz is a slow-groove waltz, which emphasizes the duple hemiola found in most jazz waltzes. However, this duple hemiola is laid over a 9/8 time signature. The shuffle is a typical jazz shuffle written in 12/8, which is very fast and has elements of be-bop. Burns wrote out solos for the performers, in case they lacked the improvisational abilities to create their own. The composer states in the score that this is a good piece for non-traditional jazz instruments like bassoon and oboe to learn the art of improvising.

Michael Burns (b. 1969) is one of the bassoon professors at UNCG and is an active member of the Eastwind Reed Quintet. He composed several other original reed quintet compositions for Eastwind Reed Quintet all of which are self-published and included in this repertoire collection. In addition to the ensemble’s tour of Japan, they have also performed this piece at the International Double Reed Society conference in Tempe, Arizona.

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**Allison Cameron**

`Listful (2005)`

1. Ensemble: Calefax
2. Level, Genre & Length: Intermediate, Contemporary, 8’
3. Instrumentation: Traditional
4. Copyright: 2005, Allison Cameron
5. Publisher: Available Soon
6. Score/Part Access Information: Available Soon
7. Available Recording: Not Available
8. Commission Information: for Calefax

Allison Cameron (b. 1968) is a well-known Canadian composer who spent several years in the Netherlands. During her time living in the Netherlands, she met Calefax and wrote *Listful*. *Listful* was a made-up word that Cameron invented that refers to something that is about to tip over or can easily be knocked over. The main theme, shape and structure of the piece are based off of medieval composer Matteo da Perugia’s *Le Greygmour Bien*. The entire one-movement piece is extremely soft and composed of plain melodies. The score is currently being edited by the composer and will be available on her website soon.  

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**Rob Deemer**

`Gallimaufry (2014)`

1. Ensemble: Akropolis
2. Level, Genre & Length: Advanced, Contemporary, TBD
3. Instrumentation: Traditional
4. Copyright: 2014, Rob Deemer
5. Publisher: Will be Available in 2016
8. Commission Information: for Akropolis

Rob Deemer (b. 1970) composed *Gallimaufry* for Akropolis’ third studio album “The Space Between Us,” which is going to be released in 2016. The piece will be kept in exclusivity until the release of the album and publishing information is made available.  

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27 Raaf Hekkema, interview by author, Skype, January 2016.
Akropolis website for updated information. The pieces included in this project will explore musical and social space as it relates to musicians, composers and their audience.

**Bart Delissen**  
*Prelude & Allegro* (2013)

1. Ensemble: Calefax, premiered by Mezcolanza Reed Quintet
2. Level, Genre & Length: Intermediate, Contemporary, 4’
3. Instrumentation: Traditional
4. Copyright: 2013, Bart Delissen
5. Publisher: Self-Published
8. Commission Information: for the 2013 Calefax Composition Competition

*Prelude and Allegro* is inspired by the spirit and passion of Modest Mussorgsky. Elements of the ominous tone and beauty of his works are heard throughout the piece. The work was originally written for the 2013 Calefax Composition Competition and later premiered by Mezcolanza Reed Quintet.

This piece presents a variety of musical characters and styles, and can easily be a featured piece on a young group’s program, or a fun piece that can be quickly put together for a professional group.

Bart Delissen (b. 1987) is a Dutch composer and musician that started studying music at a young age. Delissen is primarily known for his music and sound compositions for games, films and staged music. *Prelude and Allegro* is his only composition for reed quintet.
Erik DeLuca
3 Songs, 3 Interludes
“Interlude I”
“Song I Bee”
“Colorado Interlude II”
“Nolia”
“Interlude III”
“Want”

1. Ensemble: Splinter
2. Level, Genre & Length: Intermediate, Contemporary, 14’
3. Instrumentation: Traditional, Plus Voice
4. Copyright: 2014, Erik DeLuca
5. Publisher: Self-Published
6. Score/Part Access Information: Available Upon Request
8. Commission Information: for Splinter

Erik DeLuca’s 3 Songs, 3 Interludes was written while the composer walked the trails of the Isle Royale National Park for a month. According to DeLuca (b. 1985), “the content matter of the piece places an emphasis on the fragility and sensitivity of the natural environment.” This piece features a beautiful use of color and nature-based sounds, creating an auditory soundscape of the National Park. DeLuca’s piece was included on Splinter’s album “Got Stung.”

The interludes include recorded sounds that are looped with a drone. During the first interlude the musicians must tape the loop exactly so that it can be used in the next section. “Bee,” “Nolia,” and “Want” all require musicians to chant and eventually play their instrument along with the recording. There are clear “check-in” points for musicians to regroup and check intonation with the recording. The volume of the instruments should be lower than the volume of the voices. The dynamics for each movement is relative to the volume or intensity of the voice. The chanting has written pitches for each part with the exception of several improvised sections.

Erik DeLuca is currently finishing his Ph.D. at the University of Virginia and has already collaborated and composed works for some of the most respected chamber ensembles in the world. Many of his works focus on environmental music with the mediation of technology as it relates to sound in culture, listening methods in science, and artistic approaches to
fieldwork. He has been invited to be an Artist-in-Residence in many national parks throughout North America.

**Everim Demirel**  
*Kwintolen/Besleme* (2009)

1. Ensemble: Calefax  
2. Level, Genre & Length: Professional, Contemporary, 5’  
3. Instrumentation: Traditional  
4. Copyright: 2009, Everim Demirel  
5. Publisher: Self-Published  
6. Score/Part Access Information: Available Upon Request  
7. Available Recording: Not Available  
8. Commission Information: for Calefax

The piece *Kwintolen* was composed for Calefax in 2009 and premiered that same year. Everim Demeril (b. 1977) is a well-known Turkish composer and jazz pianist who spent a large amount of time studying music in the Netherlands. While studying music in Rotterdam, he was able to collaborate and compose this piece with Calefax. *Kwintolen*, was the original title given by the composer upon its creation. Calefax refers to the piece as *Besleme* on their repertoire list. The full title *Besleme* means to “supply” and “nurture” in Turkish. This title suggests that the musicians must work together to understand the complex rhythmic and metric modulations throughout the piece. “Bes” from the title translates to five in Turkish and represents the five different tempos used throughout the piece. Each of these tempos is related to one another by rhythmic modulations of the quintuplet.

The score provides clear instructions about the ratio of each tempo as the piece progresses. The concept is easy to understand, but performing these metric modulations present complex challenges. Musicians must apply the ratio included below to ensure the same proportion of metric modulation:

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Throughout this piece there are long tones, use of the extreme altissimo register, complex rapid note passages, and extended techniques (including flutter and slap tonguing on the bass clarinet). After the final metric modulation the piece seems to cycle through ideas from each section in reverse order. *Besleme* ends with a figure reminiscent of the opening, but at an extremely loud dynamic, with the clarinet player holding out a fermata on the highest C.

Dan DiMaggio  
*Diego in Arona* (2013)

1. Ensemble: Calefax  
2. Level, Genre & Length: Advanced, Contemporary, ranges from 2’- 4’  
3. Instrumentation: Traditional  
4. Copyright: 2013, Dan Di Maggio  
5. Publisher: Self-Published  
7. Available Recording: Not Available  
8. Commission Information: for Calefax

*Diego in Arona* was composed in 2013 and was a finalist in the Calefax Composition Competition. There was no particular theme for the 2013 Calefax Composition Competition, but all submitted compositions had to be less than six minutes long. The title *Diego in Arona* refers to day trips the composer would take with his son to the small tourist town of Arona, Italy. He has fond memories of visiting Lake Maggiore and exploring the town while pushing his son around in his buggy. Maggio is from a town less than an hour away called Novara, Italy. Each section of this piece is supposed to represent a different fond memory of these day trips.  

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30 Dan DiMaggio, interview by author, Facebook messenger, Tallahassee, Florida and Novara, Italy, October 2015.
The piece is composed similarly to Riley’s *in C* with individual cells. The composition consists of eight different sections that can be performed in any order. All performers look at the same score while performing so that they can hear where each performer is within the cell. Prior to the performance, the musicians must discuss and determine the style of articulation and the range of dynamics that will be used throughout the entire piece. The beginning of each cell must start together but beyond the start of each new cell no perfect synchrony is required. Since each player is traveling at a different tempo, the first person to end a section will wait for the entire group to finish before continuing onto the next cell. There will be a one-two second break for a group breath before starting a new cell. The eight various cells will be repeated anywhere from two-four times. With each repetition the character and tempo should change slightly. Despite the variation in tempo from player to player, the challenging rhythms must be executed with precision. This piece should never be performed the same way twice and should be modified before each performance.

Dan Di Maggio (b. 1969) is an active composer and organist in Italy. He likes to explore and seek out chamber groups with uncommon instrumentation and unique instruments. He has become highly active in the Italian Underground and is very involved with music contamination\(^{31}\). In the last ten years he has primarily written soundtracks, incidental music for theater, acousmatic and electroacoustic music.

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**Ton ter Doest**

*Circusmuziek* (1990)

I.

II.

II.

IV.

V.

VI.

VII.

1. Ensemble: Calefax
2. Level, Genre & Length: Advanced, Contemporary, 13’
3. Instrumentation: Traditional
4. Copyright: 2000, Ton Ter Doest

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\(^{31}\) Music “contamination” is when pieces are composed using one traditional style and another contrasting style is seamlessly infused into the work.
Circusmuziek is one of the most widely performed and recognized original reed quintet pieces. Circusmuziek was composed for Calefax in 1990 when the group was settling into the original reed quintet formation and at that time was still playing with two saxophones. Calefax has performed it many times and continue to perform the work. It is one of the first original works for reed quintet, which helped spread knowledge about the reed quintet. It can be found listed on almost every professional reed quintet’s repertoire list. In addition, it has several professional recordings by respected ensembles and countless YouTube and Soundcloud recordings. Akropolis Reed Quintet received a gold rating in the 2014 Fischoff Music Competition performing Circusmuziek as a part of their repertoire.

Circusmuziek is divided into seven short circus-themed movements. Each movement uses imagery and themes to create a vivid depiction of a visit to the circus. Each movement remains unmarked and without a title. Oddly, Doest did not title any of his works for reed quintet. Calefax named this piece the first time that they had to perform it with a printed program. While performing the work with multiple different reed quintets, we created the following imagery to help us perform and learn the piece.

The first movement sounds like the arrival of the circus. It has high energy and there is an audible drive and engine throughout the bass parts to represent the traveling circus. The entire circus passes by with all of its tents, animals, workers, games and giant elephants in less than one minute! The second movement is a tribute to the careful balancing act of the tightrope walker. The light-footed tightrope walker is imagined throughout the entire movement with an oboe solo. The third movement sounds like a lion tamer working with a lion. The sound of impending doom is created by a constantly driving chaotic groove in the low parts alternated or paired with a short rhythmic series or set played by the upper trio. The movement transitions into two parts fighting back and forth. The combination of these two parts creates the image of the lion tamer working with his lion. The fourth movement is lighter hearted and sounds like a juggling act with a few extra surprises thrown in by the jugglers for extra fun. The fifth
movement gives the essence of the contortionist. This movement is based off of a Middle Eastern inspired modal theme. The melody creates the feeling of waxing and waning required by the contortionist. The sixth movement is a clear dedication to the ringmaster and all his wacky circus qualities. The part of the ringmaster is designated to the saxophone that shouts a typical ringmaster melody. The seventh movement rages forward to the end of an epic original piece.

Ton ter Doest (b. 1964) has written four pieces for reed quintet. Circusmuziek is the most popular amongst reed quintets and audiences. It is challenging to locate information about Ton ter Doest because he has stopped focusing his career on music composition. He is currently working in a call center in North Holland and does not intend to compose any more music.

March (1994)

1. Ensemble: Calefax
2. Level, Genre & Length: Intermediate, Contemporary, 4’
3. Instrumentation: Traditional
5. Publisher: Calefax Edition
6. Score/Part Access Information: Available at the Calefax Website
8. Commission Information: for Calefax

Ton ter Doest (b. 1964) composed March for Calefax in 1994. Calefax admired his ability to write unique compositions for the reed quintet and requested another piece four years after Circusmuziek. March was later recorded on Calefax’s album “600 Years of Calefax: 1985-2000.” They recorded this album to commemorate their 15th year as an ensemble together. Prior to 2015, the only ensemble that had access to this piece was Calefax. For the first time since the piece was composed, the parts and score are available for purchase on the Calefax website.

The title March was given to the piece by Calefax, because like Doest’s other works this piece did not have a title. From the very beginning of this piece it is clear that it does not sound like a traditional march associated with the common military or concert band. Around the late
19th century many circuses started to incorporate live music into their performances. These marches were lighter hearted in style and helped provide entertainment and set the stage for circus performers. This March tends to replicate the fun and light-hearted feeling of a circus march while including unique twists with meter changes, ornamentation and a variety of different tonal colors. If one were trying to actually march to the beat of this piece the beginning tempo would be fairly slow and by the end would be close to running.

Ton ter Doest has written four pieces for reed quintet. Circusmuziek is the most popular amongst reed quintets and audiences. Now that the parts and score for March are available to purchase this piece will have a surge in popularity. Ton ter Doest has written four works for reed quintet. He is currently working in a call center in North Holland and does not intend to compose any more music.

**Ezra Donner**

*Street Beat (2012)*

1. Ensemble: Akropolis
2. Level, Genre & Length: Advanced, Contemporary, 6’
3. Instrumentation: Traditional
4. Copyright: 2012, Ezra Donner
5. Publisher: Akropolis Collection
6. Score/Part Access Information: Available at the Akropolis Website
7. Available Recording: Not Available
8. Commission Information: for the Akropolis 2013 Project Sonata Commissioning Project

Street Beat was composed in 2012 and was submitted to Akropolis as a part of their 2013 Project Sonata Commissioning Project. They officially premiered the piece in 2014 at Heidelberg University in Tiffin, Ohio. The quote that Akropolis used to describe this commissioning project on their website is “musical inventions with historic pedigree.” The main goal of Project Sonata was to help create more reed quintet music that is composed using the musical structure of the sonata. Other composers that participated in this project include Joel Puckett, David Biedenbender, Elliot Bark, Vladmir Tosis, Jean-Christophe Rosaz, Eric Lacy and Christaan de Jong.
Though this piece was a part of the Project Commissioning Project the sonata form is difficult to find throughout the piece. The piece is composed of erratic sixteenth-note patterns and full group rests. The effect of this is the sound of someone walking down a street. There are double bars every 3-5 measures, which represent the “streetbeat” slightly changing. As the piece progresses the sixteenth notes become more active and the double bars become more spaced out. This piece is very difficult to execute as the sixteenth-note patterns are constantly changing.

Ezra Donner (b. 1986) is currently living in Michigan and finishing his doctoral studies in composition at Indiana University. He has composed works for chamber ensemble, string ensemble, and a chamber opera in one act.

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**Paul Dooley**

*Warp and Weft* (2013)

1. Ensemble: Akropolis
2. Level, Genre & Length: Advanced, Contemporary, 4’
3. Instrumentation: Traditional
4. Copyright: 2013, Paul Dooley
5. Publisher: Paul Dooley Music
6. Score/Part Access Information: Available at the Composer’s Website
8. Commission Information: for Akropolis

*Warp and Weft* was composed for the Akropolis Unraveled project and was premiered by the ensemble during their sixth web premiere. The piece was also included on their album, “Unraveled.” The project inspired Dooley to compose a piece that centered around a popular cloth weaving technique called warp and weft. In the web premiere, Dooley briefly explains this weaving process. The “warp” is a set of lengthwise yarns held in tension on a loom. The “weft” is a piece of yarn inserted over and under warp threads. Dooley represents both of these weaving elements musically as two contrasting motives. One theme contains a short, pulsing and rhythmic melody and the other a smooth and legato melody. Throughout the piece the two

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themes weave themselves together until they are completely interwoven and contain characteristics of each other.\textsuperscript{33}

The piece is clearly marked with precise style and articulation markings. Players must read every marking and conceptualize the unraveling process. In the opening section, there are many rapid articulations that must be matched in the lower parts. This is one of the main characteristics of the articulated theme that is the described by Akropolis as the driving force of the piece.

Paul Dooley (b. 1983) is originally from Santa Rosa, California. He met Akropolis while he was completing his Doctorate at the University of Michigan in Ann Arbor. Dooley was one of eight young contemporary composers to participate in this reed quintet repertoire-commissioning project. The piece has been performed by Akropolis numerous times.

\textbf{Corey Dundee}

Special Ops (2012)

I. “Recon”

II. “F.U.B.A.R.”

III. “Loss”

1. Ensemble: Calefax Competition 2013
2. Level, Genre & Length: Advanced, Contemporary, 18’
3. Instrumentation: Traditional
4. Copyright: 2012, Corey Dundee
5. Publisher: Self-Published
6. Score/Part Access Information: Available from Composer
7. Available Recording: https://soundcloud.com/coreydundee/sets/special-ops-for-reed-quintet
8. Commission Information: for the 2013 Calefax Composition Competition

The second movement, “F.U.B.A.R.” was composed before the other movements and received first place at the 2013 Calefax Composition. The first and third movements were later completed after the competition. The second movement, “F.U.B.A.R.,” is named after a

colloquial acronym where everything seems to spiral out of control (f***ed up beyond all recognition). The piece as a complete work depicts various situations that members of a Marine Task Force will find themselves in while deployed. The first movement is the abbreviation for the military term “reconnaissance.” This movement represents the Task Force’s discreet and concealed movements. The second movement represents a battle scene. Towards the end of the movement, the soldiers start to celebrate because they think they have won, but the clarinet player must leave the stage signifying the loss of the soldier. The final movement is a tribute to this lost soldier.

The piece poses many performance issues for the musicians because of the extreme use of extended techniques. There are multiphonics and glissandi set to start and end on specific pitches in each part. There is flutter tonguing, growling and use of harmonics throughout the second movement. Towards the end of the second movement when the clarinet player is worried about survival, the part moves into a distressed altissimo scream using pitch bends and ending on a super C. After the long high C, the clarinet player walks off stage. Later in the third movement the clarinet player has several off stage parts. The final movement is the remaining ensemble members mourning the loss of their friend and ends solemnly.

Corey Dundee (b. 1991) won the 2013 Calefax Composition Competition when he was a senior saxophone performance major at Jacobs School of Music at Indiana University. He won 2,000 Euros and the second movement of the piece was performed by seven different reed quintets throughout 2014. The performing ensembles were Akropolis, Splinter, Nexus, Barcelona Reed Quintet, Eastwind Reed Quintet, Mezcolanza Reed Quintet and the Atlantic Reed Consort. Dundee is currently finishing his masters degree at USC Thorton School of Music in Los Angeles, California.
Ensemble: Calefax Composition Competition 2013
Level, Genre & Length: Intermediate, Contemporary, 2’
Instrumentation: Soprano Saxophone
Copyright: 2013, Alp Durmaz
Publisher: Self-Published
Score/Part Access Information: Available at the Calefax Composition Competition website http://calefax.nl/repertoire/ccc/
Available Recording: Not Available
Commission Information: for Calefax

Clowns was composed for the 2014 Calefax Composition Competition and is available for free download on the website. As the title suggests, clowns are the main theme of this short piece. The general demeanor and personality of the clowns is not the traditional clown but is geared towards the type of clown that some people find frightening.

Clowns is a short piece that progresses forward using a variety of interesting compositional techniques. Throughout the piece the emphasis of the beat transitions back and forth between being placed on one and three versus two and four. The dynamics also switch between loud and soft as the pulse changes. Throughout the piece the lower two parts play the bass line, which is written using an interesting counterpoint progression creating a forward propulsion for the piece.

Alp Durmaz (b. 1974) is a well-known Turkish composer that has had his orchestra and chamber works performed all over Europe. Durmaz is a part of the “Living Composer’s Project.” The bulk of his works are chamber, piano, stage, and orchestral works.  

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Lowell Dykstra  
*Alusion* (2013)

1. Ensemble: Calefax  
2. Level, Genre & Length: Intermediate, Contemporary, 8’  
3. Instrumentation: Traditional  
4. Copyright: 2013, Lowell Dykstra  
5. Publisher: Self-Published  
6. Score/Part Access Information: Available Upon Request  
7. Available Recording: No Recording Available  
8. Commission Information: for Calefax

Dykstra composed *Alusion* after he was inspired on a trip to Andalusia, Spain. Dykstra is fascinated with flamenco music and his visit to this region inspired him to write this flamenco-influenced piece. He wanted to compose something that evoked the allusion of flamenco music without composing something that was strictly flamenco.

*Alusion* opens with a simple unison chord progression divided between three players. The composer refers to this opening section as an *au bade*. It starts in unison and then various instruments feature color tones that create a shawm-like sound quality. The middle section of the piece is more melodious, increases in speed and is more dance-like, all of which pays homage to the flamenco guitar style. The last section functions as a coda and combines the elements of the first two sections. The complex meter changes are clearly written and the second section has a clear relationship between the sixteenth notes that alternate throughout the ensemble. Though there is no recording available for this piece, it is easily readable by most ensembles.

Dykstra (b. 1952) is originally from Exeter, Canada, and moved to the Netherlands with his family when he was still a child. As a music student, he studied guitar with Guido Topper at the Leewarden Conservatory in the Netherlands. He later studied composition with Willem Frederik Bon at the Groningen Conservatory and Tristan Keuris at the Utrecht Conservatory. Since receiving his diploma in 1979, he has actively taught guitar while also composing new music. Many of Dykstra’s works are published by Donemus.

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Will Eisma

*Upstream* (2004)

I. “Search”

II. “Subject: Aria”

III. “Shut Down”

1. Ensemble: Calefax
2. Level, Genre & Length: Intermediate, Contemporary, 10’
3. Instrumentation: Oboe/English horn, C clarinet, alto saxophone/soprano saxophone
4. Copyright: 2008 Muziek Centrum, Nederland, Amsterdam
5. Publisher: Donemus
6. Score/Part Access Information:
   https://webshop.donemus.com/action/front/sheetmusic/11075
7. Available Recording: Not Available
8. Commission Information: for Fonds voor de Scheppende Toonkunst for Calefax

Will Eisma (b. 1929) composed *Upstream* to premiere at the grand opening of the Muziekgebouw Performing Arts Center on the IJ river in downtown Amsterdam. In addition to performing the premiere at this special event, Calefax also programmed the piece for multiple concert series. In the fall of 2011, Pentatiek performed *Upstream* in three concert halls as a part of the GENECO Centennial Event Series in the Netherlands. In September of 2011, it was performed at Jagthuis Kamermuziek in Berg; in early October 2011 it was performed at the Gemeentemuseum Den Haag in Hauge; and in late October 2011 it was performed at ArtEZ Conservatorium in Zwolle.

