



1. Almaladdin **Eric Vloeimans** (1963) / **Raaf Hekkema** (1968) 7:36
2. The Third One (Tirza) **Albert van Veenendaal** (1956) 4:59
3. Summersault **Eric Vloeimans** / arr. **Ivar Berix** 4:36
4. Toccata Settima **Michelangelo Rossi** (1601-1656) / arr. **Raaf Hekkema** 4:42
5. Solo di tromba nr. 7 **Eric Vloeimans** 1:50
6. Blue in Green **Miles Davis** (1926-1991) / arr. **Oliver Boekhoorn** 5:49
7. Bradshaw **Eric Vloeimans** 3:22
8. Mal de Terre **Albert van Veenendaal** 9:52
9. Ensalada **Sebastian Aguilera de Heredia** (1561-1627) / arr. **Jelte Althuis** 5:38
10. Wedding **Kinan Azmeh** (1976) 6:30
11. Chacone **Robert de Visée** (1650-1725) / arr. **Raaf Hekkema** 5:25

## ON THE SPOT WITH ERIC VLOEIMANS

For a classical ensemble, improvisation is by no means an everyday pursuit. Yet during its 28-year history, Calefax Reed Quintet has repeatedly yielded to the temptation of extemporaneous performance. This often took place in the context of a pre-existing form, style or musical convention, and usually to a modest degree, for instance as part of a larger composition. Calefax, rooted in the eight centuries of music history from which it draws its concert repertoire, is well aware that music, as a rule, is the *end result* of improvisation and is often notated solely *as a favor* to the music-reading player. The desire inherent in the group's past and present goal – to dissect and then reconstruct existing music – has resulted in the countless arrangements the group has performed the world over for nearly three decades. Each of the members is thus not only a performing but a creative artist as well, qualities that also define an improviser. Calefax underscores the importance of continuously exploring the link between these two styles of music-making. This has led to the music on the CD *On the Spot*.

A survey of music history shows that composers from distinctly disparate periods and locales had surprisingly similar goals in mind. Arranging music for an essentially fixed instrumentation has more than once brought musical parallels



to the fore that otherwise might have gone unnoticed. In doing so, the quintet has created a practice for the playing, playful musician with befriended composers from all places and all times. Perhaps this is most applicable to the trumpeter Eric Vloeimans. While he is otherwise difficult to categorize, Vloeimans, with his well-nigh vocal playing style, is undoubtedly the ideal person to guide five classical musicians in the world of improvisation. Along the way he also showed a hunger for the wealth of classical music, willingly allowing members of the quintet in turn to lead him, without sacrificing any of his own uniqueness. Kinan Azmeh and Albert van Veenendaal both composed works especially for the marriage of these two types of musician. Additionally, Ivar Berix and Raaf Hekkema were given free rein to delve into the extensive oeuvre of Eric Vloeimans.

The CD opens with a new composition based on two pieces by Vloeimans: the illustrative *Aladdin*, which exhibits typical qualities of Vloeimans' style: lightness, melancholy and lyricism. *Aladdin* is alternated with the contemplative requiem *A.L.M.A.* The result is a dialogue between the two, giving the piece, now entitled *Almaladdin*, a rather classical character and structure.

Albert van Veenendaal's composition *The third one* is dedicated to his first godchild, Tirza. The music, reflecting the name's meaning, expresses Van Veenendaal's wish for the newborn: a pleasant, delightful and versatile life.



Vloeimans' *Summersault* sounds, as the title suggests, like a festive flip. Michelangelo Rossi is one of Calefax's recent discoveries: music from a time when tonality, style and forms were not yet as rigidly prescribed as in the Baroque, a century later. Rossi experimented freely in his ten keyboard toccatas, leaving the performer free to fill in or elaborate on the texture by means of ornaments and improvisation, and Calefax eagerly takes advantage of this offer. Rossi's claim to fame, the harmonically radical *Seventh Toccata*, is well known in the early music world as the epitome of stylistic derring-do. Eric Vloeimans couples Rossi, by way of a solo improvisation, with the iconic Miles Davis classic *Blue in Green*, molded into sextet form by Oliver Boekhoorn.

*Bradshaw* is the somewhat pompous name for a small electric car that Eric Vloeimans once stumbled upon at London's Heathrow Airport. Some encounters just seem to have unexpectedly poetic consequences.

