

A man with short dark hair and a light beard is sitting on a ping pong table. He is wearing a grey and black striped blazer over a grey V-neck shirt, blue jeans, and yellow sneakers with white soles. He is holding a gold saxophone. The background features a red wall with dark wood paneling and a ping pong table with a green top and black net. The floor is made of light-colored wooden planks.

Raaf Hekkema

Interview By Thomas Erdmann

One has to wonder if there is anything Dutch solo saxophonist, composer-re-composer, saxophone instrument modifier, and educator Raaf Hekkema doesn't do, and do better than anyone else. As a performer Hekkema is a true musical and technical monster whose awards list is long and impressive, including earning the [German Echo Klassik Instrumentalist of the Year title in 2007](#). The critics' praise of his abilities are numerous and stellar. Erik Voermans wrote, "On his new solo CD Raaf Hekkema achieves the impossible. He plays Bach's three partitas in his own arrangements for soprano and alto saxophone and does that so convincingly that there are moments where one forgets that Bach conceived these pieces originally for violin."

Jed Distler gave Hekkema's CD, where he arranged and performed the Paganini *Caprices*, a perfect score writing, "Have you ever stopped to think what Paganini's violin caprices would sound like on the saxophone... in the hands of an instrumentalist whose technique does not know the meaning of 'impossible,' whose tone is unflinching, beautiful, and controlled beyond belief, and who seems never to take a breath? Then you've come to the right place – indeed, the only place."

Maarten Maestrom said it best, "Hekkema redraws the boundaries of his instrument in a way that will bring blushes of shame to many saxophonists." It is true more than one critic has called Hekkema the greatest classical saxophonist playing today.

Hekkema is also a brilliant composer-re-composer who mostly performs his own arrangements, though he does solo often with orchestras doing works such as Ibert's *Concertino* and works like Sander Germanus' *Microfobia* on recitals. The term re-composer is apt with regard to Hekkema. On his website he writes, "a real arrangement can deliver much more: a new composition, based on the original idea, now truly dedicated to the new instrumentation, without being slavishly true to the original notes, because they were meant for other instruments!"

In other cases my work goes beyond that, and the original musical message becomes so blurred that out of the original music a truly new expression emerges in the form of a new piece." This is the case with much of the music Hekkema arranges; they truly become new re-compositions of the highest order.

As a saxophonist Hekkema does not limit himself to the way instruments are produced. He and [repairman and re-designer Nico Bodewes](#) have worked together in fixing saxophone problems allowing Hekkema more latitude and ease in bringing out his musical conceptions. He is quick to point out, however, while "these new devices are either for improvement of the saxophone or for playing microtones, none of them are necessary for playing Paganini *Caprices* or other virtuoso stuff." [These ingenious instrumental changes, along with photos, are included on his website.](#)

Hekkema has arranged hundreds of works for the highly awarded [Calefax Reed Quintet](#) he co-founded ([click here for the Calefax Reed Quintet Facebook](#)). This new genre, (oboe, clarinet, saxophone, bass clarinet and bassoon) is described as a "classical ensemble with a pop mentality." *The Times* called the group, "five extremely gifted Dutch gents who almost made the reed quintet seem the best

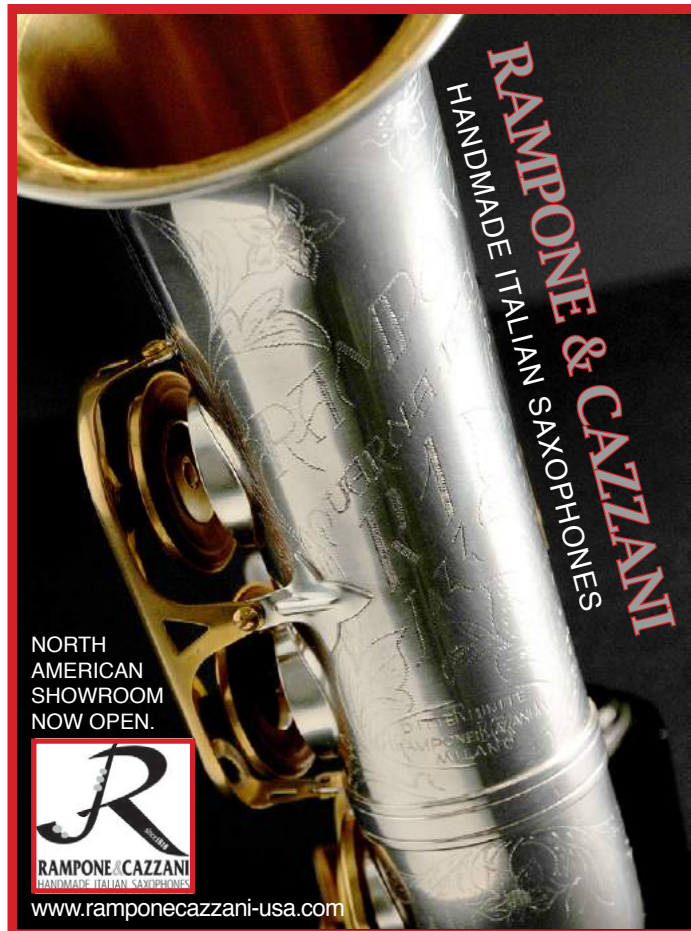
musical format on the planet." From classical to world to jazz to improvisation to movie scores and more, their Western and non-Western 900-year repertoire keeps them steadily recording and concertizing. Many of Hekkema's works written for Calefax are available for purchase on their website. [To view Hekkema's works click here.](#)

In addition to all of this Hekkema teaches saxophone at the [Royal Conservatoire The Hague](#) and gives many masterclasses internationally.