*Upstream* is divided into three contrasting movements. The first movement starts and ends at a flowing tempo with a quick vivace interlude. This movement uses the traditional reed quintet instrumentation and contains a series of harmonic surprises. The second movement is marked as tranquillo with the eighth note marked at sixty. The oboe and saxophone player switch to auxiliary instruments creating the unique ensemble with: English horn, B-flat clarinet, soprano saxophone, bass clarinet and bassoon. The English horn and bassoon parts have a long multiphonic note at the conclusion of the second movement. The third movement transitions

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back to the traditional instrumentation. The movement is marked at presto and is entirely in compound meter with an intermittent hemiola.

Will Eisma was born in 1929 in Indonesia where he started playing violin. He later moved to the Netherlands and has lived there for his entire adult life. In 1973, he founded the electro-instrumental ensemble ICÉ that combined electronic instruments and chamber ensembles. His music is known for being primarily serial, aleatoric and atonal. He has performed as a solo artist and was a long time violinist with the Netherlands Radio Orchestra.  

Graham Fitkin

Compel (2010)

1. Ensemble: Calefax
2. Level, Genre & Length: Professional, Contemporary, 13’
3. Instrumentation: Traditional
4. Copyright: 2010, Graham Fitkin
5. Publisher: Self-Published
6. Score/Part Access Information: Available Soon
7. Available Recording: Not Available
8. Commission Information: by Cheltenham Festival for Calefax

Graham Fitkin (b. 1963) composed Compel to be performed at the 2010 Cheltenham Festival. Cheltenham is a large spa town located close to the composers’ home on the edge of Cotswolds and Gloucestershire England. Besides being known as a spa town, they also host the British Steeplechase race. The first performance of the series was held in the Pityville Pump Room in Cheltenham. Calefax performed the piece for the world premiere and on multiple concerts since its release. Hekkema described the piece as fast and furious, and a challenge to learn. Fitkin is currently editing the parts, which will be available on his website soon.

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Ron Ford  
*Can Vei la Lauzeta Mover* (1997)

1. Ensemble: Calefax  
2. Level, Genre & Length: Intermediate, Contemporary, 8’  
3. Instrumentation: English Horn, Tenor Saxophone  
4. Copyright: 1997, Donemus  
5. Publisher: Donemus  
6. Score/Part Access Information:  
   https://webshop.donemus.com/action/front/sheetmusic/9533  
7. Available Recording: Not Available  
8. Commission Information: by Fonds voor de Scheppende Toonkunst, for Calefax

*Can vae la Lauzeta Mover* is inspired by the prominent troubadour, Bernard de Ventadour’s poem and song *Can vae Lauzeta Mover*. He is known as one of the most prolific composers of the tenth century and this love song is one of his most famous works.

The lyrics from the first strophe are:

> When I see the lark beat his wings  
> for joy against the sun’s ray,  
> until he forgets to fly and plummets down,  
> for the sheer delight which goes to his heart,  
> alas, great envy comes to me  
> of those whom I see filled with happiness,  
> and I marvel that my heart  
> does not instantly melt from desire.

*Can vae la Lauzeta Mover* is composed in a monophonic chant style, similar to most music from the troubadour era. The length of each phrase lasts the length and number of syllables as the verses of the poem. Two years after the release of this piece, Ford composed another work that can be played as an introduction titled *Prelude and Refrain*. The use of preludes and refrains was another typical structure used by troubadours.

Ron Ford was born in the United States in 1959 where he began his musical studies in piano, composition and computer science. Originally a student at Duke University, he moved to

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Amsterdam in 1983 to complete his musical studies at Sweelinck Conservatory and the Royal Conservatory. He has written a wide variety of repertoire for chamber ensembles and is currently a music director at Radio 4 in Amsterdam.\footnote{Ron Ford, “Biography Ron Ford,” Muziek Encyclopedia, accessed January 2016, http://www.muziekencyclopedie.nl/action/entry/Ron+Ford.}

**Prelude and Refrain (1999)**

1. Ensemble: Calefax
2. Level, Genre & Length: Intermediate, Contemporary, 4’
3. Instrumentation: English Horn, Tenor Saxophone
4. Copyright: 2000, Donemus Amsterdam
5. Publisher: Donemus
6. Score/Part Access Information:
   - https://webshop.donemus.com/action/front/sheetmusic/9813/Prelude-refrain
7. Available Recording: Not Available
8. Commission Information: by Fonds voor de Scheppende Toonkunst for Calefax

*Prelude and Refrain* was composed in 1999 to be an introduction for Ford’s 1997 reed quintet work *Can vei la Lauzeta Mover*. The piece can also be performed separately and does not have to be paired with Ford’s other work. If the piece is played as a stand-alone work the English horn part can be switched to oboe, but the tenor saxophone part must still be included.

The parts and score for *Prelude and Refrain* are hand-written like all of Ford’s other reed quintet pieces. Ford is currently editing the work and is planning to make the updated version available in 2016. The entire piece is composed in 2/2 time with the half note marked at sixty. Features of this piece include: extremely soft dynamics, long tones and slow moving harmonic progressions. These musical qualities are all in sharp contrast to *Can Vei la Lauzeta Mover*.

Ron Ford (b. 1959) was born in the United States in 1959 where he began his musical studies in piano, composition and computer science. Originally a student at Duke University, he moved to Amsterdam in 1983 to complete his musical studies at Sweelinck Conservatory and the
Royal Conservatory. He has written a wide variety of repertoire for chamber ensembles and is currently a music director at Radio 4 in Amsterdam.  

Luca Francesconi

*Accordo* (2005)

1. Ensemble: Calefax
2. Level, Genre & Length: Professional, Contemporary, 13’
3. Instrumentation: Bass Clarinet also has B-flat Part
4. Copyright: 2005, Casa Ricordi
5. Publisher: Ricordi
7. Available Recording:
   http://www.radio4.nl/matineecafe/uitzending/321313/matinee-caf
8. Commission Information: for Calefax

*Accordo or Agreement* is one of several pieces that Francesconi has written or arranged for reed quintet. Calefax has performed *Accordo* multiple times including a memorable lunchtime performance at the Bimhuis during International Gaudeamus Music Week.  

The piece is based on complex unison rhythms that are the same throughout all or some of the parts, which lasts the entire duration of the piece. The whole work is a musical exam testing musicians to see if they can constantly “agree” on style and articulation. The first nine measures are straight quintuplets with a long *decrescendo* starting at *fortississimo* going all the way down to *pianississimo*. Towards the end the oboe, upper B-flat clarinet and saxophone play in the extreme altissimo.

Luca Francesconi (b. 1956) has won numerous awards and studied composition with some of the top composers of the decade including Azio Corghi, Karlheinz Stockhausen and Luciano Berio. He has studied both classical and jazz styles, and has composed music for almost

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every type of chamber ensemble. One of his other works for reed quintet is included in the original + index, and is supposed to be performed with live electronica.

Dai Fujikura

Wind Skein (2013)

1. Ensemble: Barcelona Reed Quintet
2. Level, Genre & Length: Advanced, Contemporary, 8’
3. Instrumentation: Traditional
4. Copyright: 2014, Ricordi Berlin
5. Publisher: Ricordi Berlin
6. Score/Part Access Information: Available Upon Request
7. Available Recording: Not Available
8. Commission Information: for Barcelona Reed Quintet

Wind Skein was originally composed for the Barcelona Reed Quintet in 2013, and is currently being held in exclusivity in Holland. Fujikura states on his website that the inspiration for this piece comes from a small flock of migratory birds flying in the traditional V-shape formation.

Wind Skein currently has two movements that can be played in either order. The first movement features the saxophone as a soloist, as though the saxophone is the lead bird in the V-formation. The other musicians have multiphonics that help accompany the soloist by creating the sound of fast moving air equivalent to the jet stream that migrating birds fly in. Fujikura provides clear descriptions in the score including information about accidentals only applying to the note that it is written in front of, grace-notes must happen before the beat and should be played as quickly as possible.

Dai Fujikura (b. 1977) was born in Japan but has lived most of his adult life in the UK. He has won several prestigious composition competitions at a young age including: the Paul Hindemith Prize, International Wiener Competition and the Huddersfield Festival Young Composers Award. He helped produce and premiere Gustav Dudamel’s “Tocar y Luchar” at the
Ultraschall Festival in Berlin. Besides Dudamel, Fujikura has also collaborated with well-known conductors including: Pierre Boulez, Peter Eötvös, Jonathan Nott and Alexander Liebreich. His works have been performed all over the world and ranges from pop to jazz to classical music.\textsuperscript{45}

Raquel Garcia-Tomas

\textit{Koe, Koeru, Kikoeru} (2013)

1. Ensemble: Barcelona Reed Quintet
2. Level, Genre & Length: Advanced, Contemporary, 7’
3. Instrumentation: Traditional
4. Copyright: 2013, Raquel Garcia-Tomas
5. Publisher: Self-Published
6. Score/Part Access Information: Currently Being Edited
7. Available Recording: Not Available
8. Commission Information: for Barcelona Reed Quintet

\textit{Koe, Koeru, Kikoeru} was composed for the Barcelona Reed Quintet and premiered in January 2014 at the Japan Music Festival by the ensemble. The piece is currently being edited by Raquel Garcia-Tomas (b. 1984) and will be available in 2016. Please check the composer’s website for updated information.

Didier Marc Garin

\textit{Read What Reeds Wrote} (2012)

I. “Hallo van Amsterdam”
II. “Schöne Grüsse aus Zürich”
III. “Saludos de Barcelona”

1. Ensemble: Calefax
2. Level, Genre & Length: Advanced, Contemporary, 8’
3. Instrumentation: Oboe, English Horn, B-flat Clarinet/A Clarinet, Alto Saxophone/Soprano Saxophone
4. Copyright: 2012, Didier Marc Garin
5. Publisher: Self-Published

Read What Reeds Wrote was composed for the 2012 Calefax Composition Competition and was selected as the winning piece during the 2012 PAN festival in Amsterdam. As part of a different concert series, called Suite Francaise, they performed with an improvised dance routine. There is no video recording of the first performance with dancers, and using them is optional.

The title of each movement is in another language and takes the listener through three different European Countries. The first movement, “Hallo van Amsterdam,” is Dutch for “Hello from Amsterdam.” The second movement: Schöne Grüsse aus Zürich,” offers another welcome but this time in German: “Greetings from Zürich.” The final movement offers the listeners one last greeting from Spain with “Saludos de Barcelona.” Read What Reeds Wrote features three movements that pay tribute to the European cities where there are active professional reed quintets. Calefax is in Amsterdam, Nexus is in Zürich and the Barcelona Reed Quintet (BRQ) is in Barcelona. All three groups have performed Read What Reeds Wrote.

Didier Marc Garin (b. 1963) is a French composer, singer, poet and linguist. He has written a large quantity of choral and chamber music. Garin enjoys collaborating with musicians who commission his compositions. He typically works on multiple projects at once.

Oene van Geel
Salto (2002)

1. Ensemble: Calefax
2. Level, Genre & Length: Intermediate, Contemporary, 8’
3. Instrumentation: Traditional
4. Copyright: 2002, Oene van Geel

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Oene van Geel (b. 1973), the well-known Dutch violist and prize-winning composer, wrote *Salto* for Calefax. He named *Salto* after a Public Broadcasting station called Salto in Amsterdam. Even though Geel and Calefax have worked together on many different projects and in various ensembles, this is his only work for reed quintet.

Geel is known for his virtuoso improvisational skills, and also for including improvisation as a stylistic element in his compositions. This unique use of written-out improvisation is evident in *Salto*. The entire work is a bass clarinet solo with oboe, B-flat clarinet, alto saxophone and bassoon accompaniment. *Salto* does not actually require the soloist to improvise, as the entire solo is notated.

Oene van Geel actively performs viola and/or percussion in five different music groups in Holland. In addition to composing for his own ensembles, he simultaneously collaborates with numerous chamber groups to compose commissioned works. He has toured around the world and has won multiple international composition awards.47

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*Sander Germanus*  
*Le tourne-disque antique* (2000/2001)

1. Ensemble: Calefax  
2. Level, Genre & Length: Advanced, Contemporary, 8’  
3. Instrumentation: Traditional  
5. Publisher: Donemus  
6. Score/Part Access Information:  
   https://webshop.donemus.com/action/front/sheetmusic/11567/Le+tourne-disque+antique

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7. Available Recording: Sander Germanus, Luna Park: Microtonal Chamber Music
8. Commission Information: by Muziekcentrum de IJsbreker, Amsterdam for Calefax

*Le tourne-disque antique* was composed from 2000 to 2001 for Calefax. The group has performed it many times and it had a recent revival in 2010 when Sander Germanus (b. 1972) put together his “Luna Park: Microtonal Chamber Music” album. Germanus had composed new works combining different ensembles with Calefax in the piece *Waldorf-Astoria, Luna Park* and selected *Le tourne-disque antique* to be recorded by Calefax and additional musicians. Both of Germanus’ other reed quintet pieces are included in the index for “chamber music +.” All of his works are available for purchase through Donemus.\(^48\)

*Le tourne-disque antique* is filled with many complex metrical changes, unison rhythmic patterns, half-voice playing and unusual swells. The score and parts are written with black and purple ink. Any note that is purple is supposed to be performed in completely equal balance without any one voice being stronger or weaker than the other. When listening to the recording, it sounds like the ensemble is playing the purple notes half-voiced without affecting the pitch at first, yet affecting the tone. The farther into the piece, the freer the pitch becomes with the purple notes. This creates multiple microtonal sections. There is a 3/2 section that returns on several occasions and each instance contains extreme swells paired with forte-pianos creating a musical wave. The last note is ghosted and all the players are told to breathe loudly before the last anticipated note to trick the audience.

Sander Germanus is a Dutch saxophonist and composer. He likes to think of himself as an inventor more than a composer. He frequently uses serious art forms, but with humor and playfulness. His works often center on atonality and microtonalism. *Le tourne-disque antique* features all of these common characteristic compositional qualities of Sander Germanus.\(^49\)


1. Ensemble: Nexus Reed Quintet
2. Level, Genre & Length: Professional, Contemporary, 8’
3. Instrumentation: English Horn
4. Copyright: 2013, Jannik Giger
5. Publisher: Self-Published
6. Score/Part Access Information: Available Upon Request
7. Available Recording:
   http://www.jannikgiger.ch/index.php/komposition/chamber-music/
8. Commission Information: for Nexus Reed Quintet

Contaminare was composed in 2013 for the Nexus Reed Quintet. The group produced a recording while performing the piece at the Swiss Chamber Music Festival Adelboden 2013, available at the composers website. The title Contaminare (contaminated) reflects the deviation of regular harmonic function and the traditional use of traditional key signatures by the composer. The title is a suggestion that the purity of music has been “contaminated.”

The piece uses reed instruments and extended techniques to create impressionistic and programmatic melodies through unusual sound production techniques including: multiphonics, quartetones, slap tonguing, flutter tonguing and extreme altissimo. The english horn part stretches into the upper altissimo register of the instrument for the entire middle section.

Jannik Giger (b. 1985) is a video artist and composer from Basel, Switzerland. His cross-media artistic work traverses the genres of film, installation and composition. His primary composition style features instrumental and electronic music.50

Stephen Gorbos
*Brightness Catching* (2014)

1. Ensemble: Atlantic Reed Consort
2. Level, Genre & Length: Intermediate, Contemporary, 10’
3. Instrumentation: Traditional
4. Copyright: 2014, Stephen Gorbos
5. Publisher: Self-Published
6. Score/Part Access Information: Available Upon Request
7. Available Recording: https://www.youtube.com/watch?v=GB2es10zBXM
8. Commission Information: for the Atlantic Reed Consort

The title *Brightness Catching* refers to a composer’s musical form growing and spreading like a small spark that would grow into a fire. The composer wrote the piece specifically for the Atlantic Reed Consort and wrote in a style that featured their virtuosic ensemble playing and the reed quintet’s unique timbral colors.

The piece has constant meter changes between 4/4 and 6/8. Throughout all of the meter changes, the eighth note always remains the same. As the patterns change and mutate, accents and harsh articulations are placed in parts of the measure that don’t emphasize the beat. The piece travels through an elongated non-articulated version of the melody, culminating in full-scale canons.

Gorbos is currently focusing his energy on composing and working as a professor of composition. He started teaching music theory, music technology and music composition at the Catholic University of America. He recently finished a one-year visiting assistant professorship at Yale. He holds a BFA from Carnegie Mellon University, an MM from Yale and a DMA from Cornell University.51

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Luciano Ribeiro Guimarães
*A Musical Postcard from Brazil*

I. From the Amazon River  
II. From the Caatinga  
III. From the Roads to Pantanal  
IV. Finale: Chôro

1. Ensemble: Calefax  
2. Level, Genre & Length: Intermediate, Contemporary, 5’  
3. Instrumentation: Traditional  
4. Copyright: 2012, Luciano Ribeiro Guimarães  
5. Publisher: Self-Published  
7. Available Recording: Not Available  
8. Commission Information: for the 2012 Calefax Composition Competition

The theme of the 2012 Calefax Composition Competition was to create a musical postcard that creates the vision of world travel through music. Luciano Ribeiro Guimarães (b. 1967) wrote *A Musical Postcard from Brazil* to enter in the competition, which featured four different types of Brazilian music in short through-composed snapshots. The piece is available for free download at the competition website.

Each movement depicts a different traditional style of Brazilian music including the samba, bossa nova, gaúcho and chôro. It is written with seamless transitions from one musical postcard scene and style of music to the next postcard.

Luciano Ribeiro Guimarães (b. 1972) is a well-known Brazilian composer who is known for his traditional folkloric nationalistic compositions.
Rahilia Hasanova  
Zilli, Simbols of the Carpet

1. Ensemble: Atlantic Reed Consort  
2. Level, Genre & Length: Advanced, Contemporary, 9’  
3. Instrumentation: Traditional  
4. Copyright: Rahilia Hasanova, 2013  
5. Publisher: Self-Published  
7. Available Recording: Recording Provided with Score  
8. Commission Information: for Atlantic Reed Consort

Zilli is named after the ancient knot-style carpets made in Azerbaijan. These rugs have very finely detailed features woven into them to create large elaborate designs. Hasanova (b. 1951) is a native of Azerbaijan and grew up with these types of rugs. Zilli rugs are different from other rugs in the area because they alternate colors both on a horizontal and vertical plane. The rugs are known for their repetitive patterns and motifs, which usually have an outdoor theme. The composer used this idea and tried to interweave harmonies and melodies to create the same effect with music. Hasanova took a numeric formula found in the pattern of these ancient rugs and mathematically equated that to musical patterns.

Zilli starts with the tempo marked at quarter note equals sixty. The opening is labeled Maestoso y fiero. Throughout the piece this tempo marking never changes, but the composer increases rhythmic complexity to create the illusion of the tempo accelerating. There are glissandi and overtones used in several sections.

Hasanova composes using elements found in European and Azerbaijani music. Her works often focus on bringing the two styles together by using modern compositional techniques. She is also deeply invested in Eastern philosophy and ethics, in addition to the interaction between macro and micro spaces.  

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1. Ensemble: Akropolis
2. Level, Genre & Length: Advanced, Contemporary, 13’
3. Instrumentation: Traditional
4. Copyright: 2011, David Heetderks
5. Publisher: Akropolis Collection
6. Score/Part Access Information: Available at the Akropolis website
7. Available Recording: Akropolis, “High Speed Reed”
8. Commission Information: for Akropolis

*Pitchblende* was originally composed to be included on Akropolis’ debut album “High Speed Reed.” The first two *Pitchblenedes* were included on the album and Heetderks (b. 1975) later added more sets to the work. There are currently four different movements in the set. As the composer adds additional movements, the score is updated. There are no current professional recordings of the third or fourth movement available, but will be coming soon. Akropolis hopes to keep adding to this work, composing additional movements and recording them as quickly as possible. They view this work and collaboration with Heetderks as a continuous project.

Throughout the various movements each instrument is given a soloistic voice and is able to add to the colorful growth of the piece. Each movement features counterpoint, while also using rhythm to aid in the evolution of musical material. Each set is thickly scored, creating complex harmonies that require careful tuning.

Akropolis performed the first two movements of Pitchblende when they won the MTNA (Music Teachers National Association), Plowman and 2012 Fischoff Chamber Music Competitions. It has been programmed on a large number of Akropolis performances. Since Akropolis’ award-winning performances of the work, it has been performed and purchased by

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53 Ryan Reynolds, interview by author, Tallahassee, FL, December 2015
reed quintets from around the world. The continuing work with Heetderks is considered a monumental achievement by Akropolis.⁵⁵

**Raaf Hekkema**
*Homage to Luciano Berio’s Sequenza IX* (2012)

1. Ensemble: Calefax
2. Level, Genre & Length: Advanced, Contemporary, 10’
3. Instrumentation: Traditional
5. Publisher: Not Published
6. Score/Part Access Information: Available with permission from Berio’s wife, Talia Pecker
7. Available Recording: Not Available
8. Commission Information: For Calefax and Berio

Raaf Hekkema (b. 1968) composed *Homage to Luciano Berio’s Sequenza IX* with special permission from Berio’s wife, Talia Pecker. He had special permission to use exact notes from an opera and from his clarinet sequenza IX. Hekkema created an homage to the late composer based off of materials that Pecker sent directly to him. Pecker allowed Calefax to perform the piece one time and will not let parts be distributed without special permission.⁵⁶

Hekkema is one of the founding and original members of Calefax Reed Quintet in addition to being a Dutch saxophonist, composer, and music educator. He has composed and arranged more reed quintet pieces than any other composer, in addition to all of the pieces he has composed for other instrumentations. His arrangements span over nine centuries of music.⁵⁷ Hekkema has always had an affinity for popular music and has attributed it as one of his biggest inspirations. In addition to playing saxophone with Calefax, Hekkema also performs as a solo artist and with pop inspired instrumental ensemble “Raaven.”⁵⁸

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⁵⁶ Raaf Hekkema, interview by author, Skype, January 2016.
**Mali Maybe**

1. Ensemble: Calefax
2. Level, Genre & Length: Intermediate, Contemporary, 7’ until Indefinitely
3. Instrumentation: Double Reeds Create Double Reed Oboe and Bassoon Pipe, Loop Station
4. Copyright: 2014, Raaf Hekkema
5. Publisher: Self-Published
6. Score/Part Access Information: Available Upon Request
   or
8. Commission Information: for Calefax

Calefax saxophonist, Raaf Hekkema (b. 1968), composed *Mali Maybe*. This piece is composed for two homemade double reed pipes, single reed trio, loop station and optional hand drum. The score specifies that the sounding “G” and “C” be tuned down a quarte tone.