The philosopher György Konrád once said that we are on our own as we go from the womb of the mother to the womb of the earth, from silence to silence. This concept forms the basis for the composition *Mal de Terre* by Albert van Veenendaal, who adds: 'connected to the earth, we stand, more likely than not, on wobbling legs, thrown out of balance as we look Fate in the eye. But melancholy and tristfulness – Oliver's beautiful *duduk* solo takes us by the hand – are also emotions that connect us to our innermost self. And the piece is open-ended, so...'







There is a jolly potpourri – appropriately called an ‘Ensalada’ – by Sebastian Aguilera de Heredia, one of the foremost Spanish composers of the sixteenth century. This is music that can take a knock or two. Oliver offsets the rather macho trumpet playing with an original Catalan street instrument, *the tenora*.

The Syrian clarinetist Kinan Azmeh is no stranger to maneuvering between various styles, from Mozart to Arabian-flavored jazz. He has previously worked with Eric Vloeimans and Calefax in separate projects, so he knows who he’s written *Wedding* for. Here, Oliver once again takes up the Armenian duduk.

Robert de Visée was a lutenist in the service of the French ‘Sun King’, Louis XIV. The *chaconne* is the final movement of his lute suite in G major. Here the piece is transposed down a tone, and lends itself admirably as a ‘farewell piece’ for this CD. At the end, an extra talent of the Calefax winds is combined with the fading trumpet notes of the departing Eric Vloeimans. Off to new horizons!

Raaf Hekkema (English translation: Jonathan Reeder)



## CALEFAX

Five passionate wind players. Virtuoso musicians and brilliant arrangers. The creators of a completely new genre: the reed quintet. They are a source of inspiration to a fresh generation reed players that follows in their footsteps. A classical ensemble with a pop mentality: meet Calefax.

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

– The Times –

## REPERTOIRE

The repertoire of Calefax spans many centuries of music. They breathe new life into classical chamber music by arranging it themselves to fit their own unique reed quintet line up: oboe, clarinet, saxophone, bass clarinet and bassoon. Next to that, approximately two hundred original works have by now been written especially for Calefax by composers from all over the world.

## PIONEERS

The group publishes sheet music of their own arrangements for reed quintet under the name Calefax Edition, so that they play a pioneering role and put this



new genre on the map. All over the world new reed quintets are springing up, following Calefax' example; from Argentine to New-Zealand. By offering master classes and workshops at conservatories and universities, Calefax passes its specific methods and musical experience on to the next generations.

The group also collaborates with celebrated fellow musicians from the classical music, jazz and world music scene, and with artists from other disciplines, such as choreographers and animators.

#### ALBUMS

Calefax has to date released 17 Albums, under the renowned German record label MDG and under their own label RIOJA Records. All of these Albums have been received by the international press with great enthusiasm. Their most recent Album, the long expected Album/DVD of J.S. Bach's Goldberg Variations, has been awarded with five stars in Dutch newspapers de Volkskrant and de Telegraaf.

“The way in which Calefax' five reed players give music a new look, without a trace of friction, leaves one speechless every time...”

– de Volkskrant, Frits van der Waa –



## TOURS

Calefax is regularly on tour, both home and abroad. International tours have included Russia, China, India, Turkey, Japan, South Africa and the United States, performing on such prestigious stages as the Wigmore Hall, Het Concertgebouw and New York's Frick Collection.





## ERIC VLOEIMANS

Eric Vloeimans (Huizen, 1963) is an improvising trumpeter and composer who regards the term 'jazz' as too limiting to describe his music. His work is characterized by melodic and lyrical power, and a distinctive, individual sound that is called velvety or whispering in the more subdued pieces.

Between 1982 and 1988, Vloeimans studied at the Rotterdam Conservatory; classical trumpet at first, later the jazz course. In 1989 he took lessons in the US with Donald Byrd and formed part of the big bands of Frank Foster and Mercer Ellington.

In the early Nineties Vloeimans was regarded as a member of a younger generation of musicians who combine bebop with influences from rock and free improvisation, such as Michiel Borstlap, Benjamin Herman and Yuri Honing.

