



**4 Woods + 1 Sax**  
**Play**  
**Rameau, Mozart and Ravel**  
**Vienna Reed Quintet**



**Jean-Philippe RAMEAU (1683–1764)**

**Suite: La Triomphante (1726/27)**

(arr. Raaf Hekkema) **30:23**

- |           |  |      |
|-----------|--|------|
| <b>1</b>  | Prélude (from Premier livre de pièces de clavecin, 1706) | 2:11 |
| <b>2</b>  | I. Allemande   | 5:03 |
| <b>3</b>  | II. Courante   | 3:45 |
| <b>4</b>  | III. Sarabande   | 2:36 |
| <b>5</b>  | IV. Les Trois mains                                      | 4:29 |
| <b>6</b>  | V. Fanfarinette  | 2:36 |
| <b>7</b>  | VI. La Triomphante                                       | 1:28 |
| <b>8</b>  | VII. Gavotte avec les Doubles de la Gavotte              | 1:24 |
| <b>9</b>  | Double 1   | 1:13 |
| <b>10</b> | Double 2   | 1:04 |
| <b>11</b> | Double 3   | 1:17 |
| <b>12</b> | Double 4   | 0:55 |
| <b>13</b> | Double 5   | 1:02 |
| <b>14</b> | Double 6   | 1:04 |

**Wolfgang Amadeus MOZART**

(1756–1791)

**15 Fantasia in F minor, K. 608 9:03**

(1791) (arr. Jelte Althuis)

**Maurice RAVEL (1875–1937)**

**Le Tombeau de Couperin 23:20**

(1914–17)

(arr. Raaf Hekkema, 1993, rev. 2014)

- |           |                             |      |
|-----------|-----------------------------|------|
| <b>16</b> | I. Prélude: Vif             | 3:01 |
| <b>17</b> | II. Fugue: Allegro moderato | 2:59 |
| <b>18</b> | III. Forlane: Allegretto    | 5:53 |
| <b>19</b> | IV. Rigaudon: Assez vif     | 3:00 |
| <b>20</b> | V. Menuet: Allegro moderato | 4:05 |
| <b>21</b> | VI. Toccata: Vif            | 4:06 |

**Vienna Reed Quintet**

Heri Choi, Cor Anglais **1–14** / Oboe **15–21** • Heinz-Peter Linshalm, Clarinet **1–21**

Alfred Reiter, Soprano Saxophone **1–14** / Alto Saxophone **15–21**

Petra Stump-Linshalm, Bass Clarinet **1–21** • Sophie Dartigalongue, Bassoon **1–21**

## Jean-Philippe RAMEAU (1683–1764)

**Suite: La Triomphante** (arr. Raaf Hekkema)

Jean-Philippe Rameau was the leading French composer of his time, in particular after the death of François Couperin in 1733. He made a significant and lasting contribution to musical theory. Born in Dijon, two years before the year of birth of Handel, Bach and Domenico Scarlatti, Rameau spent the earlier part of his career principally as organist at Clermont Cathedral. In 1722 or 1723, however, he settled in Paris, publishing further collections of harpsichord pieces and his important *Treatise on Harmony*, written before his removal to Paris. From 1733 he devoted himself largely to the composition of opera and to his work as a theorist, the first under the patronage of a rich amateur, in whose house he had an apartment. Rameau contributed to a variety of dramatic forms, continuing, in some, the tradition of Lully. These included *tragédies lyriques*, *comédies lyriques* and *comédies-ballets*. His first success in 1733 was *Hippolyte et Aricie*, but as time went on fashions changed and the stage works he wrote after *Les Paladins* in 1760 remained unperformed.

Rameau belonged to the rich French tradition of keyboard playing. His *Nouvelles suites de pièces de clavecin* was published in 1726 or 1727 and includes the *Suite in A minor* that here takes the title of one of its pieces, *La Triomphante*. In the present transcription for cor anglais, clarinet, soprano saxophone, bass clarinet and bassoon, the *Suite* is preceded by a *Prélude* from an earlier suite, the *Premier livre de pièces de clavecin* of 1706, its improvisatory introduction followed by a rapid passage in 12/8. The suite continues with the traditional dance movements, *Allemande*, *Courante* and *Sarabande*, followed by *Les Trois mains* ('The Three Hands'), its title from the suggestion of three hands rather than just two of the harpsichordist. The next piece has a playful girl's name, *Fanfarinette*, leading to *La Triomphante* ('The Triumphant Girl') and a *Gavotte*, with six *Doubles* or variations.

## Wolfgang Amadeus MOZART (1756–1791)

**Fantasia in F minor, K. 608** (arr. Jelte Althuis)

Born in Salzburg in 1756, Wolfgang Amadeus Mozart was the younger surviving child of Leopold Mozart who, in the same year, published his *Violin School*, a work that was to attract wide attention. By 1763 Leopold had been promoted to the position of deputy Kapellmeister at the court of the Prince-Archbishop of Salzburg, whose service he had entered 20 years before as a violinist. He soon came to realise the potential abilities of his two children and particularly of his son. He now devoted himself to his necessary duties and to the education of his children, virtually abandoning further composition. There followed a series of concert tours with Nannerl and Wolfgang, at first, in 1762, to Munich and then to Vienna. The following year brought the most extended of these tours in journeys that took the family to major cities in Southern Germany, to Brussels, Paris and eventually to London, before a slow return to Salzburg, which they reached again at the end of November 1766. Subsequent years found Mozart principally in Salzburg, after visits to Italy. From adolescence he was employed, like his father, in the musical establishment of the ruling Prince-Archbishop, the new holder of that office less sympathetic than his predecessor. In 1777 Mozart sought a position elsewhere, in Mannheim or in Paris, but was eventually forced to return to Salzburg. It was after success in Munich in 1781 with his new

opera *Idomeneo* that he finally broke with his reluctant patron, settling in Vienna, where he remained until his early death in December 1791. In his last decade he had achieved new heights in his operas, concertos and symphonies, in circumstances of increased difficulty.