There are four-measure long looped sections throughout the piece. Each member is in charge of recording the loops for their own instrument. The bassoon and oboe player must use a high and low pitched homemade double reed instrument. The number of times a four bar phrase is played is never predetermined. The instruments that are supposed to perform in each looped section are indicated in the parts. Repetitions may also be enjoyed before proceeding. If someone wants to play an extended solo, the loop can continue as long as desired. Four-measure sections may also be moved around and deleted or repeated as desired. The piece will never sound the same twice and should be performed by memory.

Raaf Hekkema is one of the founding and original members of Calefax Reed Quintet in addition to being a Dutch saxophonist, composer and music educator. He has composed and arranged more reed quintet pieces than any other composer, in addition to all of the pieces he has composed for other instrumentations. His arrangements span over nine centuries of music.\(^5^9\) Hekkema has always had an affinity for popular music and has attributed it as one of his biggest

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inspirations. In addition to playing saxophone with Calefax, Hekkema also performs as a solo artist and with pop inspired instrumental ensemble “Raaven.”

*On clowd #999 (2014)*

1. Ensemble: Calefax  
2. Level, Genre & Length: Intermediate, Contemporary, 6’  
3. Instrumentation: English Horn  
4. Copyright: 2014 Buma-Stemra  
5. Publisher: Self-Published  
6. Score/Part Access Information: Available Upon Request  
8. Commission Information: for Calefax

*On clowd #999* was premiered at a Calefax event entitled “Calefax in Trance.” The entire piece is formulated from a repeating metrical pattern that creates an “ethereal groove.” Hekkema (b. 1968) loosely bases this composition on the harmonic progression of Bach’s *Prelude* in *C minor*, BMV 999. He transforms the rhythm and creates a 5 measure repeated pattern of $7 + 7 + 7 + 5 + 4$ over 16. The result is a repeating groove with a “hip lilt” at the end. This repetitive harmonic progression combined with the timbre of the English horn and low register of each player creates a hypnotic effect on the listener.

Raaf Hekkema is one of the founding and original members of Calefax Reed Quintet in addition to being a Dutch saxophonist, composer and music educator. He has composed and arranged more reed quintet pieces than any other composer, in addition to all of the pieces he has composed for other instrumentations. His arrangements span over nine centuries of music and also includes original new works. Hekkema has always had an affinity for pop music and has attributed it as one of his biggest inspirations. In addition to playing saxophone with Calefax,

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Hekkema also performs as a solo artist and with a the pop inspired instrumental ensemble “Raaven.”

Guus Janssen

Zeeweg een verwaaid koral (2003)

1. Ensemble: Calefax
2. Level, Genre & Length: Professional, Contemporary, 9’
3. Instrumentation: Traditional
4. Copyright: 2003 MuziekGroep Amsterdam
5. Publisher: Donemus
6. Score/Part Access Information: Currently Unavailable
7. Available Recording: http://musictube.fm/player?id=Calefax%20Reed%20Quintet%5C_5CZeeweg%20-%20Guus%20Janssen&current=Calefax%20Reed%20Quintet%5C_5CZeeweg%20-%20Guus%20Janssen
8. Commission Information: by Ijsbreker for Calefax

Guus Janssen (b. 1951) composed Zeeweg een Verwaaid Koral and also refers to the piece as Zeeweg. The Dutch title translates to “seaway filled with coral.” Like many of Janssen’s other compositions this piece sounds like improvisation with many elements of free jazz even though solo sections are completely notated. When Calefax premiered the piece, they opened the concert with Zeeweg and had projections, screens, and light cues.

The piece begins with the reed quintet waking up from sleep with soft long tones and all of the lights off. The opening sections sound atonal and chaotic, and the atonality eventually transforms into tonal harmony. Throughout this section, there are extended techniques on all of the reed instruments. The composer also uses repetitive short motivic patterns alternating with loud crisp articulations. Stylistically, the piece contains elements ranging from Bach to jazz.

This piece was originally part of the Calefax series called “Moving Music.” The series was performed in Amsterdam and used a collection of five large light panels in the performance.

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This piece does not require the use of light panels and can be performed as a stand-alone work. If trying to recreate Zeeweg with light panels there should be one ten-foot light panel set up behind each musician. Musicians need to have more space between them and stand in a line to create dark space between the panels. In the opening of the piece, the players should perform the slow section with just a solid bright light coming from the screen. Once the tempo begins to increase the screens should have short close-up shots of the musicians instrument or face that seem abruptly short, like the articulations. Once the saxophone solo begins, the screens should move to a calming image. In the Calefax performance, there is a night sky rotating on the screens before shutting off for a short period of time and transitioning to the ending section that has moving water and an eventual fade out.64

Willem Jeths
_Maktub_ (2013)

1. Ensemble: Calefax
2. Level, Genre & Length: Intermediate, Contemporary, 10’
3. Instrumentation: Traditional
4. Copyright: 2013 by Stichting Donemus Beheer
5. Publisher: Donemus
8. Commission Information: by Fonds voor de Podiumkunsten for Calefax

_Maktub_ is an Arabic term that literally means: “it is written.” This term appears frequently in _The Alchemist_ and each reference reiterates that everyone writes their own destiny. Jeths’ (b. 1959) composition is a more mythical reference, which indicates that all things that happen are already known by the “one.” _Maktub_ makes it clear that destiny exists and God knows all.65

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This piece is marked at an extremely slow tempo (quarter note equals 36). The tempo does not accelerate any faster than 72 before it slows back down to 36. There are timbral trills written in each part. All instruments are expected to decrescendo to niente, including the double reeds. The oboe, clarinet and bassoon parts have to play in soft dynamics in the altissimo register.

Willem Jeths is a well-known Dutch composer who has written for a multitude of successful Dutch chamber ensembles and soloists. He presently likes to utilize experimentation in his works and has moved away from his earlier atonal compositional style. Most recently he has been taking past traditional compositional idioms and harmonies and enriching them with a hint of experimentation.

Christiaan de Jong  
*In het Riet (2011)*

1. Ensemble: Pentatiek  
2. Level, Genre & Length: Advanced, Contemporary, 5’  
3. Instrumentation: Traditional  
4. Copyright: 2011, Christiaan de Jong  
5. Publisher: Self-Published  
6. Score/Part Access Information: Available Upon Request  
7. Available Recording: https://www.youtube.com/watch?v=DmYxEvH_Q30  
8. Commission Information: for Pentatiek

*In het Riet* or *In the Reeds* is a contemporary reed quintet that is a compositional twist on the traditional *soleares* Flamenco style that originated in Andalusa, Spain. Pentatiek performed the world premiere at a lunchtime concert in Van Houtenkerk, a small city just outside Amsterdam.

*In het Riet* is easy to read and includes stylistic and articulation markings for every phrase. The bass clarinet player must slap tongue, but there are no other extended techniques used in any part. The voicing of many chords in the low and high registers uses uncommon inversions that make tuning challenging.
Christiaan de Jong (b. 1967) is a composer and musician living in Barcelona, Spain and Amsterdam, Netherlands. Most of his works are inspired by an eclectic collection of music including stylistic elements from Japan, India or classical Spanish flamenco to renaissance and jazz. He is also fascinated by other art forms like painting, dance, and poetry.\(^{66}\)

**Harriet Katz**

*Among the Reeds* (2014)

1. Ensemble: Atlantic Reed Consort
2. Level, Genre & Length: Intermediate, 6’
3. Instrumentation: Tenor Saxophone
5. Publisher: Harriet Katz ASCAP
6. Score/Part Access Information: Available Upon Request
8. Commission Information: for Atlantic Reed Consort

The Atlantic Reed Consort premiered *Among the Reeds* in 2014 during a Baltimore Composer’s Symposium event entitled “Among the Reeds.” The Atlantic Reed Consort has programmed the piece on multiple concerts since its premiere. Harriet Katz (b. 1944) recalled in a preconcert lecture that this was the first piece she had ever composed for saxophone. She also indicated that she was inspired by the reed instruments, and intrigued by moving away from the traditional woodwind quintet.\(^{67}\) *Among the Reeds* was composed with special attention to the textures and harmonic voicing of the reeds to create a lush pastoral scene.

This is one of the very few works that uses tenor saxophone that isn’t an arrangement of a jazz standard. If a young ensemble performs this piece, the only range issued presented is in the oboe part. The oboe part ascends to a high f-sharp several times, which is held over a long fermata. There is no use of extended techniques and players have multiple sections of rests.

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Harriet Katz began her career from 1966-1975 as a writer and editor for the American Civil Liberties Union Publications. From the late 1970s until the mid 1990s, Katz was one of the “original non-lawyers that was appointed by Gov. Jerry Brown to the governing body of the State Bar of California, to represent the interests of the general public and the consumers of legal services vis-à-vis the legal profession.” She then began the musical portion of her career. She has been composing, playing cello, teaching cello and is a founding and active member of the Ladies Choice String Quartet.

Deborah Kavasch

*Miniatures for Reed Quintet*

I. “Sprightly”

II. “Reflectively”

1. Ensemble: Paradise Winds
2. Level, Genre & Length: Advanced, Contemporary, TBD
3. Instrumentation: Traditional
4. Copyright: 2016, Deborah Kavasch
5. Publisher: Self-Published
6. Score/Part Access Information: Currently Unavailable
7. Available Recording: Currently Unavailable
8. Commission Information: for Paradise Winds

Kavasch (b. 1949) is still completing *Miniatures for Reed Quintet*. She hopes to have seven movements. Kavasch is a professor of composition at California State University, Stanislaus where Paradise Winds completed a short residency in 2015. They premiered several compositions and worked with many students during their time at CSU. When *Miniatures for Reed Quintet* is completed, Paradise Winds hopes to include it on their next studio album, which will be released in late 2016. Please check the ensemble and composer websites for updated information.

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Geert van Keulen  
*Gearbox* (2000)

1. Ensemble: Calefax  
2. Level, Genre & Length: Professional, Contemporary, 15’  
3. Instrumentation: Basset horn  
4. Copyright: 2000 by MuziekGroep Nederland  
5. Publisher: Donemus  
6. Score/Part Access Information:  
   https://webshop.donemus.com/action/front/sheetmusic/9774  
7. Available Recording: Not Available  
8. Commission Information: by the fonds voor de Scheppende Toonkunst

Calefax premiered *Gearbox* in November 2000 in the small hall of the Amsterdam Concertgebouw. This concert celebrated the fifteenth anniversary of Calefax Ensemble. The title represents the theme of the entire work. Keulen (b. 1943) creates a general and constant pulse with random tempo and meter changes consistent with that of an antique car engine with a gearbox.  

*Gearbox* is a complex web of meter changes. The composer uses four different patterns of diamonds above meter changes to be clear of how the metronomic modulation will take place. All four-tempo changes are based on a value being equal to 138 beats per minute. At four diamonds, the eighth note triplet equals 138 and the transition moves to the quarter note equaling 46. At three diamonds, the eighth note equals 138 and the transition moves to the quarter note equaling 69. At two diamonds, the quarter note equals 138 and the quarter note does note change at the transition. For one diamond the dotted quarter note equals 138 and on the transition the quarter note will equal 207.

Geert van Keulen is a Dutch clarinetist, conductor, music educator and composer. The majority of his works are written for chamber ensemble, and chamber ensemble with voice or string orchestra, and many feature wind instruments. In the later part of his career, he was highly active as a bass clarinet player for the Netherlands Wind Ensemble and the Royal Concertgebouw Orchestra.

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Luigi Lavegli

Black Moon (2015)
I. “Schrecklich schön”
II. “Make your move”
III. “Voyage”

1. Ensemble: Nexus
2. Level, Genre & Length: Advanced, Contemporary, 11’
3. Instrumentation: Soprano Saxophone
4. Copyright: 2015, Luigi Lavegli
5. Publisher: Self-Published
6. Score/Part Access Information: Available Upon Request
8. Commission Information: by the Swiss Chamber Music Circle with support from the Swiss Arts Council ProHelvetia

Black Moon was written in 2015 for the Swiss reed quintet, Nexus. The Swiss Chamber Music Circle commissioned the piece with additional support from the Swiss Arts Council ProHelvetia. Nexus premiered the work at St. Peter and Paul’s Church in Andermatt, Switzerland. There is a live video recording of the ensemble premiering the work available on the composer’s Vimeo website in addition to a music video that was put together in collaboration between the ensemble and composer.70

Black Moon is an homage to a project that Anja Plaschg, the creator of the experimental Austrian music project “Soap and Skin” completed. The homage was inspired by “Soap and Skin’s” cover song of the 1980s French singer, Desireless’ hit single “Voyage, Voyage.”71 Plaschg was inspired by Arvo Pärt and his original compositional style of Tintinnabula, which is a simple style of music that was informed by Pärts mystical experiences with chant music. Black Moon reflects this unique and original compositional style. The video that Nexus made is reflective of this mysticism and chant, while also including elements from the original music video “Voyage, Voyage,” as well as some of electronic elements used by “Soap and Skin.”72

Luigi Lavegli (b. 1971) grew up and studied piano and composition in Lucerne, Switzerland. At a young age he started playing violin, and took lessons in Lucerne with Hirolo Sakagami and in Winterthur with Karl-Andreas Kolly. He later began studying composition and music theory with an emphasis in counterpoint at the Music Academy of Basel. His works have won many prestigious composition awards. He remains an active pedagogue and pianist, in addition to managing the Lucerne Symphony Orchestra’s “Horizon” projects.

**John Leszczynski**

*Variations in the Reeds* (2012)

1. Ensemble: Arundo Donax, performed by Calefax, Akropolis
2. Level, Genre & Length: Advanced, 11’
3. Instrumentation: Traditional
4. Copyright: 2013, John Leszczynski
5. Publisher: Self-Published
6. Score/Part Access Information: Available Upon Request
8. Commission Information: Composed for Arundo Donax and submitted to the 2013 Calefax Composition Competition

*Variations in the Reeds* is a continuous nine-movement work composed following the tradition of species counterpoint. Leszczynski (b. 1987) composed several pieces using this method and became obsessed with trying to create an audible surprise using completely traditional methods. The main theme is Leszczynski’s first successful attempt at creating an unpredictable theme within the restrictions of species counterpoint. The theme is not present in its entirety except during the third movement in the bass clarinet and saxophone part.

All nine movements should be performed *attacca*. All of the space in between movements are played in time and are clearly notated in the parts and score. All of the odd numbered movements are written as refrains and have a single statement of the theme. The even movements contain only a quarter of the theme. Leszczynski also specifies that all grace notes should be played before the beat. In all soft sections labeled *pianissimo* or softer, musicians are supposed to hold onto the sound without dying away to nothing. Musicians are also instructed
not to sneak into soft sections but should have a clear articulated entrance. This piece was originally composed for Arundo Donax and was submitted the next year to the 2013 Calefax Composition Competition. Akropolis Reed Quintet selected the piece as their top choice entry. They later performed the piece and premiered it on their YouTube page. This piece will be featured on Akropolis’ third studio album “The Space Between Us.”

John Leszczynski (b.1987) is extremely successful for being under thirty. He is currently living in Washington, D.C. and working as a composer. He completed his Bachelor of Music Degree from Indiana University and his Master of Music degree from the University of Maryland. His works have been performed by premiere ensembles and at prestigious competitions, conventions and festivals.

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César Lüttger
Échecs (2013)

1. Ensemble: Cascadia Reed Quintet
2. Level, Genre & Length: Advanced, Contemporary, 5’
3. Instrumentation: Soprano Saxophone
4. Copyright: 2013, César Lüttger
5. Publisher: Self-Published
6. Score/Part Access Information: Available for download at the Calefax Composition Competition website http://calefax.nl/repertoire/ccc/
8. Commission Information: for the 2013 Calefax Composition Competition

Échecs was composed for the 2013 Calefax Composition Competition and was later premiered by Cascadia at the University of British Columbia School of Music. This is the only original work that has been composed for Cascadia.

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Échecs is the French word for “chess.” The piece begins calmly and slowly, similar to most chess games. Throughout the piece there are musical representations of the tension and repose between chess players as they take their turns and get stuck, move a player to an empty space, or make a winning move by taking the other players piece.

Lüttger (b. 1991) is a young Dutch composer who started studying music at the age of five. He is a recent graduate with a Bachelors degree of Classical Music Composition at the Conservatory of Amsterdam. His works have won multiple awards and have been performed all over the world.

Sylvia Maessen

Bekaf (2010)
I. “Moderato”
II. “Scherzo”
III. “Andante”
IV. “Allegretto”
V. “Adagio”

1. Ensemble: Pentatiek
2. Level, Genre & Length: Advanced, Contemporary, 9’
3. Instrumentation: English Horn
4. Copyright: 2010, Sylvia Maessen
5. Publisher: Self-Published
6. Score/Part Access Information: Available Upon Request
7. Available Recording: Not Available
8. Commission Information: for Pentatiek

Bekaf was composed in 2010 in preparation for the 100th anniversary of the Society of Dutch Composers (2011). Pentatiek premiered the work and performed it on several concert series following the premiere. The title Bekaf has also been called Bushed by the composer, even though that is not the Dutch translation of the word bekaf.

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Bekaf is divided into four short movements that are all contrasting in style. The first movement, “Moderato,” is marked at quarter note equals eighty. It has a series of solos in which the same sixty-fourth note passage is played together and passed around the ensemble. The second movement, “scherzo,” is lighthearted, fast and playful. The third movement, “Andante,” is a bass clarinet and bassoon solo with everyone else joining softly together at the end of each phrase. The fourth movement, “Allegretto,” has a very rapid triplet-based melody. There are alternating eighth note solos played by the English horn and saxophone intermittent with the triplet theme. The fifth movement, “Adagio,” is a short conclusion for the piece, which ends with a lamenting diminuendo down to nothing.

Sylvia Maessen (b. 1959) is a well-known Dutch composer, arranger and string bass performer. The majority of her works are composed in the modern classical style, but she has also written jazz, world music and musical theater pieces. Her sister, Irene, is a professional Soprano and Sylvia has written a large quantity of music to be performed by her sister or the two of them together.

Joshua Marquez

A Certain Shade of Sertraline (2011)

1. Ensemble: Quintet Sirocco
2. Level, Genre & Length: Advanced, Contemporary, 8’
3. Instrumentation: Traditional
4. Copyright: 2011, Joshua Marquez
5. Publisher: Self-Published
6. Score/Part Access Information: Available by Request
7. Available Recording: https://www.youtube.com/watch?v=WCAjEBSRJSc
8. Commission Information: for Quintet Sirocco

Marquez (b. 1990) wrote this piece to represent the different states of mind that are often associated with depression and other mental illnesses. The piece is through-composed and travels through five different mental states including depression, manic states, schizophrenia,

stress and paranoia. The composer provides a brief description of what each mental illness is like to help musicians create the right type of sound in each section. Sertraline, as referred to in the title, is a common antidepressant used to treat many of these same five symptoms of mental illness.

This piece creates a lot of unique colors and timbres to assist in creating a sense of mental instability. There aren’t any range issues for players but there are many interesting harmonies that create an unsettling feeling that will need to be carefully tuned. There are extended techniques like sliding, flutter tonguing and multiphonics. If people who have the multiphonics written into their part can’t play them, it may be added to another player’s part. In the recording Marquez made with Quint Sirocco many of the players add multiphonics in additional places other than just where it is notated in the parts.

This piece was commissioned for Quintet Sirocco in 2012. Later that same year, Akropolis commissioned another work by Marquez as a part of their recording project Unraveled. Both of Marquez’s reed quintet pieces had live broadcasts of the world premiere hosted by Akropolis and Quintet Sirocco. Marquez (b. 1990) first heard of the reed quintet while working on his Masters degree at the University of North Carolina Greensboro. Quintet Sirocco is planning to include several works by Marquez on their upcoming album.

a frayed, jute whipping knot (2012)

1. Ensemble: Akropolis
2. Level, Genre & Length: Intermediate, Contemporary, 7’
3. Instrumentation: Traditional
4. Copyright: 2012, Joshua Marquez
5. Publisher: JoshuaMarquez.com
6. Score/Part Access Information: JoshuaMarquez.com
7. Available Recording: Akropolis Web Premiere, www.youtube.com/watch?v=f22h6r6h7zE
8. Commission Information: for Akropolis

a frayed, jute whipping knot was originally written for the Akropolis “Unraveled” Composers Project. The piece was not included on the album but was broadcast as a part of web
premieres that Akropolis completed the same year that their album “Unraveled” was released. Marquez has composed several other pieces for reed quintet. Including a piece for the UNCG student group, Quintet Sirocco.

A whipping knot is a popular use of binding twine around the end of a rope. Using this twine will help prevent the fibers of the robe from unraveling. Jute is a natural fiber that many tradesmen and fisherman use to create a whipping knot. If the piece of jute is frayed when creating the whipping knot then it is impossible for the knot to stay in place. It does not matter how tightly or secure the whipping knot is, the end result will be an unraveling of the knot. The opening of the piece depicts the whipping knot still intact and as the piece progresses it gains momentum ending in a frenzy.

Marquez (b. 1990) first heard of the reed quintet while working on his Masters degree at the University of North Carolina Greensboro. Quintet Sirocco is planing to include several works by Marquez on their upcoming album.

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**John Marvin**

*Scherzo for Reed Quintet (2015)*

1. Ensemble: Paradise Winds
2. Level, Genre & Length: Advanced, Contemporary, TBD
3. Instrumentation: Traditional
4. Copyright: 2015, John Marvin
5. Publisher: Self-Published
6. Score/Part Access Information: Currently Unavailable
7. Available Recording: Currently Unavailable
8. Commission Information: for Paradise Winds

Marvin is still completing *Scherzo for Reed Quintet* and is a professor of composition at CSU Stanislaus where Paradise Winds completed a short residency in 2015. They premiered several compositions and worked with many students during their time in residency. When

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Scherzo for Reed Quintet is completed, Paradise Winds hopes to include it on their next studio album, which will be released late 2016. Please check the ensemble and composer websites for updated information.