In 1998, the Edison-winning *Bitches and Fairy Tales* was released, recorded with pianist John Taylor, bassist Marc Johnson and drummer Joey Baron. Taylor is also featured on *Umai* from 2000. In 2001, Vloeimans won the coveted Boy Edgar Prize, and in 2001 the Bird Award of the North Sea Jazz



Festival. The CD's VoizNoiz 3 (with Michel Banabila, 2003), Summersault (with Fugimundi, 2006) and Gatecrashin' (with Gatecrash, 2007) were also awarded Edisons. In addition, Eric was recipient of the Elly Ameling Prize as well as the Golden Nutcracker (2011)

From 2006/2007 Eric Vloeimans has been active with two much-praised formations: the chamber jazz trio Fugimundi (Anton Goudsmit guitar, Harmen Fraanje piano) and the electric band Gatecrash, in which rock and funk elements can be traced (Jeroen van Vliet keyboards, Gulli Gudmundsson bass, Jasper van Hulst drums). With the latter group, he employs electronic effects in his trumpet playing for the first time.

In addition, he continues to develop other projects, such as the band Oliver's Cinema with accordion player Tuur Florizoone and cellist Jörg Brinkmann (CD available from August 2013, and a US tour in October 2014), and a duo with pianist Florian Weber, with a CD release : Live at the Concertgebouw in 2011.

His broad range of interests has led Vloeimans to collaborate with artists from other musical worlds. In the pop music area, these include Fay Lovsky, Doe Maar, Spinvis, Jan Akkerman and trumpeter Kytteman (Colin Benders). Kytcrash, the combination of the latter's hip-hop band and Gatecrash,



resulted in successful performances and a CD in 2011. He will be performing a series of concerts with British classical pianist Joanna MacGregor in the winter of 2013/2014.

Where world music is concerned, Vloeimans was involved in projects with flamenco guitarist Eric Vaarzon Morel, Latin pianist Ramon Valle, and the fado-inspired Pessoa of Fernando Lameirinhas. In November 2014 he embarked on a project with Gatecrash and pipa player Yu Yuanchun as well as tuva singer/rock/folk guitarist Tulegur Gangzi.

Vloeimans has performed as a soloist with classical ensembles such as the Matangi Quartet, the Calefax Reed Quintet, the Metropole Orchestra, the Gelderland Orchestra, the Limburg Symphony Orchestra, the Holland Baroque Society, the Rotterdam Philharmonic Orchestra and the Royal Concertgebouw Orchestra. 2011 saw the premiere of his first trumpet concerto, Evensong, with the Limburg Symphony Orchestra, orchestrated by Martin Fondse, and recorded for CD with the Netherlands Symphony Orchestra. Eric Vloeimans is also artistic director of the 2013 National Youth Jazz Orchestra.

November 2013





This High Definition Surround Recording was Produced, Engineered and Edited by Bert van der Wolf of NorthStar Recording Services, using the 'High Quality Musical Surround Mastering' principle. The basis of this recording principle is a realistic and holographic 3 dimensional representation of the musical instruments, voices and recording venue, according to traditional concert practice. For most older music this means a frontal representation of the musical performance, but such that width and depth of the ensemble and acoustic characteristics of the hall do resemble 'real life' as much as possible. Some older compositions, and many contemporary works do specifically ask for placement of musical instruments and voices over the full 360 degrees sound scape, and in these cases the recording is as realistic as possible, within the limits of the 5.1 Surround Sound standard. This requires a very innovative use of all 6 loudspeakers and the use of completely matched, full frequency range loudspeakers for all 5 discrete channels. A complementary sub-woofer, for the ultra low frequencies under 40Hz, is highly recommended to maximally benefit from the sound quality of this recording.

This recording was produced with the use of Sonodore microphones, Avalon Acoustic monitoring, Siltech Mono-Crystal cabling and dCS Converters.

[www.northstarconsult.nl](http://www.northstarconsult.nl)



**NORTHSTAR**  
**RECORDING**  
by BERT VAN DER WOLF

Produced by Calefax

A&R by Marcel van den Broek

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Eric plays Hub van Laar trumpets

Alban Wesly plays a bassoon built by Stephan Leitzinger (2012).

Oliver Boekhoorn plays a tenora (track No. 9, Ensalada),  
kindly provided by Cobla Amsterdam.