In 1791 Mozart provided funeral music for a mechanical organ installed in a mausoleum in honour of Field Marshal Baron Gideon Laudon, a hero of the recent Turkish wars, who had died in 1790. The new gallery was set up by Joseph Nepomuk Franz de Paula Graf Deym von Střitětz, who some years earlier had opened, under the name of Müller, an art gallery, with a variety of effigies, classical and modern. In addition to this, Mozart wrote other pieces for mechanical clocks, the work of the Esterházy clock maker, Pater Primitivus Niemecz, also, seemingly, for Graf Deym. These include the impressive *Fantasia in F minor, K. 608*, which bears the date 3 March 1791. This work subsequently became more widely known in a piano duet version and exercised some influence over later composers in that form. It opens with all the grandeur of a Bach organ fantasia, leading to a four-voice fugue. There is a gentler *Andante*, before the stately music of the opening returns, now leading to a more elaborate double fugue. It is here transcribed for oboe, clarinet, alto saxophone, bass clarinet and bassoon.

## **Maurice RAVEL (1875–1937)**

**Le Tombeau de Couperin** (arr. Raaf Hekkema, 1993, rev. 2014)

From his father, a Swiss engineer, Maurice Ravel inherited a delight in precision and incidentally in mechanical toys, while from his Basque mother he acquired a familiarity with something of Spanish culture. Born in the village of Ciboure in the Basque region of France in 1875, he spent his childhood and adolescence in Paris, starting piano lessons at the age of seven and from the age of 14 studying piano in the preparatory piano class of the Conservatoire. He left the Conservatoire in 1895, after failing to win the necessary prizes, but resumed studies there three years later under Gabriel Fauré. His repeated failure to win the Prix de Rome, even when well established as a composer, disqualified in his fifth attempt in 1905, resulted in a scandal that led to changes in that august institution, of which Fauré then became director. Ravel's career continued successfully in the years before 1914 with a series of works of originality, including important additions to the piano repertoire, to the repertoire of French song and, with commissions from Diaghilev, to ballet. During the war he enlisted in 1915 as a driver and the war years left relatively little time and will for composition, particularly with the death of his mother in 1917. By 1920, however, he had begun to recover his spirits and resumed work, with a series of compositions, including

an orchestration of *La Valse*, rejected by Diaghilev, causing a rupture in their relations, and a number of engagements as a pianist and conductor in concerts of his own works at home and abroad. All this was brought to an end by his protracted final illness, attributed to a taxi accident in 1932, which led to his eventual death in 1937.

Ravel wrote his *Le Tombeau de Couperin* between 1914 and 1917. It serves, in its form as a dance suite, as a tribute to François Couperin, the great French composer of the early 18th century, and, more generally, as he claimed, to the French music of that period, but also as a tribute, in the dedication of each piece, to friends who fell in the war. It was first performed in Paris in April 1919 by the pianist Marguerite Long, to the memory of whose husband, Captain Joseph de Marliave, the final *Toccata* is dedicated. The work opens with a *Prélude* and *Fugue*. These are followed by a *Forlane*. The lively *Rigaudon* leads to an elegant and evocative *Menuet* with a *musette* trio section. The work ends with a rapid *Toccata*. *Le Tombeau de Couperin* formed the basis of a ballet and orchestral suite, transcribed in 1919. It is here scored for oboe, clarinet, alto saxophone, bass clarinet and bassoon.

**Keith Anderson**

## Vienna Reed Quintet



The Vienna Reed Quintet is a premier ensemble on the Austrian chamber music scene with its combination of single and double reed instruments in a chamber ensemble, creating a homogenous yet multilayered soundscape.

Comprising Heri Choi on oboe, Heinz-Peter Linshalm (clarinet), Alfred Reiter (saxophone), Petra Stump-Linshalm (bass clarinet) and Sophie Dartigalongue on bassoon, these five strong musical personalities present a fresh and unusual wind ensemble.

The performers in the ensemble have known each other since their studies

at the University of Music and Performing Arts Vienna. Since then they have not only gained many years of experience by playing in the Vienna Philharmonic, the ORF Radio Symphony Orchestra, Klangforum Wien, Concentus Musicus, the Stockhausen Ensemble and the Berlin Philharmonic, but performed regularly in a variety of musical genres including contemporary music, early music, chamber music, improvisation, composition and sound design.

The Vienna Reed Quintet impresses not only with its variety of sounds, but with its extraordinary variety of repertoire. With thematically convincing programmes (the musical spectrum ranges from Baroque to the Classical and Romantic periods up to contemporary music), brilliant arrangements and new concert formats, the ensemble wants to create new listening experiences.

Future invitations for the 2-18/19 season include the Konzerthaus and the Musikverein in Vienna.

[www.vrq.at](http://www.vrq.at)

With its unique combination of instruments, the Vienna Reed Quintet creates a new and refreshing sound that differs significantly from that of the conventional wind quintet. This programme opens up three very special keyboard works to these exhilarating sonorities, starting with the virtuoso dances of Rameau's descriptively titled suite *La Triomphante*. Mozart's *Fantasia* has all the stately grandeur of a Bach fantasia, while Ravel's *Le Tombeau de Couperin* is a tribute both to his great musical ancestor and to friends who fell during the First World War.

**maxton**

**4 Woods + 1 Sax**

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**Play**

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A detailed track list can be found on page 2 of the booklet

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