Robbie McCarthy
I. “First Offense”
II. “Second Chance”
III. “Final Warning”

1. Ensemble: Paradise Winds
2. Level, Genre & Length: Advanced, Contemporary, 11’
3. Instrumentation: Traditional
4. Copyright: 2012, Robbie McCarthy
5. Publisher: Robbie McCarthy
8. Commission Information: by the Paradise Winds, Phoenix, Arizona

Four-Letter-Word was commissioned by Paradise Winds and has been performed by numerous other reed quintets since its release in 2012. Robbie McCarthy offers the score, parts and recordings for all of his works for free on his website. The download to the score reveals McCarthy’s program notes. He tells a story about a childhood experience that deals with popular music containing vulgarities. He would listen to Smashmouth’s song “Walkin’ on the Sun,” over and over when he was in the second grade. One day he wondered what else was on the album and heard a certain four-letter-word in three other songs. His mother forbade him from listening to the album, but he listened to it anyways. He listened to it with other second graders who were terrified because his dad caught them in the act. McCarthy wrote this piece as a response to that situation and stated that now his father can hear three great pieces, instead of something with so many vulgarities. 79 While researching this piece I found a large quantity of incorrect program notes. Many of the available program notes do not tell McCarthy’s history of the piece.

Despite that the title states four, there are only three movements. These movements represent the number of songs that say the four-letter-word (the adult only word, f****) in the music. Like Bach, the first movement features a variety of interesting sections with a modern twist on counterpoint. The second movement is reminiscent of Palestrina, but with a variety of different harmonies and dissonance. Performers have described the third movement as a rapid dance of the macabre. All the movements are highly energetic and have a constant driving forward motion making the piece both interesting to listen to and perform.\(^\text{80}\)

McCarthy (b. 1988) is a 2012 graduate of Arizona State University and is currently working as a band director and oboe player. He spends most of his available time writing new music for chamber music ensembles. Besides all of his vast musical endeavors, McCarthy is also a professional Lego builder.

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**Ned McGowan**  
*Wood Burn (2005)*

1. Ensemble: Calefax  
2. Level, Genre & Length: Advanced, Contemporary, 9’  
3. Instrumentation: Soprano Saxophone  
4. Copyright: 2014 by Stichting Donemus Beheer  
5. Publisher: Donemus  
8. Commission Information: Fonds voor de Scheppende Toonkunst, Netherlands

*Wood Burn* was originally written in 2005 for Calefax. The work was later performed as a part of their 2008 concert series, *Calefax Plugged*. The reference to “Plugged,” suggests that bands and music that use electric instruments inspired the works included. The Swedish heavy metal band *Meshuggah* inspired Wood Burn. This inspiration can be heard throughout with a strong rock pulse and electric guitar inspired riffs. The piece was recently released on Splinter’s album “Got Stung.”

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Despite the constant and steady pulse throughout *Wood Burn*, the piece is very challenging to put together. The bass clarinet and bassoon parts are the constant driving beat and repetitive rhythm. Each part has the exact same rhythms, dynamic and articulation throughout with constantly clashing atonal harmonies. The upper three voices play complex unison rhythms in dissonance that sound like a typical death metal guitar riff. The piece has uncommon meter changes and extended compound meter sections. It starts in 4/4 with an easy pattern and then travels through 9/4, 3/4 + 3/16, 31/16, 7/8, 5/4, 31/8 and a few measures of 2/4, 3/4 and 5/4. There are also multiphonics in the upper trio that helps create the loud cacophony and dissonance reminiscent of a typical death metal band.

This piece showcases the traditional compositional style of Ned McGowan. His pieces are known for their rhythmic complexity and use of extended techniques, which are heard continuously throughout this piece. McGowan (b. 1970) has written many other works for Calefax and Dutch ensembles that perform at the Concertgebouw in Amsterdam. He most recently completed *Six Pieces Mechaniques* for Calefax and special guest performer, Eric Vloeimans.

**Deirdre McKay**

*Purple Blue* (1999)

1. Ensemble: Calefax
2. Level, Genre & Length: Advanced, Contemporary, 8’
3. Instrumentation: Traditional
4. Copyright: 1999, Contemporary Music Center of Ireland, Deirdre McKay
5. Publisher: Contemporary Music Center of Ireland, Dublin
7. Available Recording: Contemporary Music Center of Ireland Audio Archives
8. Commission Information: Commissioned by the Music Network for Calefax

Deirdre McKay (b. 1972) composed *Purple Blue* for Calefax in 1999. The piece was premiered in Dublin as a part of the ensemble’s “Network Tour.” It was performed thirteen times throughout the course of this tour. Calefax recorded the piece, which is kept in the audio archives at the Contemporary Music Center of Ireland. Irish artist, Jean Duncan, used the
recording as a part of her art exhibit in October of 2001. Calefax performed the piece two more times on different concert series, once in 2002 and once in 2009.

The piece begins with two simple musical figures that converse back and forth. The first figure is a loud unison melody played by all of the single reed instruments. The second figure is soft, playful and features an asymmetrical mixed meter melody performed by the double reed players. The entire first section maintains this conversation between the single reeds and double reeds. “After a degree of cross-fertilization, the music resolves in the stillness of long, silence-separated chords.”

Each instrument is required to perform in the extreme altissimo range, otherwise the piece would be listed at the intermediate level.

Deirdre McKay is a well-known and popular northern Irish composer. She is highly involved in the National Irish Arts Community. She is an artist-in-residence and receives commissions by top arts centers and national performance groups around the world. Three of her pieces have been included in filmmaker, Des Bell’s works which have debuted at the Jameson Dublin International Film Festival, the Montreal World Film Festival and at the Belfast Festival. She incorporates her Irish heritage into most all of her works and is honored by the Irish government for her nationalistic compositional style.

Kurt Mehlenbacher

Journey On a Comet’s Tail (2012)
I. “From the Surface of the Earth”
II. “Comet Interlude, Journey on a Comet’s Tail”
III. “Frost and Snow”
IV. “Comet Interlude, Dancing Stars”
V. “Hellfire”
VI. “Sailing Through the Milkyway”
VII. “Postlude, A Return Home”

1. Ensemble: Paradise Winds

Mehlenbacher’s new composition *Journey on a Comet’s Tail* was premiered last year at the 2015 International Double Reed Society Conference held in Tokyo, Japan. It was the premiere of this work that took the Paradise Winds on the international summer tour. Paradise Winds was the only reed quintet in attendance at the 2015 International Double Reed Society Conference.

This piece is twenty-two minutes long and the entire work is divided into seven short movements that are to be played continuously without a break. Playing the entire work is a large undertaking and poses many technical challenges for the group. There are various extended techniques used throughout the multiple movements including flutter tonguing, glissandi, quasi glissandi, note bends, and grotesque playing in addition to technically challenging passages. The piece progresses from easy and calm to chaotic and complex. Ensembles could perform select movements but this will interfere with seamless progression of the movements. The work presented in its entirety creates a journey for the listener that is reminiscent of the individual movement titles.

Kurt Mehlenbacher has composed many vocal and chamber works for small ensemble. His bassoon playing skills have provided him with the ability to write witty, clever and sophisticated parts for double reed players. He recently started his own music publishing company called Kurticus Music. As a student he studied bassoon performance, conducting and composition. His primary composition professors include David Crumb and Roshanne Etezady.
Chiel Meijering  

1. Ensemble: Calefax  
2. Level, Genre & Length: Advanced, Contemporary, 11  
3. Instrumentation: Traditional  
4. Copyright: 2004, Chiel Meijering  
5. Publisher: Not Published  
6. Score/Part Access Information: Not Available  
7. Available Recording: Not Available  
8. Commission Information: for Calefax

*Arabazz* was composed in 2004 and is the most recent of three pieces that Meijering has written for reed quintet. Calefax has performed this piece multiple times since its release. It is generally programmed on concerts with a Middle Eastern or meditative theme. This is just one style and genre of music among many that Meijering is comfortable composing. There is an optional string bass and drum set part that can be added, but is not required.

Chiel Meijering (b. 1954) is a Dutch composer, pianist and percussionist known for writing a tremendous amount of chamber repertoire, most of them with comical, programmatic or suggestive titles in varying styles and genres of music. Some of his most notable titles from earlier works include: “I hate Mozart,” “When the Cock Crowed His Warning,” “I’ve Never Seen a Straight Banana,” GangBang,” and “Background-Music for Non-Entertainment Use in Order to Cover Unwanted Noise.” In the last few years, he has started to shift his titles to sound more poetic and picturesque. His compositional focus has always been based on varying small chamber ensembles. *Arabazz* is one of several reed quintet pieces that Meijering has composed for the reed quintet instrumentation.\(^\text{82}\)

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Contracties (1987)

1. Ensemble: Calefax
2. Level, Genre & Length: Advanced, Contemporary, 6’
3. Instrumentation:
4. Copyright: 1987, Chiel Meijering
5. Publisher: Not Published
6. Score/Part Access Information: Not Available
7. Available Recording: Not Available
8. Commission Information: for Calefax

Contracties or Contractions was one of the first works written for reed quintet. Meijering was commissioned to write this piece when Calefax was still playing with two saxophones and had not added the bass clarinet yet. The original part was written for oboe, B-flat clarinet, two alto saxophones and bassoon. This piece was included in the collection for historical purposes since it was one of the first reed quintets ever composed.

The parts, score and recording are currently not available for this piece. Donemus will be requesting for parts to be added to Meijering’s large collection of available pieces in 2016-2017. Contracties was composed in his traditional style, which is evident in the evocative title.

Chiel Meijering (b. 1954) is a Dutch composer, pianist and percussionist known for writing a tremendous amount of chamber repertoire, most of them with comical, programmatic or suggestive titles in varying styles and genres of music. Some of his most notable titles from earlier works include: “I hate Mozart,” “When the Cock Crowed His Warning,” “I’ve Never Seen a Straight Banana,” GangBang,” and “Background-Music for Non-Entertainment Use in Order to Cover Unwanted Noise.” In the last few years he has started to shift his titles to sound more poetic and picturesque. His compositional focus has always been based on varying small chamber ensembles. Contracties is one of several reed quintet pieces that Meijering has composed for the reed quintet instrumentation.⁸³

De vrouw die eieren uitbroedt (2006)

1. Ensemble: Calefax
2. Level, Genre & Length: Advanced, Contemporary, 6’
3. Instrumentation: Traditional with Bass Clarinet Doubling on B-flat Soprano Clarinet
4. Copyright: 2006, Donemus, Amsterdam
5. Publisher: Donemus
6. Score/Part Access Information:
   https://webshop.donemus.com/action/front/sheetmusic/11378/De+vrouw+die+eieren+uitbroedt
7. Available Recording: Akropolis, “High Speed Reed”

De vrouw die eieren uitbroedt or The Woman Who Hatches Eggs is one of over a thousand chamber works written by Chiel Meijering. This piece was composed in 2006 for Calefax and has been performed by numerous other reed quintets; it was also recorded in 2013 by Akropolis and included on their album “High Speed Reed.”

The title, De vrouw die eieren uitbroedt, doesn’t have anything to do with the style or content of the piece, and is just another unique title by Meijering. After the initial slow introduction, the piece transitions into a rolling melody, which is introduced by the saxophone and then transferred to each instrument in the ensemble. The opening melody returns for one last statement in the rollicking conclusion.84

Chiel Meijering (b. 1954) is a Dutch composer, pianist and percussionist known for writing a tremendous amount of chamber repertoire, most of them with comical, programmatic or suggestive titles in varying styles and genres of music. Some of his most notable titles from earlier works include: “I hate Mozart,” “When the Cock Crowed His Warning,” “I’ve Never Seen a Straight Banana,” GangBang,” and “Background-Music for Non-Entertainment Use in Order to Cover Unwanted Noise.” In the last few years he has started to shift his titles to sound more poetic and picturesque. His compositional focus has always been writing for small

chamber ensembles. *De vrouw die eieren uitbroedt* is one of several reed quintet pieces that Meijering has composed for the reed quintet instrumentation.  

### Marc Mellits

*Splinter* (2014)

I. “Scarlet Oak”  
II. “Sugar Maple”  
III. “Linden”  
IV. “Black Ash”  
V. “Cherry”  
VI. “River Birch”  
VII. “Weeping Willow”  
VIII. “Red Pine”

1. Ensemble: Splinter  
2. Level, Genre & Length: Advanced, Contemporary, 17’  
3. Instrumentation: Traditional  
4. Copyright: 2014, Marc Mellits, Dacia Music  
5. Publisher: Dacia Music  
6. Score/Part Access Information: Request from Dacia Music  
8. Commission Information: by Russ Irwin for Splinter Reeds

*Splinter* was written for Splinter Reeds and was held in exclusivity for a year. This was the first work that Mellits composed for reed quintet. Splinter released a “teaser” video on youtube.com that featured a performance of the second movement. As the score and parts became available to the public in 2015, Splinter also released their new album “Got Stung.” Marc Mellits is known for writing pieces that are divided into multiple short movements like *Splinter*. Each movement also features his characteristic repetitive interlocking patterns and complex flowing grooves. In the case of *Splinter*, each movement is titled after different types of trees, and is composed using imagery to create the character of each tree.

This piece is composed in eight short movements, and can be performed in its entirety or as separate pieces. The general sound of the piece is a mix of many styles of music that are

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minimalist, impressionist, contemporary, and popular techno. Throughout the movements Mellits wrote melodic or featured parts for either the lower duo or the upper trio. Many of the movements feature repetitive interlocking patterns that create a “groove” in the bassoon and bass clarinet parts. The upper trio has similar material, but usually the melodic material is above the groove line. The parts are divided this way for most of the fast movements, but occasionally four parts have interlocking rapid patterns with an elongated floating melody in one instrument above the groove. The slower movements are very picturesque and almost completely void of melody. They are full of emotion when phrased correctly and breaths are planned.

Marc Mellits (b. 1966) is one of this generation’s great composers and is known by musicians around the world. He has composed pieces for many of the top professional chamber ensembles including the Kronos Quartet, Orpheus Chamber Orchestra, Royal Concertgebouw Orchestra, Duo Assad, Bang On A Can All-Stars, Canadian Brass, Nexus Percussion, Debussy Quartet and Third Coast Percussion. Mellits has also worked and collaborated with musicians from the Detroit Symphony, Atlanta Symphony, Boston Symphony, Chicago Symphony, Minneapolis Symphony, eighth blackbird, Chamber Music Society of Lincoln Center, New Millennium Ensemble and the Da Capo Chamber Players among some. 

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Brigitta Muntendorf  
*Durchhören* (2010)

1. Ensemble: Calefax  
2. Level, Genre & Length: Advanced, Contemporary, 10’  
3. Instrumentation: Traditional  
4. Copyright: 2010, Brigitta Muntendorf  
5. Publisher: Self-Published  
6. Score/Part Access Information: Free Download  
7. Available Recording: Brigitta Muntendorf, “It May Be All An Illusion” or  
   http://www.brigitta-muntendorf.de/durchhoeren-2010/  
8. Commission Information: by the West German Broadcasting Corporation

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Durchhören or By Listening, was composed for Calefax and premiered live on West Germany’s Public Broadcasting station known as WDR at the Funkhaus. Muntendorf (b. 1982) also included this piece on her studio album, “It May Be All An Illusion,” and had Calefax create an alternate recording of the piece to include. It uses a variety of extended techniques, unique compositional components and includes an extended Indonesian kecak section. Kecak is a set form of Balinese music and dance, which is commonly referred to as the Ramayana Monkey Chant. Kecak is a group chant where people wear indigenous clothing and percussively chant, while reenacting epic battle scenes from the famous Sanskrit poem “Ramayana.” This is the only reed quintet work that uses this unique chanting style called kecak.

Durchhören not only uses quartertones in each of the parts, but also breaks it down even farther to eighthtones that go up and down. Each style uses a different notation, which is explained in the score. This piece also contains crescendos and decrescendos that start and end at niente. There are diaphragm accents that are marked with slur/ties and an accent over the last tied note. Notes that have a diaphragm accent are not supposed to be separated. Timbral trills are also utilized and the specific fingering for each instrument is notated in individual parts. The saxophone is the only part that has slap tongues and air glissandos. Many of the players have multiphonics, and just like timbral trills, the composer includes specific multiphonic fingerings. There are also extended instructions for the bassoon player throughout the piece with how much air pressure to play with and how to play “rolling notes.” Each player is also included in kecak and all participate in the group chant by the end.

Brigitta Muntendorf is a German composer who focuses on the art of creating contemporary music. She is the founder of the contemporary music Ensemble Garage in Cologne, Germany. The Ensemble Garage opened in 2009 and is a platform for musicians, composers and other artists to explore and display new ideas, concepts and works. She has won numerous international awards for her compositions. Most recently, she has been focusing her attention on mixed media and musical theater works.87

Delevarnu was written for Akropolis’ Unraveled composition project that inspired composers to interpret the unraveled theme utilizing their own compositional techniques. Namir (b. 1981) developed the themes and idea for Delevarnu at a residency in Nebraska at the Kimmel, Harding, and Nelson Center for the Arts. The title spells unraveled backwards and features three movements based on three different themes. The composer states that “each theme is developed and unravels like a patiently slow-cooked dish throughout the movement.”

Akropolis states that Delevarnu is the most comprehensive work featured on their album “Unraveled.” The piece is divided into three equal length movements where each player is active the entire time. There are complex harmonies that must be carefully tuned and slow melodies soaring over and through a similar timbre with thickly chorded accompaniment.

Namir is a composer and singer-songwriter who was born in Tel Aviv, Israel. She is currently living in Boston and completing her PhD in Music Composition and Theory at Brandeis University.

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Masakazu Natsuda

Chanson Suspendue (2013)

1. Ensemble: Barcelona Reed Quintet
2. Level, Genre & Length: Advanced, Contemporary, 8’
3. Instrumentation: English Horn
4. Copyright: 2013, Masakazu Natsuda
5. Publisher: Self-Published
6. Score/Part Access Information: Available Upon Request
7. Available Recording: https://www.youtube.com/watch?v=To7DVfDkaAk
8. Commission Information: for Barcelona Reed Quintet by the Biennieal ArtinGroup

Interpretacions Artistiques Orient-Occident

Chanson Suspendue was written for a special event meant to blend traditional artistic styles of Spain and Japan. ArtinGroup funded the artist Antoni Tàpies to create an art display for the second collaboration between Spain and Japan during the Biennieal ArtinGroup Interpretacions Artistiques Orient-Occident. The foundation agreed to help organize the event and commissioned Chanson Suspendue to be premiered along with Tàpies art exhibit. Barcelona Reed Quintet performed the world premiere at the event in addition to performing works by other Japanese composers: Fujikura, Takemitsu, Noda and Hosokawa. The first performance took place in the Main Hall of Fundacio Antoni Tapies with works of the artist displayed throughout the performance hall.91

Chanson Suspendue has become a highly respected work in the reed quintet community since its release in 2013. After Barcelona Reed Quintet’s premiere and several other performances, Calefax and Akropolis also performed the work. The piece uses English horn, leaving the clarinet as the highest tessitura instrument. The entire eight-minute works looms in a mysterious dark world filled with strange harmonies contrasted with loud rapid descending passages.

Masakazu Natsuda (b. 1968) is a part of the living composers project and is a well-known Japanese composer and conductor. Many of his major compositions have won awards throughout Asia, Portugal and Spain. He also actively teaches composition and music theory at

multiple Universities in Tokyo; and currently conducts the Japan Contemporary Music Ensemble and Ensemble Vivo.\(^92\)

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**Aaron Novik**  
*Bobu Rexazobe (2014)*

1. Ensemble: Splinter Reeds  
2. Level, Genre & Length: Advanced, Contemporary, 8’  
3. Instrumentation: Traditional  
5. Publisher: Not Published  
6. Score/Part Access Information: Available Upon Request  
7. Available Recording: Not Available  
8. Commission Information: for Splinter Reeds

*Bobu Rexazobe* was written for Splinter Reeds and premiered in 2014 at the San Francisco Center for New Music. The piece contains elements that Novik used in an earlier work: *Secrets of Secrets*. This piece was recorded as a Turkish free jazz work that used secret codes introduced by the Jewish scholar, mystic, and rabbi, Eleazar of Worms. The composer considered his earlier work a dark and epic exploration into the roots of Jewish mysticism. *Bobu Rexazobe* was written in the same period and utilizes the same style and characteristics.\(^93\) Novik also incorporates his “love” of spam mail into the compositional style of *Bobu Rexazobe*. This is usually represented as a character or theme in the music that keeps coming back.\(^94\)

*Bobu Rexazobe* is one of the few pieces that uses baritone saxophone in the reed quintet instrumentation. The baritone saxophone part doesn’t just play the bass line, but is an active part of the melody and plays with each instrument throughout the piece. Towards the middle of the piece there is the marking “sound effects,” just before the beginning of a large canon section. The piece ends in a soft trio with each player changing on alternating sixteenth notes.

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Aaron Novik (b. 1974) is an American composer, clarinetist, bass clarinetist, improvisation actor and bandleader who previously lived in San Francisco. Novik recently moved to Brooklyn, New York and is continuing his career on the east coast. Besides being known for his compositions he is also a very talented illustrator. His illustrations typically tell stories as told by other people, and he has even illustrated a mass produced deck of tarot cards.

Toek Numan

*Drambak Trost* (2001/2007)

1. Ensemble: Calefax
2. Level, Genre & Length: Advanced, Contemporary, 10’
3. Instrumentation: Traditional
4. Copyright: 2009, Muziek Centrum Nederland, Amsterdam
5. Publisher: Donemus
6. Score/Part Access Information:
   https://webshop.donemus.nl/action/front/sheetmusic/11479/Drambak+Trost
8. Commission Information: by Fonds voor de Scheppende Toonkunst for Calefax

Toek Numan’s *Drambak Trost* is inspired by the story “a clearing in the woods…,” which was written by Dutch author Anton Koolhaas. The collection is a part of a larger series, *An odor of sanctity*, that are all based on stories and themes of animals. The main character in “a clearing in the woods…” is a boar that is named Drambak Trost. He lives in the woods and has been able to evade the wrath of the hunter. Drambak is more of a mythical creature to the hunters since none of them have been able to capture or kill him. Cartoonist, Walter Lotringen, heard the piece and created a cartoon to go along with it.

*Drambak Trost* doesn’t have any extreme range issues or extended techniques. The piece would be labeled as “intermediate” except for the extended non-chromatic and non-scalar

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sixteenth note run sections. There are also multiple harmonic progressions that have chord extensions creating complex tuning progressions.

Toek Numan (b. 1971) is a Dutch composer who is known for his collaborations with other Dutch chamber groups. In addition to the dozens of recordings that his works are featured on, he has released nine studio albums that are dedicated to his own compositions and arrangements. *Drambak Trost* is one of two original reed quintet compositions that he has added to the repertoire list.

*Toneelmuziek bij Amerika* (2009)

1. Ensemble: Calefax
2. Level, Genre & Length: Advanced, Contemporary, 9’
3. Instrumentation: Traditional
4. Copyright: 2009, Donemus, Nederlands
5. Publisher: Donemus
6. Score/Part Access Information: Currently Unavailable
7. Available Recording: Not Available
8. Commission Information: by Fonds voor de Scheppende Toonkunst for Calefax

Toek Numan composed *Toneelmuziek bij Amerika or Stage Music for America* for Calefax in 2009. This was the second original piece that Numan wrote for reed quintet. He wrote *Stage Music for America* at the same time that he was writing several other works about America that were meant to inspire performances for young audiences.97

Toek Numan (b. 1971) is a Dutch composer who is known for his collaborations with other Dutch chamber groups. In addition to the dozens of recordings that his works are featured on, he has released nine studio albums that are dedicated to his own compositions and arrangements. *Toneelmuziek bij Amerika* is the second of two original reed quintet compositions that Toek Numan has added to the repertoire list.

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Peter van Onna
San Michele (2005)

1. Ensemble: Calefax
2. Level, Genre & Length: Advanced, Contemporary, 9’
3. Instrumentation: Traditional
4. Copyright: 2005 by Donemus, Amsterdam
5. Publisher: Donemus
6. Score/Part Access Information:
   https://webshop.donemus.com/action/front/sheetmusic/11168
7. Available Recording: Not Available
8. Commission Information: by Fonds voor de Scheppende Toonkunst for Calefax

San Michele is an epitaph inspired by the painting San Michele by Filippino Lippi. This work has been performed multiple times by Calefax including during the 2007 annual International Gaudeamus Music Week and was a featured piece during a lunchtime performance at the Bimhuis. 98

San Michele is a slow religious piece marked at a funeral march tempo, with meter changes that occur almost every measure. The directions indicated in the piece include vibrato and timbral trills, whose speed is adjusted by the marking (a “tight squiggled line” is fast, and a wider line is slower); grace notes that are played before the beat, and with the other ensemble members; and slap and flutter tongue markings.

Peter van Onna (b. 1966) is a well-known Dutch composer and spent 1993-2004 writing nine large orchestral works that were inspired by the famous paintings of: William Turner, Piet Mondriaan, Vincent van Gough, Salvador Dali, Otto Dix, Edward Hopper, Pieter Brueghel the elder, Giovanni Batista Piranesi and Claude Monet. 99

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Crosspoints is not a generic title that refers to the point of intersection of two objects, but is instead named after the painting *Einige Kreise* (1926) by painter and art theorist Wassily Kandinsky. Oorebeek was “inspired by the points where colored circles merge and orbit each other like planets in Kandinsky’s painting.” ¹⁰⁰ It was these intersections that gave this piece the title of Crosspoints. The work and innovative thinking of Kandinsky inspired multiple works by Oorebeek (b. 1944) around the same time that this piece was composed. Oorebeek recently completed revising the piece and it will be available within the next year through Donemus.com.

Throughout the piece there are specific markings regarding the use of vibrato and the preferred style in that section. All musicians are expected to play vibrato, including the clarinet. There are three directions for vibrato style. For all unmarked passages it is expected that the musician use a traditional 19ᵗʰ to early 20ᵗʰ century-styled vibrato. There are sections marked no vibrato and all parts must play with a straight tone. A specific vibrato marking for this piece is “irr.w.s.vib” which calls for an irregular wide slow vibrato. The timing of these particular passages should have vibrato happening at different times between all of the players. The last type of vibrato used in this piece is “irr.w.vib,” which also never has the same timing, but the speed of the vibrato would be considered traditional. In addition to the unique vibrato styles, there are several other specifications in the score for the use of extended

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techniques. Throughout the parts there are ¼ glissandos marked both up and down depending on the instrument and the section of the piece. There is also an abundant use of trills and the occasional use of flutter tongue.

As the piece is performed it should become apparent to the listener that the title *Crosspoints* also audibly reaches cross-points. Each section is made up of an idea and specific sound that creates a character. Once a character is established, the idea suddenly transitions and a completely new character is presented. There are eight different cross-points where the style and character completely change. The piece is divided into three different sections and visually looks like movements but is through-composed. The three sections are broken up into a regular fast-slow-fast division and can be heard less clear than the eight different cross-points.

Maarten Ornstein
Aspirin Makes the World go ‘Round

1. Ensemble: Calefax
2. Level, Genre & Length: Advanced, Contemporary, 8’
3. Instrumentation: Soprano saxophone
4. Copyright: Maarten Ornstein
5. Publisher: Self-Published
6. Score/Part Access Information: Available Upon Request
7. Available Recording: Not Available
8. Commission Information: for Calefax

Maarten Ornstein has composed three works for reed quintet. *Aspirin Makes the World go ‘Round* is the only work that has been composed that has a more classical influence and does not include a jazz rhythm section. The piece uses a lot of traditional compositional elements and is through composed containing eight different sections. Each section is short and contrasting from the section before. The unique title has no meaning to the compositional element of the piece. The joke from performers is that after performing the piece they must take aspirin because all of the section changes can create a headache.
Aspirin Makes the World go ‘Round has eight different sections that the ensemble must carefully transition through. The piece starts rather simply with a nice slow moving melody transitioning into traditional and matching sixteenth note patterns. As the piece progresses the sections get more complex with less matching patterns. Some sections bring back ideas from earlier sections whereas some are completely new material. The piece contains no key signature and uses accidentals throughout the parts. The entire work must be performed since it is through composed so despite the easier material at the beginning of the work an intermediate group is not recommended.

Maarten Ornstein is from the Netherlands and plays all varieties of clarinets and saxophones. These traits make him a likely candidate to compose music for reed quintet. He has written two works performed by Calefax that have a funk element that can add a multitude of rhythm section instruments. These pieces can be found in the index. Aspirin Makes the World go ‘Round is his only traditional work composed for reed quintet.

Asaf Peres

Fun Fun Fun Fun (2011)
I. “Backseat Fun”
II. “Uncomfortable Fun”
III. “Techno Fun”

1. Ensemble: Akropolis
2. Level, Genre & Length: Advanced, Contemporary, 11’
3. Instrumentation: Soprano Saxophone
4. Copyright: 2011, Asaf Peres
5. Publisher: Akropolis Collection
6. Score/Part Access Information: Available at the Akropolis Website
7. Available Recording: Akropolis, “High Speed Reed”
8. Commission Information: For Akropolis

Israeli composer Asaf Peres wrote Fun Fun Fun Fun for Akropolis in 2011. This piece was commissioned as a part of the Akropolis composition project called Under the Influence. The project’s main focus was to create new repertoire that was pop-inspired concert music. This piece was later included on their first studio album “High Speed Reed.” The title
*Fun Fun Fun Fun* is named after the repetitive phrase found in youtube artist Rebecca Black’s song “Friday.” The song is an ode to looking forward to Friday and “hanging” and “partying” with friends. In the YouTube video “Friday,” Rebecca Black sings about picking her seat in the car and the front seat versus the back seat. Throughout the video she is seen having fun with friends in both locations of the vehicle. The composer considered this piece to be a critique of today's popular music and jokingly did not include a fourth movement.

The entire piece features the minimalistic compositional styles of Peres. The first movement contains a series of complex rhythmic and metric repetitions that are supposed to remind the listener of the repetition found in pop music. The composer told Akropolis that he wrote the repetitions in the first two movements as a rhythmical joke. It features the use of 1/4 and 3/8 sections, and is labeled “to be played as fast as possible and slur as necessary.” The second movement, “Uncomfortable Fun,” is cleverly titled because the ensemble must always compulsively subdivide in order to not lineup the rapid varying rhythmical patterns. Akropolis will usually tell their audience before a performance that they should actively try to listen to them “try” to play at the same time. It is supposed to be a twist on how “real” music never attains the same type of aesthetically perfect qualities heard in studio made pop music, despite the need for perfection found in instrumental music. The third movement is also appropriately titled, “Techno Fun” because it sounds like a current day pop techno melody. This third movement is an arrangement of a previous piece written by Asaf.

Asaf Peres is known for his concert music that has a flare of pop culture infused in its compositional core. This style is clearly evident in the unique writing of *Fun Fun Fun Fun*. Peres is currently finishing his doctorate at the University of Michigan, with his dissertation topic involving the use of pop music in culture and concert music.
Tom Peterson  
*Wail-Bop (2012)*

1. Ensemble: Paradise Winds  
2. Level, Genre & Length: Advanced, Contemporary, 10’  
3. Instrumentation: Tenor saxophone  
4. Copyright: 2012, Tom Peterson  
5. Publisher: Self-Published  
6. Score/Part Access Information: Available Upon Request  
7. Available Recording: Not Available  
8. Commission Information: for Paradise Winds

*Wail-Bop* was composed in 2012 for Paradise Winds and premiered in March of that year at the North American Saxophone Alliance South West Regional Conference that was held at Arizona State University and performed in Organ Hall in Tempe, Arizona.

This is a two-movement work that requires brief improvisation and includes aleatoric elements. Paradise Winds is the only ensemble to perform this work and it is Tom Peterson’s first work for Reed Quintet.

Peterson (b. 1950) is primarily known for his choral conducting and compositional skills. He is currently completing his DMA in Choral Conducting at the University of Arizona and he received a previous degree from the same institution and the Royal College of Music in London.
John Polglase

the moon over the day
variations on a theme of Thomas Tallis (2007)

1. Ensemble: Arundo Reed Quintet
2. Level, Genre & Length: Advanced, Contemporary, 16’
3. Instrumentation: Traditional
4. Copyright: 2007, John Polglase, Australian Music Center
5. Publisher: Australian Music Center
6. Score/Part Access Information: Available through the Australian Music Center’s website
8. Commission Information: by the Australasian Performing Rights Association for Arundo Reed Quintet

the moon over the day is a work inspired by the piece fantasia on a theme of Thomas Tallis. The composer provides a clever twist on the subtitle by changing the word fantastia to variations, creating a unique version of this old classic. This piece was originally composed by Ralph Vaughan Williams in 1910, and had been reworked by the composer several times. It was named Thomas Tallis after the composer who first wrote the main melody. A variation of this melody is heard throughout Polglase’s version and is immediately introduced in the opening as a flowing and picturesque melody, which is unlike the original slow and solemn melody. The piece is divided into several different variations that are all based on the original melody. This is the only original work that has ever been written for Arundo Reed Quintet.

One of the most challenging aspects of performing this piece is the constant change of character from variation to variation, and the endurance required, as there are no long rests for the performers during the piece, which has several long-tone and slow sections. All of the tempo changes and metric modulations are clearly marked. There are no extended techniques used in this piece.

Polglase (b.1959) is a well-known Australian composer primarily known for his chamber music pieces. This piece is written in Polglase’s compositional style and follows his typical compositional methods.
Joel Puckett

Owl Moon (2015)

1. Ensemble: Akropolis and Paradise Winds
2. Level, Genre & Length: Advanced, Contemporary, TBD
3. Instrumentation: Traditional
4. Copyright: 2015, Joel Puckett
5. Publisher: Available Soon
6. Score/Part Access Information: Available Soon
8. Commission Information: for Akropolis and Paradise Winds

Joel Puckett (1977) composed Owl Moon for Akropolis’ third studio album “The Space Between Us,” which is going to be released in 2016. The piece will be kept in exclusivity until the release of the album, when publishing information will be made available. Please check the Akropolis website for updated information. The pieces included in this project explore musical and social space as it relates to musicians, composers, and their audience.

Kincaid Rabb

Scenes From the Big Top (2013)

“Clowning Around”
“On the Flying Trapeze”
“On the Highwire”
“Circus Screamers”

1. Ensemble: Paradise Winds
2. Level, Genre & Length: Intermediate, Contemporary, 7’
3. Instrumentation: Traditional
4. Copyright: 2013, Kincaid Rabb
5. Publisher: Self-Published
6. Score/Part Access Information: Will be Available Upon Request
8. Commission Information: for Paradise Winds

Kincaid Rabb is an Arizona Native who is currently completing his bachelor’s degree at The University of Arizona. He is a former student of the clarinetists in Paradise Winds. He wrote Scenes from the Big Top without knowing about Ton ter Doest’s Circusmuziek. It was
premiered in 2015 at the Dayspring United Methodist Church in Tempe, AZ. This piece will be held in exclusivity until Paradise Winds releases their next studio album in late 2016. Please check the composer and ensemble websites for updated information.

**Ruud Roelofsen**

*Glitch* (2013)

1. Ensemble: Calefax
2. Level, Genre & Length: Advanced, Contemporary, 6’
3. Instrumentation: Traditional
4. Copyright: 2013, Ruud Roelofsen
5. Publisher: Self-Published
6. Score/Part Access Information: Available Free at the Calefax Composition Competition Website
7. Available Recording: No Recording Available
8. Commission Information: for the 2013 Calefax Composition Competition

*Glitch* was written for the 2013 Calefax Composition Competition and a free download can be found at the competition website. Roelofsen (b. 1985) is a percussionist and often composes works that include percussion and/or live electronica. For this piece, he wanted to turn wind instruments into percussive instruments.

There are variations on five different percussive techniques that are notated throughout all of the parts. All of the special effects are written using percussion notation. The primary extended techniques used are air noise, key-clicks, singing undefined pitches, blowing on key openings and slap tonguing. In some instances effects like key clicks are written with defined rhythms and also include a general rise and fall of the pitch. Fingerings for multiphonics are included along with both pitches that are supposed to be produced. Typically there will be one instrument playing a melody with the use of extended techniques surrounding the melody. The general dynamic of the piece is very soft so it must be performed in a quiet venue to be heard adequately.
Ruud Roelofsen is native to the Netherlands where he grew up and studied percussion. He is currently focusing on electronic music and performing in Mexico City. He plans to return to the Netherlands in 2016 and will perform classical percussion repertoire. Roelofsen is a highly versatile musician and composer and can seamlessly transition between jazz, classical and experimental styles.\textsuperscript{101}

**Pál Rózsa**

\textit{Greetings from Hungary (2011)}

1. Ensemble: Calefax
2. Level, Genre & Length: Intermediate, Contemporary, 4’
3. Instrumentation: Traditional
4. Copyright: 2011, Pál Rózsa
5. Publisher: Self-Published
7. Available Recording: No Recording Available
8. Commission Information: for the 2011 Calefax Composition Competition

\textit{Greetings From Hungary} was composed for the 2011 Calefax Composition Competition and is available for free download at the competition website. The piece presents a classic Hungarian folk melody. There are no extended techniques or range issues in this piece.

Pál Rózsa (b. 1946) is a contemporary Hungarian violinist and composer. This piece is written with a folkloric nationalistic sound, which is a departure from his traditional compositional style. Rózsa is primarily known for his symphonies, solo orchestral works, wind ensemble, masses, cantatas, sacred music, vocal music and chamber pieces.

Frederic Rzewski
Reeds (2009)

1. Ensemble: Calefax
2. Level, Genre & Length: Professional, 14’
3. Instrumentation: Instrument changes throughout piece: Oboe/English Horn, Alto Saxophone/Soprano Saxophone/Jew Harp,
4. Copyright: 2009, Frederic Rzewski
5. Publisher: Self-Published
6. Score/Part Access Information: Available on IMSLP
8. Commission Information: for Calefax

Reeds was composed by well-known Dutch and American composer Frederic Rzewski in 2009. The piece was premiered in Amsterdam and the Muziekgebouw in February of 2010, and recorded live and broadcasted over NPS radio by Dick Lucas. Calefax has performed this work on tour and on multiple concert series.

Like all of Rzewski’s works, the manuscript and parts for Reeds is entirely handwritten. There are also multiple instrument changes for the oboe and saxophone players. The saxophone part is written for both alto and soprano saxophone, in addition to an integral and lengthy Jew harp part.

Frederick Rzewski (b. 1938) is an American composer and virtuoso pianist that currently resides in Belgium. He taught music composition from 1977-2003 at the Conservatoire Royal de Musique in Belgium. In addition to playing piano, he still actively composes vocal and chamber music.102

Jonathan Salter

Blueberry Jam (2008)

1. Ensemble: Eastwind Reed Quintet
2. Level, Genre & Length: Intermediate, Contemporary, 6’
3. Instrumentation: Traditional
5. Publisher: Self-Published
6. Score/Part Access Information: Available Upon Request
7. Available Recording: No Recording Available
8. Commission Information: for Eastwind Reed Quintet

Blueberry Jam was written for Eastwind Reed Quintet on the occasion of their 2009 tour of Japan. The piece was performed multiple times on tour and was described as being received well by Japanese audiences. Salter (b. 1975) stated that the title Blueberry Jam was meant to evoke a feeling of nationalism for the U.S.

Blueberry Jam is a minimalistic piece. The piece is divided into ten sections, with a rolling eighth-note pattern that is exchanged between performers for the duration of the piece. To obtain the desired effect, the eighth note passages must be as even and static as possible. There are glissandi in the oboe, clarinet and saxophone part.

Jonathan Salter received his doctorate in 2009 at UNCG where the Eastwind Reed Quintet is based. He wrote several other pieces for the tour that are arrangements of traditional Japanese folk melodies. Blueberry Jam is the only American piece that Salter has written for reed quintet.
José-Maria Sánchez-Verdú

*Libro de Glosas (2007)*

1. Ensemble: Calefax
2. Level, Genre & Length: Professional, Renaissance/Contemporary, 10’
3. Instrumentation: Soprano Saxophone
4. Copyright: 2007, Breitkopf & Härtel, Wiesbaden
5. Publisher: Breitkopf & Härtel, Kammermusik-Bibliothek
8. Commission Information: for Calefax

*Libro de Glosas* was inspired by Diego Ortiz’s famous work *Trattado de Glosas*, a composition for viola da gamba, written in 1533. Sánchez (b. 1968) divides this piece into five sections that are typically found in music from the renaissance period.

The first Recercada is based on the first chords of the chanson “Doulce Memoire” by Pierre Sandrin, which was also used in *Trattado de Glosas*. The second Recercada is based on the *Incipit* of the Madrigal “O Felici Occhi Miei” of Jacques Arcadelt, which was also used in *Trattado de Glosas*. The third Recercada is based off of the *ostinato* from “Passamezzo Antico,” which was also used in *Trattado de Glosas*. The fourth Recercada is based on the tenor “La Spagna,” which was also used in *Trattado de Glosas*. The Batalli is a free composition in the form of a battaglia. It is based on some *ostinato* of Spanish origin as well as on an anonymous theme from the 16th century. There are also several ideas taken from the batalla from Joseph Ximénez.103

Sánchez wanted to focus on these works and the “intertextuality” between the 16th century and 21st century playing techniques.

The score and parts for *Libro de Glosas* are handwritten because of all the special techniques that the composer utilizes. There are group instructions and unique notations that are used in each part. For example, the composer uses regular dynamic markings (*pp, p, mp, mf, f, ff*) to represent the intensity of the action, not the actual dynamic. Transitions between the special note head notations are marked with forward facing arrows to have the group push forward and then change style simultaneously. The forward arrow is also used to mark *attacca* at the end of certain movements. Improvised *accelerandos* are marked with a diagonal arrow

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through the top left corner of the note stem. Traditional *accelerandos* are notated with the stem that has double beams in the shape of a triangle.

The first Recercada is composed using only shadow tones. The third Recercada and Batalla are both composed using a mix of half tones and shadow tones. The double reed players have special notations that represent playing only with air and also tongue percussion.

There are also special group instructions and unique notations that are used in each part. For example, the composer uses regular dynamic markings (*pp*, *p*, *mp*, *mf*, *f*, *ff*) to represent the intensity of the action not the volume. Transitions between the special note head notations are marked with forward facing arrows to have the group push forward and then change style simultaneously. The forward arrow is also used to mark *attacca* at the end of certain movements. Improvised *accelerandos* are marked with a diagonal arrow through the top left corner of the note stem. Traditional *accelerandos* are notated with the stem that has double beams in the shape of a triangle.

**Garrett Schumann**  
*High Speed Reed* (2012)

1. Ensemble: Akropolis  
2. Level, Genre & Length: Advanced, Contemporary 3’  
3. Instrumentation: Traditional  
4. Copyright: 2012, Garrett Schumann  
5. Publisher: Not Published  
6. Score/Part Access Information: Not Available  
7. Available Recording: Akropolis, “High Speed Reed”  
8. Commission Information: for Akropolis

Akropolis commissioned and named their first album after Schumann’s piece *High Speed Reed*. The piece was written and premiered in 2012 and is composed to sound like an
amalgamation of heavy metal and classical music. It is featured as the opening piece on their album and produces a “spark of energy” that sets the tone for the entire album.\textsuperscript{104}

\textit{High Speed Reed} features the use of a variety of extended techniques throughout the piece, including: pitch bends, growl tones, trills, flutter tongues and multiphonics. The piece is a balance of a “groove” interrupted by moments of complete chaos. The use of extended techniques creates the sound of chaos, aggression and distortion that is commonly created by amplified instruments in heavy metal bands.

Schumann is a recent graduate of the University of Michigan where he received his doctorate. During his studies there, he met the members of Akropolis and began to collaborate. Schumann is also the head music critic for the Washington Public Radio and a contributing editor for Sequenza21.com.\textsuperscript{105}

\begin{center}
\textbf{Matthew Shlomowitz}
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\textit{Line and Length} (2007)
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1. Ensemble: Calefax,
2. Level, Genre & Length: Advanced, Contemporary, 9’
3. Instrumentation: Soprano Saxophone
4. Copyright: 2007, Matthew Shlomowitz
5. Publisher: Self-Published
6. Score/Part Access Information: Available Upon Request
8. Commission Information: for the 2007 SpitalFields Festival

\textit{Line and Length} was composed for Calefax to perform at the 2007 SpitalFields Festival. The title has two meanings for the composer and both represent the overall sound of the piece. First, \textit{Line and Length} refers to a cricketing term. This term “describes a ball that is\textsuperscript{104}

bowled just outside off stump on a good length, creating doubt in the batsmen as to whether to play or leave the ball.” 106 This can also be referred to as the “corridor of uncertainty,” which describes a narrow line on and just outside the batsman stump. Adding these two cricket descriptions together the composer came up with Line and Length. The title also came from Shlomowitz who composed the piece out of many small melodic lines that vary in duration.

Each of these melodic lines occurs at the same time and creates an uneven presentation of the material. The varying lengths of these different melodies create an interwoven and overlapping texture. Each separate melodic idea is assigned an expressive term that the composer refers to as “textural direction.” The intention of including these terms above each section is to have the performer grossly exaggerate the description. Each melodic idea should sound drastically different in personality, style, volume and texture. Shlomowitz encourages musicians to be creative with the use of rubato, articulation and timbre to help express the listed terms. The only specification that he marks in the score is that each time the same pattern appears, it must be performed exactly the same. The expressive terms that are included are: vigorous, slippery, declarative, stark, confused, light, bouncy, startling, lazy, naïve, mechanical, stiff, self-important, floating, groovy, swing, bobbing, confused, bipolar, ghostly and honky.

Performers are allowed to use extended techniques as needed to emphasize the character of each section. There are very clear instructions for extended techniques that are included with the score and parts. Some of these techniques include a variety of irregular glissandi. Performers are strongly encouraged to achieve these through a varying combination of fingerings and embouchure depending on the instrument and player. He is very clear in specifying that when bends are marked they should be performed with only the embouchure. These bends should be at least a quartertone or over a whole tone. The directions of bends are marked with either an angled ascending or angled descending line that ends with an x. Each melodic cell contains complex rhythms, range and ensemble conflicts that only a very experienced ensemble can successfully achieve.

Evagelia Siarvali

_Dias_ (2012)

1. Ensemble: Calefax
2. Level, Genre & Length: Intermediate, Contemporary, 5’
3. Instrumentation: Traditional
4. Copyright: 2012, Evagelia Siarvali
5. Publisher: Not Published
6. Score/Part Access Information: Available at the Calefax Composition Competition website http://calefax.nl/repertoire/ccc/
7. Available Recording: No Recording Available
8. Commission Information: for the 2012 Calefax Composition Competition

_Dias_ is one of few works by Greek composer, Evagelia Siarvali. The piece is available for free download at the Calefax Composition Competition website. The title _Dias_ translates from many languages to “days.” This is Siarvali’s first work for reed quintet.

Stefan Signer

_Sheriff’s Collection_ (1989-1990)
I. “Dreadful Merchandise”
II. “Obscure Lunchtime Obsession”
III. “Music of June 1963”

1. Ensemble: Calefax
2. Level, Genre & Length: Advanced, Contemporary, Not Available
3. Instrumentation: Traditional
4. Copyright: 1990, Stefan Signer
5. Publisher: Not Published
6. Score/Part Access Information: Not Available
7. Available Recording: No Recording Available
8. Commission Information: for Calefax

_Sheriff’s Collection_ was one of the first original works for reed quintet. This piece was completed when the reed quintet instrumentation wasn’t finalized. Despite this, it was written with what we now consider the traditional reed quintet instrumentation. Original Calefax members Raaf Hekkema and Alban Wesly asked Signer to write a piece for the young student ensemble. In response, he composed _Sheriff’s Collection_. The piece was premiered in 1991 at
the Dutch contemporary music performance venue IJsbreker. Calefax played it on several additional performances during the “Calefax,” and “Dreadful Merchandise,” concert series.  

The piece was revitalized in 2011 and was performed as a part of a Calefax tour concert series. Signer later made arrangements of the work for brass quintet and traditional woodwind quintet. He describes the collection as a work centered around people who are in funny smelling venues, ugly situations, strange passions, and terrible trade goods.

Stefan Signer (b. 1951) is an active Swiss composer and musician who identifies most closely with his rock roots. He has composed various types of music including jazz, rock, modern, rock opera, contemporary and classical. He has performed with the Red Devil Band for many years. Most recently, in 2008, he released a book entitled High Gloss.

George F. Spicka
Upon Acquiring a Sauropod (2014)

1. Ensemble: Atlantic Reed Consort
2. Level, Genre & Length: Intermediate, Contemporary, 7'
3. Instrumentation: Traditional
5. Publisher: Self-Published
6. Score/Part Access Information:
   http://www.georgefspicka.com/upon-acquiring-a-sauropod.html
8. Commission Information: for Atlantic Reed Consort

A sauropod is a dinosaur with a long head and tail accompanied by a large body. The most well known sauropod is the brontosaurus. Spicka (b. 1951) wanted to bring these enormous dinosaurs to life with music.

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Upon Acquiring a Sauropod is a cartoon-like musical depiction of a brontosaurus. The bass clarinet and bassoon begin as the walking footsteps of the heavy dinosaur. The upper trio consists of little musical motifs that introduce themselves to the sauropod as it takes a walk. Eventually the walking bass line is passed around and is always present. The orchestration of harmonies, crisp articulations and walking bass keep the character of the sauropod very vivid. The end of the piece calls for metered key clicks.

George F. Spicka is a resident composer in Baltimore, Maryland and has written over 600 works throughout the course of his career. Upon Acquiring a Sauropod was composed in 2014. He has been a member of the Baltimore Composers Symposium since 1994, and composes pieces that include a variety of art forms such as jazz, electro-acoustic, chamber music, sacred music and educational pieces.110

John Steinmetz
Sorrow and Celebration (2015)
1. Ensemble: Akropolis
2. Level, Genre & Length: Advanced, Contemporary, 13’
3. Instrumentation: English Horn and Audience Participation
4. Copyright: 2015, John Steinmetz
5. Publisher: Self-Published
6. Score/Part Access Information: Available Upon Request

Sorrow and Celebration was commissioned for Akropolis’ third album, “The Space Between Us.” This album was programmed with the idea to give audience members a unique concert going experience. Each composer involved in the album was given instructions to explore musical, social and personal ideas of musical space. Steinmetz (b. 1951) achieves this by providing the audience a role in the piece. His idea was to create an experience for audience

members that simulated a tradition like singing for a birthday, national anthems or the seventh-inning stretch. Throughout the piece there are musical references for sorrow and celebration. The sorrow represents the pain the African American community has felt due to the deaths of young African American men like Michael Brown and Eric Garner. After this section of mourning, the piece moves into a joyful dance section. This represents communities coming together. The composer references a Wendell Berry poem in the score, “Be joyful though you have considered all the facts.”

The score for this piece is very detailed and explains the staging and audience participation in great detail. Ensemble members will teach the audience different cues to sing, whisper, say “shhh”, clap, create single chirps and/or sing a drone prior to the beginning of the performance. Ensemble members conduct all of the audience participation sections.

The piece begins with only the saxophonist on stage. The saxophone calls the other four players to the stage by starting a melody. The other four members are stationed in different places behind the audience. These four players need to memorize their parts until letter K. By letter K, all the musicians are on stage and in their regular positions. Once the piece progresses from section to section each member cues the various audience participation sections. Different members have specific sections written into their part where they have enough time to work with the audience before having to re-enter.

**Fernando Tarrés**
*Impermanencia* (2011)

1. Ensemble: Quinteto Slap!
2. Level, Genre & Length: Advanced, Contemporary, 7’
3. Instrumentation: Traditional
4. Copyright: 2011, Fernando Tarrés
5. Publisher: Self-Published
6. Score/Part Access Information: Available Upon Request

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Fernando Tarrés (b. 1967) has composed multiple works and collaborated with Quinteto Slap! during multiple projects. *Impermanencia* was composed for the ensemble in 2011 and is often paired with Tarrés’ other work *Los Bordes del Cielo*. Quinteto Slap! created multiple recordings of the piece, which are available on their website, as well as the composers website.

*Impermanencia* or *Impermanence* is one of the three marks of existence in Buddhism and is considered one of the most essential doctrines. Impermanence expresses the Buddhist belief that all conditioned existence is constantly in a state of flux. Tarrés’ work starts with a serene, which transforms throughout the work demonstrating impermanence through music.

Fernando Tarrés is an Argentinian musician and composer who started his musical studies at the age of fourteen. He recorded his first album in 1989 on the Argentinean label Melopea, then moved to New York to continue his studies at the Manhattan School of Music. He has worked as an arranger and composer for many respected artists and is always busy with new commissions.

*Los Bordes del Cielo* (2012)

1. Ensemble: Slap! Quinteto
2. Level, Genre & Length: Intermediate, Contemporary, 6’
3. Instrumentation: Traditional
4. Copyright: 2012, Fernando Tarrés
5. Publisher: Self-Published
6. Score/Part Access Information: Available Upon Request
8. Commission Information: for Quinteto Slap!

Fernando Tarrés has composed multiple works and collaborated with Quinteto Slap! during multiple projects. *Los Bordes del Cielo* translates to the *Edges of Heaven* and the piece is
a depiction of the title. The piece was written in Buenos Aires in February 2012 and premiered and recorded by Quinteto Slap!.

*Los Bordes del Cielo* is lightly scored and stays in a relatively soft dynamic for the entire piece. The first section of the piece features an oboe solo before transitioning to the elongated middle section. It is clearly marked, and does not use extended techniques.

Fernando Tarrés (b. 1967) is an Argentinian musician and composer who started his musical studies at the age of fourteen. He recorded his first album in 1989 on the Argentinean label Melopea and soon after moved to New York to continue his studies at the Manhattan School of Music. He has worked as an arranger and composer for many big name artists and is always busy with new commissions.

*Ser Aire* (2012)

1. Ensemble: Quinteto Slap!
2. Level, Genre & Length: Intermediate, Contemporary, 6’
3. Instrumentation: Traditional
4. Copyright: 2012, Fernando Tarrés
5. Publisher: Self-Published
6. Score/Part Access Information: Available Upon Request
7. Available Recording: No Recording Available
8. Commission Information: for Quinteto Slap!

Fernando Tarrés has composed multiple works and collaborated with Quinteto Slap! during multiple projects. *Ser Aire* was composed at the same time as *Los Bordes del Cielo* and is often overshadowed by the other work. The title translates to “be air” and the composer literally tries to create the sound of moving air.

The piece is primarily composed of slow moving harmony. The same harmonic patterns are loosely followed through different variations that alternate between slow and faster sections. Much of the piece should be performed at a soft dynamic.
Fernando Tarrés (b. 1967) is an Argentinian musician and composer who started his musical studies at the age of fourteen. He recorded his first album in 1989 on the Argentinean label Melopea and soon after moved to New York to continue his studies at the Manhattan School of Music. He has worked as an arranger and composer for many big name artists and is always busy with new commissions.

Hollis Thoms
*Playing 3* (2014)

1. Ensemble: Atlantic Reed Consort
2. Level, Genre & Length: Intermediate, Contemporary, 5’
3. Instrumentation: Soprano Saxophone
4. Copyright: 2014, Hollis Thoms
5. Publisher: Self-Published
6. Score/Part Access Information: Available upon request from the Baltimore Composers Forum
7. Available Recording: No Recording Available
8. Commission Information: for Atlantic Reed Consort and the Baltimore Composers Forum

*Playing 3* is the third work in a larger series for woodwinds completed by Thoms over the course of thirteen years. Each of the three works depicts images of children imitating, teaching and chasing each other. *Playing 1* premiered in 2001 at the Eastman School of Music, and was for English horn and bass clarinet. *Playing 2* premiered at Rice University in 2004 and was composed for clarinet and oboe. *Playing 3* premiered at a Baltimore Composers Forum Concert and was written for the Atlantic Reed Consort.

*Playing 3* is a very straightforward piece that would pair well on a concert that has more demanding repertoire. It is light, playful and poses few ensemble issues. The piece uses the same melodic and rhythmic material throughout the piece, only changing articulation and dynamics. The range is the largest for bass clarinet, as it is the only instrument that ventures up into the altissimo register.

Hollis Thoms (b. 1952) is a member of the Baltimore Composers Forum and has been composing works since the 1970s. He has over 125 works in his portfolio, but *Playing 3* is the
only work that Thoms has written for reed quintet. The bulk of his works are for chorus. Later in life he married an oboe player and started to venture into compositions for winds.

Babur Tongur  
*Birdus Petroleum* (2011)

1. Ensemble: Akropolis  
2. Level, Genre & Length: Advanced, Contemporary, 8’  
3. Instrumentation: Traditional  
4. Copyright: 2011, Babur Tongur, Winnipeg  
5. Publisher: Akropolis Collection  
6. Score/Part Access Information: Available at the Akropolis Website  
7. Available Recording: https://www.youtube.com/watch?v=E78ejG6yZY0  
8. Commission Information: for Akropolis  

*Birdus Petroleum* was composed by Tongur (b. 1955) as a musical response to the oil spills that have occurred around the world. The response is primarily dedicated to the countless wildlife species that are affected by the spills and their inability to control what men do around them. Tongur composes the piece in such a way that tells the story of an oil spill through the animal’s experience. The piece starts calmly with a singular theme throughout the group. As the piece progresses, it increases intensity to represent the chaos and confusion associated with the oil spill.

This piece poses many ensemble concerns when initially learning the piece. The first section contains several different fermatas with pickup notes in each passage. The middle sections of the piece have seamless melodies that trade between players and also include a mini-fugue section. In two different sections there are rapid non-scalar sixteenth note unison staccato passages.

Babur Tongur has had a very diverse career as a composer. He has written multiple works for reed quintet. He wrote *Birdus Petroleum* for Akropolis, after they won the Plowman competition performing his work *Nuclear Child Games* that was originally written for Calefax. He spent most of his life living and composing in Turkey until 2009 when he moved to Winnipeg, Manitoba.
Nuclear Child Games (1995)
I. “Toward an Unmassacred Future”
II. “An Old Love Song”
III. “Death Without a Funeral”
IV. “About Life”

1. Ensemble: Calefax
2. Level, Genre & Length: Advanced, Contemporary, 18’
3. Instrumentation: Traditional
4. Copyright: 2011, Babur Tongur
5. Publisher: Akropolis Collection
6. Score/Part Access Information: Available at the Akropolis Website
7. Available Recording: Akropolis, “High Speed Reed”
8. Commission Information: for Calefax

Nuclear Child Games was composed in 1995 for Calefax and premiered the next year in Amsterdam. Calefax has performed the piece on multiple occasions, but most recently Akropolis performed and recorded the work. Nuclear Child Games was a part of Akropolis’ program when they won the 2011 gold medal at the Plowman Music Competition. The piece was written by Turkish Composer, Babur Tongur, and was meant to represent the struggles of growing up in a war torn region of Turkey where he eventually had to flee.

The piece goes back and forth between beautiful blissful moments and chaotic horrifying dissonance, reflecting the titles of each movement. The work can be performed in its entirety, or movements may be performed individually. The most challenging movement to learn is filled with complex rhythms, asymmetrical meters, rapid dissonant runs and extreme altissimo in each part.

Babur Tongur (b. 1955) has been composing music for most of his life, and was accepted into music school in Turkey at the age of six. He holds multiple degrees in music composition and education, including a DMA. He wrote another piece for reed quintet entitled Birdus Petroleum after Akropolis won the Plowman competition performing his work.
Edward Top

_Ejaculation Prayers_ (2005)

1. Ensemble: Calefax
2. Level, Genre & Length: Professional, Contemporary, 9’
3. Instrumentation: Oboe d’Amore, Basset Horn, Soprano Saxophone
4. Copyright: 2005 Donemus, Amsterdam
5. Publisher: Donemus
8. Commission Information: Fonds voor de Scheppende Toonkunst

Edward Top (b. 1972) composed _Schietgebedjes_ for Calefax in 2009. They premiered the piece at the opening day celebration at the new Amsterdam Music Building at the IJ. They have performed the work multiple times, including several performances during a recent tour to Japan. The piece is divided up into two rapidly alternating sections. The first section is fast and technically challenging; while the second section is slow and serene. Overall, the piece has a very experimental sound. There are clear references to 1920s American jazz, Ligeti, and Webern’s twelve-tone style music.

This piece includes oboe d’Amore and basset horn and is written at the professional level. This is not a work for the beginning auxiliary player. There are multiple extended techniques written for the instruments including multiphonics and extreme altissimo for all players. Several sections are improvisatory and allow for a lot of interpretation from the ensemble. No two performances should sound the same. Performers must decide in advance how each free section will be loosely structured.

Edward Top is a professional violin player from the Netherlands and primarily composes string music. Prior to completing this piece he took time to meet with Calefax. They played through the piece and helped to explain the use of specific extended techniques and how they function with wind instruments. Top made some final edits to the piece after the meeting before publishing the piece.
Klas Torstensson

Prelude & Encores (2012)

I. Prelude
II. Lament for Queen Christina
III. Henrik S.
IV. Fraenkel

1. Ensemble: Calefax
2. Level, Genre & Length: Professional, Contemporary, 13’
3. Instrumentation: Oboe/Oboe d’Amore, Clarinet in B-flat/A,
   Soprano Saxophone/Alto Saxophone, Bass Clarinet/Contrabass Clarinet
4. Copyright: 2012, Muiziek Centruum Nederland, Amsterdam
5. Publisher: Donemus
6. Score/Part Access Information:
   https://webshop.donemus.com/action/front/sheetmusic/12862

Prelude & Encores is a contemporary transcultural twist that is reminiscent of both Swedish folk music and Italian madrigals. The work begins with a lengthy introductory prelude section followed by three short works. The pieces can be played all the way through or can be treated as encores. The composer stated that the Prelude was composed to be lively and emulate the saxophone section of a big band. Lament for Queen Christina is based on the main song from Tortensson’s song cycle In grosser Sehnsucht. “Henrik S.” begins with a long downward glissando adding flutter tongue just before a decrescendo to nothing. The entire encore is based on this descending motif that is supposed to emulate an electric guitar. “Fraenkel” is an adaptation of an aria from Tortensson’s opera The Expedition.112

Each section of Prelude & Encore uses multiple extended techniques for each instrument, including auxiliary instruments. Make sure to check the auxiliary playing ability of players before committing to this piece. There are multiple sections that each instrument must use quartertones, irregular glissandos and vibrato. Flutter tonguing is also used and is expected in the middle of glissandi and solo sections. Each player is expected to decrescendo down to niente, even the double reed players. In addition, there are tremolo staccatos, slap-tongues, key clicks, trills and timbral trills.

Klas Tortennsson (b. 1951) is originally from Sweden, but moved to the Netherlands after completing his musical studies. His works have been described by listeners as having two personalities. After listening to multiple works, his music does tend to fluctuate between two styles. The first style is extremely passionate, loud, articulate and creates explosions of sound like a volcano. The second style creates a feeling of complete and total stasis and isolation, like the world is frozen in time. Both of these styles can be clearly heard in *Prelude & Encores.*

**Calliope Tsoupaki**

*Interface* (1996)

1. Ensemble: Calefax
2. Level, Genre & Length: Advanced, Contemporary, 19’
3. Instrumentation: Traditional plus Cricket Sound Track
4. Copyright: 1996, Donemus, Amsterdam
5. Publisher: Donemus
6. Score/Part Access Information:
   https://webshop.donemus.com/action/front/sheetmusic/8948
8. Commission Information: by Fonds voor de Scheppende Toonkunst for Calefax

Calefax premiered *Interface* in 1996. The piece was written to include a background track that contains the sounds of crickets chirping. The composer has fond childhood memories about spending nights out on the Mediterranean. The background sound to all her evenings spent there was the reliable calming chirp of the crickets. The constant chirping, in addition to the sparsely scored work, recreates a calm summer evening.

The piece was composed to be performed outdoors, but can be effective indoors as well. The volume of the track is critical in creating the right environment. The cricket track should be loud enough so that it is clearly heard, but soft enough that it still sounds like the audience is outside and the crickets are close by in a thicket. If using a cricket track, it must contain real crickets and the sound should not be altered or distorted in any way. For the recorded

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performance, the composer created the cricket sounds live. This can be recreated by using small Chinese paper boxes that have a small sound-source inside each individual box. During the performance, she was off stage and improvised the cricket sounds by opening and closing the boxes to create different sound combinations. Since the performance was recorded live there is no recording provided with the score.

Calliope Tsoupaki (b. 1963) was born in Greece and completed her musical studies in piano and music theory at the Musical Conservatory of Athens. After she completed her studies she moved to the Netherlands to continue her musical career. She has composed over seventy pieces and infuses her love of old music and Greek heritage into many of her works.114

Jason Turbin
*Morse Code* (2012)

1. Ensemble: Akropolis Reed Quintet
2. Level, Genre & Length: Advanced, Contemporary, 5’
3. Instrumentation: Traditional
4. Copyright: 2012, Justin Turbin
5. Publisher: Akropolis Collection
6. Score/Part Access Information: Available at the Akropolis Website
7. Available Recording: Akropolis, Unraveled
   via web premiere https://www.youtube.com/watch?v=3ImX3wXXveM
8. Commission Information: Akropolis

Jason Turbin composed *Morse Code* for Akropolis and their album “Unraveled.” The album was created to feature original compositions. All of the composers involved in the project were presented with the challenge of composing a piece that resembles the process of unraveling. Jason Turbin wanted to create a unique blend of his compositional style with the sound of something unraveling. “*Morse Code* incorporates small rhythm elements and a long

melodic line above and below it to convey that there is a little code and then there is the unraveling of the code.”

*Morse Code* opens up with a short melodic introduction. There is no hint to the title in the introduction that begins with calming half notes and triplet figures that are later transformed into a long sweeping melodic line. After a brief fermata, the *Morse Code* section begins first with one player, then two and eventually the entire group. Though the rhythms look simple for the individual player, it is performing these interlocking rhythms together that requires extreme metronomic precision. Once all five players are playing interlocking sixteenth patterns it begins to sound like Morse code, with the addition of a long sweeping melody line floating above and sometimes dropping below the ensemble. This section lasts for several minutes before the melody begins to transform back into Morse code. The triplet figure is added into the sixteenth note patterns in the oboe and, the clarinet takes over the Morse code for the low winds as they push forward with short crescendoing patterns that help lead to the end of the piece.

Jason Turbin has written three pieces of original repertoire for reed quintet. All three compositions were written and commissioned by Akropolis and are featured on the Akropolis website. Turbin is most well known in the musical community for his film and TV scores. He has written scores for over thirty films, short films and TV shows. When he isn’t composing he fills a lot of his time performing ten different instruments in addition to working as a music educator. He most recently became the co-owner of a recording studio in Los Angeles.

*The Old Rusty Merry-Go-Round* (2012)

1. Ensemble: Akropolis
2. Level, Genre & Length: Intermediate, Contemporary, 5’
3. Instrumentation: Traditional
4. Copyright: 2012, Jason Turbin
5. Publisher: Akropolis Collection
6. Score/Part Access Information: Available at the Akropolis Website

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The Old Rusty Merry-Go-Round is a short piece filled with imagery and sounds that are reminiscent of an old rusty merry-go-round. Turbin uses his film scoring knowledge to help depict a picture of the merry-go-round. The piece is enjoyable, flashy and short, so it is easily programmed on children’s concerts. Despite the brevity of the piece, it travels through several sections quickly.

Though this piece is labeled as intermediate there are still several challenges in the piece. If a younger ensemble is going to learn this piece, the oboe range leads up to a high f# multiple times during a flowing and slurred melody. The part could be taken down an octave, but with the scoring of the saxophone part the solo may get lost and lose its “floating” effect. This piece is composed using a very straightforward style and is easier to learn compared to many other contemporary pieces.

This was the first piece that Turbin wrote for reed quintet and Akropolis enjoyed the piece so much they immediately commissioned him to write another piece. Akropolis performed the world premiere of this piece at the Kerrytown Concert House in Ann Arbor, Michigan. He has composed two more reed quintet works since the release of The Old Rusty Merry-Go-Round. His piece directly following this was written as a part of the Akropolis “Unraveled” album.116

Merlijn Twaalfhoven
Common Ground (2014)

1. Ensemble: Calefax
2. Level, Genre & Length: Intermediate, Contemporary, Indeterminate
3. Instrumentation: Traditional with Audience Participation
4. Copyright: 2014, Stichting Donemus Beheer, Rijswijk
5. Publisher: Donemus

6. Score/Part Access Information:
   https://webshop.donemus.com/action/front/sheetmusic/13354
7. Available Recording: Not Available
8. Commission Information: by Stichting Donemus Beheer, Rijswijk

*Common Ground* was composed in 2014 for Calefax and 50-100 audience members who should be ready to be involved as active participants. Like many of Twaalfhoven’s works *Common Ground* has a Middle Eastern influence and contains driving percussive rhythms. The audience should be divided up into five groups and given brief instructions before the piece begins. For each team of five there will be two different leaders. The two assigned leaders are in control of their section’s volume and pulse. The score indicates that the tempo leader should make clear signs for attention, start, continue, stop, faster and slower. The volume leader should make clear signs for fading in, fading out, soft, louder, loud and softer.

When performing the piece the audience should be divided up into five equal groups and ensemble members should spread out to help each group manage the loop patterns and repeating rhythms. Musicians have clear markings in the score for directing their way through the piece in regards to where loops occur, who conducts their way out of the loop, and when the five different groups enter. All of the group leader markings are also included in the score and parts.

Merlijn Twaalfhoven (b. 1976) is a Dutch composer and violist living in Israel. He is known for his compositions that are created by musicians and their live audiences based off a general outline of information. No two performances will ever be the same. They are often performed and premiered in interesting and nontraditional venues. Twaalfhoven is currently working on multiple audience engagement and interactive concert pieces with singers, choirs and chamber groups.117

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Heleen Verleur  
*Across* (2009)

1. Ensemble: Calefax  
2. Level, Genre & Length: Advanced, Contemporary, 2’  
3. Instrumentation: Traditional  
4. Copyright: 2009, Heleen Verleur  
5. Publisher: Self-Published  
6. Score/Part Access Information: Soon available on Calefax Composition Competition Website  
8. Commission Information: for the 2009 Calefax Composition Competition

Heleen Verleur (b. 1964) composed *Across* for the 2009 Calefax Composition Competition. The theme of the competition that year was “encore pieces,” and *Across* received the gold medal. Currently the competition website only has winner and runner-up pieces posted post 2010, but they are planning to add runners up and works prior to 2010 soon. Please check the competition website for repertoire additions in the future.

*Across* is a very short and flashy work that is contemporary and based off a “groove” with intermittent rests. It doesn’t have a “catchy” melody, but has a lot of flourishes and forward movement. The work ends with a groove played by the bassoon while everyone else plays on their mouthpiece or reed. It is meant to be funny and cute. Most audiences will laugh, especially if musicians make humorous faces during the last few notes.

Heleen Verleur is a Dutch pianist and composer. She has written the bulk of her compositions for piano, and has written in a variety of genres including jazz piano, piano trios, piano sonatas and piano concertos. As a change of pace she has recently been composing music for a children’s book series written by Sanne Bakker. She also enjoys teaching Suzuki piano to children of all ages.\(^\text{118}\)

Kevin Volans

Calefaccion (2014)

1. Ensemble: Calefax
2. Level, Genre & Length: Advanced, Contemporary, TBD
3. Instrumentation: Not Released
4. Copyright: 2014, Kevin Volans
5. Publisher: Music Sales Group
6. Score/Part Access Information: Available Soon
7. Available Recording: Available Soon
8. Commission Information: for Calefax Reed Quintet

Kevin Volans (b. 1949) composed Calefaccion in 2014 for Calefax and an upcoming recording project. Parts will be available by request through Gill Graham at Music Sales Group once the period of exclusivity is over. Please check the Calefax website for updated details.

Matepe (2014)

1. Ensemble: Calefax
2. Level, Genre & Length: Advanced, Contemporary, TBD
3. Instrumentation: Not Yet Released
4. Copyright: 2014, Kevin Volans
5. Publisher: Music Sales Group
6. Score/Part Access Information: Available Soon
7. Available Recording: Available Soon
8. Commission Information: for Calefax Reed Quintet

Kevin Volans (b. 1949) composed Matepe in 2014 for Calefax and an upcoming recording project. Parts will be available by request through Gill Graham at Music Sales Group once the period of exclusivity is over. Please check the Calefax website for updated details.
Martijn Voorvelt
5/5 (2011)
I. “Impulsen”
II. “Verhalen”
III. “Fluisteringen”

1. Ensemble: Pentatiek
2. Level, Genre & Length: Advanced, Contemporary, 9’
3. Instrumentation: Traditional
4. Copyright: 2011, Martijn Voorvelt
5. Publisher: Self-Published
6. Score/Part Access Information: Available Upon Request
7. Available Recording: Not Available
8. Commission Information: by the Nederlands Fonds voor de Podiumkunsten

Martijn Voorvelt (b. 1967) composed 5/5 to celebrate the 100th anniversary of the Society of Dutch Composers. Voorvelt states in the score that the composition is about the transience of life and society. He believes our lives are broken up into small individual parts and represents this in the title 5/5. This work belongs to a series where he composes rhythmic and harmonic cells and musicians have independent parts that do not line up or start at the same time. This work is more unique than other works in the series because musicians are not supposed to listen to the other parts and are completely independent of each other.

5/5 is broken up into three movements that feature unique compositional styles. The first movement “Impulsen,” is comprised of five different lines of music. In this movement, the musicians are not supposed to start at the same time, but should all have started twenty seconds after the first player begins. There are time indications at the end of each line that let the player know where they should be by the same time. The second movement “Verhalen,” is metered and played in time, but contains complex extended techniques like quarter tones, note bends, timbral trills, tremolos, vibrato, slap tongues, vibrato, flutter tongue, multiphonics, key slaps, color trills and extreme altissimo. The third movement “Fluisteringen” (whispers) is broken up into fourteen short segments that are one measure or idea long. Voorvelt specifies that the segments are to be played in order, but may be repeated as many times as desired. The segments are based off of a short Dutch text that has been taken in fragments.
we all breathe in
we breathe like each other
and we feel together. But Look
what we exhale: air,
evanescent words, forget
friendships, sighing
decomposed bodies\textsuperscript{119}

Martijn Voorvelt is a well-known Dutch composer and musicologist. He is also an active singer-songwriter and guitarist who has performed actively since 1997. More recently he has turned his focus to writing and editing and has put his compositions on hold to work for the Royal Concertgebouw Orchestra. He is also an active birdwatcher and leads bird watching groups as a private bird guide.\textsuperscript{120}

\textbf{Huub de Vriend}

\textit{Tabee, New York} (2013)

1. Ensemble: Calefax
2. Level, Genre & Length: Advanced, Contemporary, 6’
3. Instrumentation: Oboe d’Amore
4. Copyright: 2013, Huub de Vriend
5. Publisher: Self-Published
7. Available Recording: No Recording Available
8. Commission Information: for the 2013 Calefax Composition Competition

\textit{Tabee, New York} was composed for the 2013 Calefax Composition Competition and is available for a free download. The piece is titled after a well-known Dutch novel, \textit{Tabee, New York} written by F. Springer in the 1970s. The plot describes the love story between long lost childhood friends from the Dutch West Indies who coincidently meet in New York and fall in

\textsuperscript{119} Martijn Voorvelt, 5/5, musical score (self-published, 2012).
love years after they were originally separated. The novel has been translated into English and is known as a lighthearted romance novel.\textsuperscript{121}

The metronomic marking at the beginning of the piece is marked at quarter note equals 100 and the tempo does not change. The piece is filled with multiple meter changes that aid in the creation of two different melodies. The two melodies come together and are eventually blended into one by the end of the piece.

Huub de Vriend (b. 1954) a native of Arnhem, first studied psychology with a specialization in didactics. He later studied music composition at the Royal Conservatory in The Hague. Many of his works center around community art projects and is also known to be a strong advocate for arts education.\textsuperscript{122}

\textbf{Christoph Maria Wagner}

\textit{Viva il Pubblico!} (1999)

1. Ensemble: Calefax
2. Level, Genre & Length: Professional, Contemporary, 25’
3. Instrumentation: Traditional
4. Copyright: 1999, Copy-Us Internet Music Publishing
5. Publisher: Copy-Us Internet Music Publishing
6. Score/Part Access Information: Available for download at:
   http://www.copy-us.com/?opus=1049&lang=en
7. Available Recording: No Recording Available
8. Commission Information: for Calefax

\textit{Viva il Pubblico!} or \textit{Long Live the Public} was composed for Calefax in 1999 and was performed several times. During the performance the stage is set-up for the musicians to perform like it is an audition. Wagner considers the work to be a music theater piece for reed


quintet. The performers are supposed to interact with audience members to try and get them to respond by applauding. The score is available for free to download at the link posted above.123

Wagner provides German descriptions of extended techniques and special instructions are included in the opening of the score. Performer instructions for audience participation are included in the individual parts where it occurs. Some of the instructions included are: glissandos should be performed together and at the same rate, and grace notes should be placed before the beat and be played as loud as the note that they precede. There are special notations in parts indicating that notes should be played vibrato, a quartetone higher, a quartetone lower and flutter tongued. The piece is atonal like many of Wagner’s other works.

Wagner (b. 1966) was born in Pullendorf, Germany. He is the founder of the Cologne composer’s group Schisma and is known for writing chamber and film music. He is an active music educator for young aspiring composition students. In his own compositions he enjoys including audience participation in many of his compositions.

Gregory Wanamaker
The Space Between Us (2015)

1. Ensemble: Akropolis
2. Level, Genre & Length: Advanced, Contemporary, TBD
3. Instrumentation: Traditional
4. Copyright: 2015, Gregory Wanamaker
5. Publisher: Available Soon
6. Score/Part Access Information: Available Soon
8. Commission Information: for Akropolis

Gregory Wanamaker (b. 1968) composed The Space Between Us for Akropolis’ third studio album titled “The Space Between Us.” The new album will be released in 2016, and this piece will be in exclusivity until that time. Please check the Akropolis website for updated

information. The pieces included in this project will explore musical and social space as it relates to musicians, composers and their audience.

Christopher Weait
_A Prelude and Two Postcards_ (2012)
I. “Iowa Prelude”
II. “Postcard: Manhattan Broadway, 1947”
III. “Amusement Park (A Monochrome Postcard)”

1. Ensemble: Paradise Winds
2. Level, Genre & Length: Intermediate, Contemporary, 5’
3. Instrumentation: Traditional
4. Copyright: 2012, Christopher Weait
5. Publisher: Self-Published
7. Available Recording: Not Available
8. Commission Information: for Paradise Winds

Christopher Weait (b. 1939) composed _A Prelude and Two Postcards_ for Paradise Winds as a lighthearted snapshot of programmatic music. The “Iowa Prelude” serves as introductory material and is reminiscent of something that might be heard at the state fair. The second movement “Postcard: Manhattan Broadway, 1947,” was inspired by a color postcard showing Broadway Avenue in heavy traffic and bustling sidewalks. The third movement “Amusement Park,” is represented by the music in terms of the rapid vertical and horizontal movements that are created by amusement park rides. This is Weait’s first original composition for reed quintet, but he has also written an arrangement of Dietrich Buxtehude’s _Klag-Lied_.

125
Alban Wesly  
*Assemble* (2010)

1. Ensemble: Calefax
2. Level, Genre & Length: Intermediate, Contemporary, 10’
3. Instrumentation: English horn
4. Copyright: 2010, Alban Wesly
5. Publisher: Self-Published
6. Score/Part Access Information: Available Upon Request
7. Available Recordings:  
   Traditional Recording  
   [TedXAmsterdam](https://www.youtube.com/watch?v=XQOOQTUt3VQ)
8. Commission Information: for Calefax

*Assemble* is a unique composition written by Calefax bassoonist, Alban Wesly. The piece allows musicians to perform as they put their instruments together. The part is cleverly written with loops that provide the musicians small patterns to play with a specific part of the instrument. The first few loops just contain mouthpieces with reeds or double reeds. Some of the musicians have to put their instruments together faster than others, where others add just one piece at a time. For instruments with multiple pieces like the clarinet, there is a point when they are playing on half of their instruments with one hand. Eventually all of the instruments are assembled and the final part that is added before the end is the last piece of the bassoon.

Though *Assemble* is labeled as an “intermediate” piece, the musicians must pay close attention to the loops and when to add additional parts of their instruments. Dutch instructions are included with the parts. This piece was also featured as the opening segment that Calefax presented at a TedX performance. *Assemble* was used to introduce the audience to the instruments and the different sounds and timbres that can be created with various parts of the instrument. The piece is much more effective in performance when performed from memory.

Alban Wesly (b. 1967) is a Dutch composer, arranger, bassoonist and one of the founding members of Calefax. He has been an active member of the ensemble MusikFabrik in Cologne,
Germany since its start in 1996. The third ensemble that Wesly helped found in 2008 is the David Kweksilber Big Band. Throughout the last thirty years of his career, he has performed in over a thousand concerts and more than three hundred of those have been premieres.

\textit{Het Stenen Hoofd} (1998)

1. Ensemble: Calefax  
2. Level, Genre & Length: Advanced, Contemporary, 22’  
3. Instrumentation: Traditional  
5. Publisher: Not Published  
6. Score/Part Access Information: Not Available  
8. Commission Information: for Calefax

\textit{Het Stenen Hoofd} or Stone Head was one of the earliest compositions for reed quintet composed in 1998 by Calefax bassoonist, Alban Wesly. The parts are not available, but an excerpt of a Calefax performance is available on Wesly’s personal website. The title of the piece refers to a small peninsula on the IJ river, a former bay, now river in the heart of Amsterdam. The Stonehead is one of the most popular places to go to see the passing of ships. There is an old grain silo at this location that Calefax used recently in an educational video.

Poet, Remco Campert’s twelve-stanza work poem “\textit{Lamento}” was the main inspiration for \textit{Het Stenen Hoofd}. Wesly created this work as a musical interpretation of the poem and each note represents a word. The first stanza of \textit{Lamento} reads:

\begin{quote}
Here now along the long deep water that I thought that I thought that you always That you always
\end{quote}

\footnotesize
\begin{flushright}
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\end{flushright}
Wesly describes the poem as loving and gentle and is a sad reverie about a past time: halting life. He compares this sentiment to the atmosphere on the peninsula where there is beautiful decay and he has many memories.\textsuperscript{128}

Alban Wesly (b. 1967) is a Dutch composer, arranger, bassoonist and one of the founding members of Calefax. He has been an active member of the ensemble MusikFabrik in Cologne, Germany since its start in 1996.\textsuperscript{129} The third ensemble that Wesly helped found in 2008 is the David Kweksilber Big Band. Throughout the last thirty years of his career he has performed in over a thousand concerts and more than three hundred of those have been premieres.\textsuperscript{130}

\textit{Me Dy} (2002)

1. Ensemble: Calefax
2. Level, Genre & Length: Intermediate, Contemporary, 3’
3. Instrumentation: Traditional
5. Publisher: Available Upon Request
6. Score/Part Access Information: Available Upon Request
7. Available Recording: No recording available
8. Commission Information: for Calefax

Alban Wesly composed \textit{Me Dy} in 2002. The premiers occurred immediately upon its completion. The piece was not recorded and has not been performed since its premiere. The short piece is an andante 12/8 melody with the ensemble in unison throughout (or in unison octaves).

Alban Wesly (b. 1967) is a Dutch composer, arranger, bassoonist and one of the founding members of Calefax. He has been an active member of the ensemble MusikFabrik in Cologne, Germany since its start in 1996. The third ensemble that Wesly has been a founding member of is the David Kweksilber Big Band in 2008. Throughout the last thirty years of his career he has performed in over a thousand concerts and more than 300 have been premieres.

Rooting 7 x 8 (2015)

1. Ensemble: Calefax
2. Level, Genre & Length: Intermediate, Contemporary, 6’
3. Instrumentation: Traditional
4. Copyright: 2015, Alban Wesly
5. Publisher: Self-Published
6. Score/Part Access Information: Available Upon Request
7. Available Recording: No Recording Available
8. Commission Information: for Calefax

Alban Wesly composed Rooting 7 x 8 in 2015 for Calefax. The piece is divided into five musical fragments that each player is provided with individual parts for background 1a, background 1b, fragment 1, background 2 and fragment 2. There are specific instructions in Dutch that are included in the score and parts for each fragment with general rules for performance.

There are seven instructions and rules that are included with the score. The first rule is that once each section or fragment begins, time is to be strictly kept so that parts line up properly. The background sections should be started together but players should be playing at different tempos and should not synchronize their parts metrically or harmonically. Each section is marked with other players’ entrances and who should cue each section. The audience also has several parts and all of their cues are marked in parts. Notes that are supposed to be played with

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vibrato are clearly marked. Fragment 1 should go directly into Background 2 without any break. Background 2 also goes directly into Fragment 2.

Alban Wesly is a Dutch composer, arranger, bassoonist and one of the founding members of Calefax. He has been an active member of the ensemble MusikFabrik in Cologne, Germany since its start in 1996. The third ensemble that Wesly helped found in 2008 is the David Kweksilber Big Band. Throughout the last thirty years of his career he has performed in over a thousand concerts and more than three hundred of those have been premieres.

Hiroyuki Yamamato

1. Ensemble: Calefax
2. Level, Genre & Length: Advanced, Contemporary, 11’
3. Instrumentation: Traditional
4. Copyright: 2003, Hiroyuki Yamamato
5. Publisher: Self-Published
6. Score/Part Access Information: Available Upon Request
7. Available Recording: Not Available
8. Commission Information: for Calefax

The works of visual artist, Bridget Riley, inspired the composition of *What Bridget Saw*. Bridget Riley was one of the prominent artists of the Op art movement in the 1960s and 1970s. Many of her works are black and white and contain repeating geometric forms that create the optical illusion of movement and color. *What Bridget Saw* tries to create this feeling of movement and illusion through sound and special effects.

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135 Raaf Hekkema, interview by author, Skype, December 2015
Much of the work uses quartertones throughout the ensemble creating the illusion of breathing like in one of Riley’s works. Using twenty-four tones instead of twelve in addition to an abundance of glissandi creates the waxing and waning that someone would experience while viewing a piece of Op art.

Hiroyuki Yamamato (b. 1967) is a Japanese composer known for his contemporary chamber works. *What Bridget Saw* is Yamamoto’s first work for reed quintet.

**Roger Zare**

*Variations on Reverse Entropy* (2012)

1. Ensemble: Akropolis
2. Level, Genre & Length: Advanced, Contemporary, 8’
3. Instrumentation: Traditional
4. Copyright: 2012, Roger Zare Music, ASCAP
5. Publisher: Akropolis Collection
6. Score/Part Access Information: Available at Akropolis website
8. Commission Information: for Akropolis

*Variations on Reverse Entropy* composed by Roger Zare was written for Akropolis and their album “Unraveled.” The album was created to feature original compositions for reed quintet. All of the composers involved in the project were presented with the challenge of composing a piece that resembles the process of unraveling. Zare states: “My take on the idea of unraveling was to reverse the compositional process of a musical form that generally has a clear trajectory. Theme and Variation compositions tend to begin simply with the theme and then gradually get more complicated as the theme is varied more, both harmonically and rhythmically. In this work, I flipped this process, so this work is a backwards theme and variations, beginning with chaos and gradually unraveling until only the theme remains. Over the course of eight minutes, highly chromatic harmonies paired with incredible speed and instability gradually unravel into calm, diatonic serenity. Entropy refers to the fact that systems in nature tend to move toward more disorder - workspaces get messy, gardens get overgrown, smoke disperses in the air, stars go supernova, etc. This tendency is one of the most fundamental laws of nature and
cannot be reversed, thus the title of this work is an impossibility and the contents are only theoretical.

Roger Zare (b. 1985) is a notable composer from this generation. At thirty, he has already won countless composition contests and prestigious composition awards in addition to being an ASCAP composer. The *New York Times* has praised him for his “enviable grasp of orchestration,” and for composing with “formal clarity and an alluringly mercurial surface.” Zare is currently residing in Chicago and recently completed a work commissioned by Florida State University’s saxophonist, Scotty Phillips.
# APPENDIX A
## ORIGINAL +

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Group</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aldis-Evans, Maddy</td>
<td>Rivers</td>
<td>Trèves Punkt</td>
<td>Reed Quintet with Tibetan Singing Bowl</td>
</tr>
<tr>
<td>Altena, Maarten</td>
<td>Ndó</td>
<td>Calefax</td>
<td>Reed Quintet with traditional New Guinea Singing</td>
</tr>
<tr>
<td>Askin, Ali</td>
<td>Somebody('s) Music</td>
<td>Calefax</td>
<td>Reed Quintet with Drumset</td>
</tr>
<tr>
<td></td>
<td>Backslash</td>
<td>Calefax</td>
<td>Reed Quintet with Drumset</td>
</tr>
<tr>
<td>Azmeh, Kinan</td>
<td>Ibn Arabi Postlude</td>
<td>Calefax</td>
<td>Reed Quintet with String Bass, Tenor Sax and Drums</td>
</tr>
<tr>
<td>Bjarnason, Daniel</td>
<td>Ek Ken Die Nag</td>
<td>Calefax</td>
<td>Reed Quintet with Koor</td>
</tr>
<tr>
<td>Boekhoorn, Oliver</td>
<td>Amerika, America</td>
<td>Calefax</td>
<td>Reed Quintet with Theatrical Performance and additional Actors</td>
</tr>
<tr>
<td></td>
<td>Gym &amp; Strike</td>
<td>Calefax</td>
<td>Reed Quintet with Theatrical Performance and additional Actors</td>
</tr>
<tr>
<td>Braam, Michiel</td>
<td>De Hobbit</td>
<td>Calefax</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Eeb Ootje Gershwinnen</td>
<td>Calefax</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Oeroemtsj</td>
<td>Calefax</td>
<td></td>
</tr>
<tr>
<td>Chalhoub, Claude</td>
<td>Caravan in Style</td>
<td>Calefax</td>
<td>Reed Quintet with Jazz Octet</td>
</tr>
<tr>
<td></td>
<td>Oriental Images</td>
<td>Calefax</td>
<td>Reed Quintet with Jazz Octet</td>
</tr>
<tr>
<td>Cohen, Graham</td>
<td>Unexpected Affinities</td>
<td>Paradise Winds</td>
<td>Concerto Grosso for Reed Quintet and String Orchestra with Harp and Celeste</td>
</tr>
<tr>
<td>Doest, Ton ter</td>
<td>De Rode Bloem</td>
<td>Calefax</td>
<td>Original Repertoire of Calefax (1987): Oboe, B-flat Clarinet, 2 Alto Saxophones and Bassoon</td>
</tr>
<tr>
<td></td>
<td>The Fax Process</td>
<td>Calefax</td>
<td>Seven Reed Instruments</td>
</tr>
<tr>
<td></td>
<td>Nerves</td>
<td>Calefax</td>
<td>Reed Quintet with Piano</td>
</tr>
<tr>
<td>Elsawy, Ahmed</td>
<td>Small Window</td>
<td>Calefax</td>
<td>Reed Quintet with Ud, Tenor Sax, String Bass, Drum Set</td>
</tr>
<tr>
<td>Francesconi, Luca</td>
<td>Respondit</td>
<td>Calefax</td>
<td>Reed Quintet with live electronica</td>
</tr>
<tr>
<td>Glenn, Jordan</td>
<td>My Bike</td>
<td>Splinter</td>
<td>Reed Quintet with Drumset, Hand Percussion and additional Saxophone</td>
</tr>
<tr>
<td>Geel, Oene van</td>
<td>Mantra</td>
<td>Calefax</td>
<td>Reed Quintet with String Quintet</td>
</tr>
<tr>
<td>Germanus, Sander</td>
<td>History of MIR</td>
<td>Calefax</td>
<td>Reed Quintet with Trumpet</td>
</tr>
<tr>
<td></td>
<td>Lunapark</td>
<td>Calefax</td>
<td>Reed Quintet with Percussion, Flute, E-flat Clarinet, Oboe d'Amore, Doublehorn, Trombone, Violin I, Violin II, Viola, Cello and Bass</td>
</tr>
<tr>
<td></td>
<td>Nur Für Verrückte</td>
<td>Calefax</td>
<td>Reed Quintet with Belichting (Film Exposure)</td>
</tr>
<tr>
<td></td>
<td>Piccadilly Circus</td>
<td>Calefax</td>
<td>Large Reed Ensemble</td>
</tr>
<tr>
<td></td>
<td>Waldorf Astoria</td>
<td>Calefax</td>
<td>Reed Quintet with Percussion, Flute, E-flat Clarinet, Oboe d'Amore, Doublehorn, Trombone, Violin I, Violin II, Viola, Cello and Bass</td>
</tr>
<tr>
<td>Greve, Peter</td>
<td>Side Effects</td>
<td>CCC 2013</td>
<td>Flute, Oboe and English horn</td>
</tr>
<tr>
<td>Halpern, Yuval</td>
<td>Game</td>
<td>Calefax</td>
<td>Traditional with theatrics</td>
</tr>
<tr>
<td>Harst, Dick van der</td>
<td>Fleur de Moyen-Age</td>
<td>Calefax</td>
<td>Reed Quintet with Tenor Saxophone, Bandoneón and Percussion</td>
</tr>
<tr>
<td>Introduzione Appropriate due</td>
<td>Calefax</td>
<td>Reed Quintet with Tenor Saxophone, Bandoneón and Percussion</td>
<td></td>
</tr>
<tr>
<td>-----------------------------</td>
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<td>---------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Viaggio fra due Fini</td>
<td>Calefax</td>
<td>Reed Quintet with Bandoneón</td>
<td></td>
</tr>
<tr>
<td>Hasebos, Hans Twins Tango</td>
<td>Calefax</td>
<td>Reed Quintet with Violin, Piano and Percussion</td>
<td></td>
</tr>
<tr>
<td>Hekkema, Raaf Flow My Tears</td>
<td>Calfax</td>
<td>Reed Quintet with Trumpet</td>
<td></td>
</tr>
<tr>
<td>On the Goldberg Bass</td>
<td>Calefax</td>
<td>Reed Quintet (Clarinet in A/B-flat) with Organ</td>
<td></td>
</tr>
<tr>
<td>Voor Maria</td>
<td>Calefax</td>
<td>Reed Quintet with Oboe d’Amore and two Synthesizers</td>
<td></td>
</tr>
<tr>
<td>Holt, Klaas ten Americana</td>
<td>Calefax</td>
<td>Reed Quintet with Guitar</td>
<td></td>
</tr>
<tr>
<td>Janssen, Guus Spiegeling</td>
<td>Calefax</td>
<td>Reed Quintet with String Quartet and Bass</td>
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## APPENDIX B
### ARRANGEMENTS

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**APPENDIX D**

**HISTORICAL REFERENCE**

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<td><a href="https://www.youtube.com/watch?v=oCDfFkwu0ow">https://www.youtube.com/watch?v=oCDfFkwu0ow</a></td>
</tr>
<tr>
<td>Moore, Michael</td>
<td>For Those Who Long for Peace</td>
<td>Calefax</td>
<td>No Recording, No Score</td>
</tr>
<tr>
<td>Pontier, Jonathan</td>
<td>Artefaxxxx</td>
<td>Calefax</td>
<td>No Recording, No Score</td>
</tr>
<tr>
<td>Roijé (No Title)</td>
<td></td>
<td>Calefax</td>
<td>No Recording, No Score</td>
</tr>
<tr>
<td>Rusconi, Roberto</td>
<td>Icelegy</td>
<td>Calefax</td>
<td>No Recording, No Score</td>
</tr>
<tr>
<td>Tortosa, Héctor</td>
<td>El Viento Grande</td>
<td>Slap!</td>
<td>No Recording, Free Score <a href="http://members3.jcom.home.ne.jp/dual_n/RAMO.pdf">http://members3.jcom.home.ne.jp/dual_n/RAMO.pdf</a></td>
</tr>
<tr>
<td>Veenendaal, Albert van</td>
<td>Door-House-Fall-In-Why</td>
<td>Calefax</td>
<td>No Recording, Free Score <a href="http://members3.jcom.home.ne.jp/dual_n/RAMO.pdf">http://members3.jcom.home.ne.jp/dual_n/RAMO.pdf</a></td>
</tr>
<tr>
<td>Woolf, Julia</td>
<td>In the High Reeds</td>
<td>Calefax</td>
<td>Part of a larger unfinished work. No recording, no score</td>
</tr>
</tbody>
</table>
# APPENDIX E
## PROFESSIONAL REED QUINTETS

<table>
<thead>
<tr>
<th>Reed Quintet</th>
<th>Year</th>
<th>Location</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arundo Reed Quintet</td>
<td>2010</td>
<td>Perth, Australia</td>
<td><a href="http://alexmillier.com/arundo-reed-quintet/">http://alexmillier.com/arundo-reed-quintet/</a></td>
</tr>
<tr>
<td>Arundo Donax</td>
<td>2010</td>
<td>Indiana University, Bloomington, Indiana, U.S.A.</td>
<td><a href="http://www.arundodonax.org/html/">http://www.arundodonax.org/html/</a></td>
</tr>
<tr>
<td>Arundo Kwintet</td>
<td>2007</td>
<td>Rotterdam, Netherlands</td>
<td><a href="http://www.arundokwintet.nl/">http://www.arundokwintet.nl/</a></td>
</tr>
<tr>
<td>Barcelona Reed Quintet (BRQ)</td>
<td>2010</td>
<td>Barcelona, Spain</td>
<td><a href="http://www.barcelonareedquintet.com/">http://www.barcelonareedquintet.com/</a></td>
</tr>
<tr>
<td>Calefax</td>
<td>1985</td>
<td>Netherlands, Amsterdam</td>
<td>Calefax.nl</td>
</tr>
<tr>
<td>Cascadia</td>
<td>2014</td>
<td>University of British Columbia, Canada</td>
<td><a href="http://kamloopssymphony.com/chamber/default_new.htm">http://kamloopssymphony.com/chamber/default_new.htm</a></td>
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<tr>
<td>Category Five</td>
<td>2011</td>
<td>Wellington, New Zealand</td>
<td><a href="http://www.chambermusic.co.nz/whats-on/category-five">http://www.chambermusic.co.nz/whats-on/category-five</a></td>
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<tr>
<td>Het</td>
<td>1997</td>
<td>Perth, Australia</td>
<td>Not currently active</td>
</tr>
<tr>
<td>Kalamos</td>
<td>2014</td>
<td>University of Zagreb, Croatia</td>
<td><a href="https://www.facebook.com/kalamos.kvintet">https://www.facebook.com/kalamos.kvintet</a></td>
</tr>
<tr>
<td>Mezcolanza</td>
<td>2013</td>
<td>San Marcos, Texas, U.S.A.</td>
<td>No website available</td>
</tr>
<tr>
<td>Nexus</td>
<td>2010</td>
<td>Lucerne, Switzerland</td>
<td><a href="http://nexusreedquintet.ch/">http://nexusreedquintet.ch/</a></td>
</tr>
<tr>
<td>Pentatiek</td>
<td>2011</td>
<td>Rotterdam, Netherlands</td>
<td><a href="http://www.pentatiek.nl/NL/Home.html">http://www.pentatiek.nl/NL/Home.html</a></td>
</tr>
<tr>
<td>Quintet Sirocco</td>
<td>2011</td>
<td>Greensboro, North Carolina, U.S.A.</td>
<td></td>
</tr>
<tr>
<td>Reed 5</td>
<td>2010</td>
<td>New York, U.S.A.</td>
<td><a href="https://www.youtube.com/user/REEDFIVEMUSIC/videos">https://www.youtube.com/user/REEDFIVEMUSIC/videos</a></td>
</tr>
<tr>
<td>TrévesPunkt</td>
<td>2012</td>
<td>Trier, Germany</td>
<td><a href="http://www.nico-wouterse.com/tr%C3%A8vespunkt/">http://www.nico-wouterse.com/tr%C3%A8vespunkt/</a></td>
</tr>
</tbody>
</table>
APPENDIX F

SURVEY OF LITERATURE


This publication was released during the 30th Anniversary concert series that was held in Amsterdam and Rotterdam to honor the long-standing relationship the group has together. The book focuses on the many musical and personal successes of the group and its performers. Musicians are featured in their own chapter and a detailed description of their musical background is discussed. There are stories and quotes supplied by other musicians and composers who have worked or been special guest artists of the ensemble. There is a very interesting section that discusses the trials and tribulations of being in the same chamber group for an extended period of time and addresses various activities that they take part in to maintain moral and communication throughout the group.


*Chamber Music* is a collection of various articles written that traces the historical timeline of chamber music. It includes articles based on specific composers and various chamber ensembles.


This guide has a thorough listing of duos, trios, trio sonatas, quartets, quintets, sextets, septets, octets and ensemble with voice and larger ensembles from 9 to 13 players for piano, strings, winds or a combination of the above. This guide is not fully inclusive but for the pieces that are included there is bibliographic information included with detailed annotations.


The Calefax website has valuable information for fans and other musicians who perform with reed quintets. Calefax has a complete listing of repertoire that they have performed since they started performing together thirty years ago. There is also a music shop link that allows the reader to purchase selected available reed quintet scores and recordings of the ensemble. Free score downloads are also available for pieces that have been previously entered into the Calefax Composition Competition. The website also hosts the list and registry for the International Reed Quintet Network, which currently has nineteen professional reed quintets registered.

This annotated bibliography primarily focuses on the American Clarinet Concerti of the 21st century. The annotations are divided up alphabetically by composer and also include a complete table of contents. Each entry in the annotation section includes a three-paragraph description of the piece along with information about the meter, range of notes, formal structure, length, instrumentation, difficulty, publisher and recording information.


This Routledge Studies Publication focuses on the most prominent composers of the nineteenth century. Beethoven, Schubert, Mendelssohn, Schumann, Brahms, Cherubini, Debussy, Smetna and Dvorak are the most influential composers of music from the time period, and each had their hand in creating original chamber music. Each composer is addressed in a separate chapter and is more a compilation of articles written about the same topic, yet not for the same project. The author uses a variety of musical examples, copies of original manuscripts and photographs of composers.


The table of contents clearly lays out how to find pieces with the instrumentation you are looking for, but if the reader skips the introduction it may be incredibly challenging to efficiently navigate through the catalog. Each individual entry is not incredibly detailed but does have the instrumentation, title, composer, publisher and year of first publication. With the other technological resources available today, these titles can easily be used to find out more information about the piece if necessary.


*Intimate Music: A History of the Idea of Chamber Music* is perhaps one of the most cohesive publications that relates chamber music to what was happening in the time period it was written, what country the style originated in, which composers were the most influential and it clearly relates the style of the chamber music to what happened previously to cause a change or shift in function. The table of contents is very thorough and can help the reader easily find a composer, style, or time period without having to search the entire book.

The primary focus of this book is based on the origin and early years of chamber music. It opens with an historical explanation of chamber music. String instruments are the instrumental focus and baroque chamber music is explained through the “birth” of the string quartet. An interesting feature of this book is the inclusion of chamber music themed historical paintings, sculptures, sketches, prints, lithographs, autograph, silhouettes, engravings, chalk drawings, aquatints and manuscripts.


Though this guide is titled *Catalogue of Chamber Music for Woodwind Instruments* the catalogue offers a lot more to the reader than just a listing of chamber repertoire categorized by instrumentation. There is a tremendous amount of valuable information for chamber ensemble instructors and performers. Even though the publication dates back to 1973, it offers many useful suggestions for keeping a healthy spirit within the chamber ensemble, rehearsal techniques and ideas for reproduction analysis. There is no index in this catalogue, so if you don’t know the instrumentation or composer you are looking for it is probably impossible to find anything specific.


This guide carefully leads the reader through each professional Dutch composer’s career. The guide provides useful information about each composer including detailed biographical information. A complete list of all compositions, publications and discography are included for each musician. This reference item is ready for a second edition since it only covers Dutch composers and their works up until 2000.


The preface quickly travels from before World War I through the Inter-War years, highlights 1945 through the late 1960s and then ends with a focus on the late twentieth century. The entire book is divided into six sections; the first section is the historical review. The second section focuses on Program Music from throughout the twentieth century specifically looking at Berg, Carter, Debussy, Stravinsky and Messiaen. The third section turns to vocal chamber music and divides that up by time periods. The fourth section describes the various new ensembles with unique instrumentation that were formed throughout the twentieth century. The next section explores the transition from the original sonata to the modern day sonata composed by Debussy, Bartok, Poulenc and Carter. The final section turns to one of the most beloved chamber groups, the string quartet.

The Akropolis website offers more to the reader than just the typical ensemble website. Akropolis has taken an active role in advocating for other reed quintets. They encourage and help support the formation of new reed quintets. Akropolis also has a complete listing of their repertoire and have begun publishing pieces that have been commissioned for them. There is a blog written by the group members that follows them through their tours, competitions and concerts. They also enjoy posting about other reed quintets and important news for the ensemble.


This is a compilation of woodwind quintet literature from 1887-1971. The materials are organized alphabetically by woodwind quintet. For pieces that have additional instruments there are separate sections that can be searched for repertoire. There are separate sections for woodwind quintet and one additional instrument including piano, voice, woodwind and brass. There are additional lists for woodwind quintet and two, three, four, or five additional instruments, and pieces that require auxiliary instruments.


This publication is a great linear travel through the growth and development of the chamber ensemble. It opens with a general discussion of the origination of chamber music and how various types of music have been classified as chamber music. The timeline begins in the seventeenth century and covers everything up until early in the 21st Century. The organization of materials does keep ideas separate and each section doesn’t smoothly connect to the section before. To the reader it seems like each article was written at a different time and then put together as a compilation on similar subjects.


When the two authors of this chamber music guide first began work on this project their main goal was to present as broad a sweep of the repertoire as possible. The guide starts with music from the pre-Baroque era and ends with chamber pieces written in 1992. When embarking upon a repertoire search using this guide it is necessary to read the introduction and preface to understand the information included. Reading the preface and introduction will help the reader, but the information in this reference material can be more easily utilized and found in different reference items.

This chamber music reference guide is much more thorough than the author’s first publication which was restricted to wind groups of up to five instruments. The works for five or less instruments are copied over from her first publication but many corrections are made to the original information, and the annotations are more informative.


This chamber music reference is a great compilation of repertoire for two, three, four or five winds and piano and also includes all woodwind quintet repertoire. The publication includes very few details about the layout or the research of the project. Each entry includes the composer, title, year composed, length of the piece (for some, but not all), instrumentation, country of origin and very limited information within the annotations. The annotation for most pieces is one sentence and the information provided ranges from basic composer information to origination of the piece and stylistic information.


The subcommittee on basic music collections brought this collection together from the Music Library Association in Chicago. The compilation includes bibliographies for study scores, performing editions, piano-vocal scores, music literature, method books and music publishers. This reference material has not been updated and includes prices for materials from 1978.


For any musicologist that is writing annotations or research pieces that are originally written in a foreign language this bibliography collection is cleverly laid out so that it can be searched using several different methods. The compiling of materials for this reference took two years. Forty-eight composers were interviewed about their works and the works of composers one generation before them. The indexes that are included make searching this enormous list manageable. The first index offered to the reader is a classification index broken up by genre of the piece and instrumentation. The second index is an author index that is used so that a piece that is based off of another work such as a poem or short story, can be matched up with the appropriate author and composer. The third index is extremely helpful to non-Hebrew speaking readers. The final index included is a multilingual title index that helps readers find each piece based on one or all of the titles available.

This is the second edition of the original publication that was first printed in 1948. Between the first and second printing chamber music has progressed immensely and undergone consistent development. Ulrich completely revamped the Contemporary section of the publication better to clearly articulate neoclassicism and serial music. It is also clear that between the first and second publications the author was able to more clearly link early chamber music to the evolution of the string quartet instead of alluding to the string quartet as if it formed on its own accord.


This collection of small woodwind ensemble repertoire has a vast quantity of repertoire but is rather challenging for the reader to search through. There is a vague listing in the table of contents that has page numbers for when certain types of ensembles begin in the collection but is generically divided up by duets, trios, quartets up to ensembles with thirteen instruments. Once you have made it to the section with the correct number of musicians the ensembles start in score order and work their way down from flutes to percussion.


This publications features portraits of nine top Dutch composers until 1971. Each portrait contains an English and a Dutch version and discusses the lives, compositions and careers of each composer. Copies of original manuscripts have been provided for each composer and a theoretical discussion of their most popular piece is included. There is no index included.
BIBLIOGRAPHY


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Reynolds, Ryan, interview by author, Tallahassee, FL, December 2015


Salter, Jonathan, interview by author, e-mail correspondence, Tallahassee, FL, October 2015.


Zare, Roger, interview by author, e-mail correspondence, December 2015


@Horse_ebooks. “@Horse_ebooks,” twitter account, accessed December 2015, yuhhttps://twitter.com/Horse_ebooks
BIOGRAPHICAL SKETCH

Natalie Szabo recently graduated from the Florida State University College of Music with her doctorate in Clarinet Performance and a specialization in Arts Administration. Dr. Szabo is a Chicago Native, and before moving to Florida for school she was a regular member of the DuPage Symphony Orchestra, Mode Ensemble and Tomorrow Music Orchestra. She was an adjunct faculty member at Elgin Community College teaching clarinet and saxophone, in addition to serving as the Music Conservatory Coordinator. She simultaneously worked as the full-time Orchestra Director at Carl Schurz High School in the Chicago Public School System, where she also acted as a CPS District Arts Liaison.

In 2006, Natalie earned her bachelors degree while studying music education and clarinet performance at Roosevelt University the Chicago College of Performing Arts. In 2008, She received her masters degree in clarinet performance and ethnomusicology from the Florida State University College of Music, and graduated again with her doctorate in 2016. Her primary collegiate instructors include Carol Lee Smith and Greg Smith of the Chicago Symphony Orchestra, Frank Kowalsky, and Deborah Bish. Natalie has performed throughout the United States and international locations including Panama, Brazil, Argentina, Italy, Austria, Germany, France and Canada.

Natalie is currently the woodwind and chamber music coach for the Tallahassee Youth Symphony. She is also the Front of House Manager at Ruby Diamond Concert Hall, a recently renovated state of the art performance hall on FSU’s Tallahassee Campus. She has performed with the Tallahassee Symphony, the Chicago Metropolitan Symphony, the Albany Symphony, the Jacksonville Symphony, the Gulf Coast Sinfonietta, the National Panama Symphony and the Kishwaukee Symphony.