You play a Buffet-Crampon Prestige alto saxophone and a Yanagisawa Elimona soprano. You also play Légère Signature reeds. Why, of all the instruments available today, have you chosen to play these?

I have chosen the Buffet Crampon Prestige alto and Yanagisawa Elimona soprano, as well as Légère Signature reeds, because my philosophy about classical saxophone playing is that one should first strive for what I call a clean or blank sound. That is a sound that does not block the ability to play whatever style one wishes. This is common practice in the woodwind tradition, by which I am highly influenced because of the fact that I have collaborated extensively for more than 30 years with woodwind instrumentalists that were formed by their teachers, principal players of the [Royal Concertgebouw Orchestra](#) and founders of the Dutch woodwind playing school, of which the renowned [Nederlands Blazers Ensemble](#) is the main advocate.

Starting with a blank sound enables one to branch out in any direction, by means of embouchure, reeds, and



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mouthpieces. I don't want my instrument to dictate what I sound like. Therefore I have never favored Selmer or the old American horns. They have a lovely sound, but it is too distinct for me. I myself want to be in charge of what I sound like. This way I have been able to really dig into all the styles that I have occupied myself with, and this includes everything from the 12th century French vocal polyphonists down through to today's most contemporary music.

Lately I have been interviewing a number of saxophonists who are using the Légère Signature saxophone reeds. As they are synthetic, do you do anything special with regard to their care you can share with other saxophonists in order for you to get your most optimal playing ability out of them?

I have experimented with Légère since 2000. Just in the last few years have I decided I will go back to cane only to play extremely high altissimo notes, those above f^{###}, for which Légère is inapt. I have initially worked on the Légères with a sharp knife, and I encourage anyone to do that, but do so with care as they're expensive. I do this just to get to know the material better. Now, occasionally, I will clip them. They take a sharp edge off the tone, which makes them perfect for classical playing, but not for jazz, as I do occasionally play jazz with Calefax. I think the Légères are a big help. They last forever.

I was fascinated to read on your website where you listed a number of musical artists and the recordings of theirs you feel are essential listening for those who desire to understand

you. I'm surprised more artists don't do this in order to help listeners gain insight as well as broaden their musical horizons. Would you please discuss why these recordings are so important to you as a performer and for those who are looking for insight to you as a musician?

On the website I added a line of words to express why the recordings are there. The only thing I would add to this is, listen to them. If I would search for a common denominator between the recordings it would probably be that they are very personal and convincing renderings of something that has been done before; for example, Manze's fresh and wild vision on early baroque music, or Ellington's and Strayhorn's reworkings of music by Tchaikovsky and Grieg.

You mentioned the reed quintet you co-founded, Calefax. This is a truly exciting ensemble that has not only recorded a number of exceptionally great CDs, videos on YouTube, as well as works with movie scores and different guest artists. In addition the ensemble works in an exceptionally wide variety of genres and always with great musicality, artistic excellence, and technical perfection. Your group has gained quite a following and the number of similar reed quintets that have formed here in the United States using Calefax as a model is astonishing. On the ensemble's website there is a short history of the ensemble people can read, but I have a number of questions. First, how important has this ensemble become to you in your musical life?

Calefax has been my fertile soil ever since we started. To give an example, we just returned from a large scale outdoor

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Raaf Hekkema's Equipment

Alto - Buffet-Crampon Prestige with a converted Selmer C* mouthpiece, and Légère Signature 3½ reeds.

Soprano - Yanagisawa Elimona with a Vandoren S27 mouthpiece, and Légère Signature 3½ reeds .

opera project in which we not only played our instruments, but also sang as part of a 12-fold ensemble together with classically trained singers, as well as acted in a theatrical one-and-a-half hour play, all from memory of course. I have been given the tremendous assignment to compose the music for the whole troupe. Calefax performs an average of 90 concerts per year, most of which are much less outrageous, with the majority being held in our own country, still the group has travelled to five continents in recent years. We do regular concerts, cross-overs, children's concerts, and experimental multi-media projects. So yes, it has become a fulfilling life which, until recently, there has been no place for teaching.

With having so many extraordinarily talented musicians in one ensemble, all of whom are very busy doing many things, rehearsals for your group, I would imagine, are probably very focused. For students who are in wind chamber ensembles, what advice do you have to help them make the most of their time during rehearsals in order to achieve the best results possible?

When Calefax started we were doing a lot of discussing in our rehearsals; we are a democratic bunch. In recent years we have learned to go-with-the-flow. We all get our share of attention because we have come to respect each other very much and give way to each other's artistic desires. We are profiting from this tremendously because inspiration is never failing. Of course this was not done overnight. In the book, *Calefax & the Kaleidoscope, (The Adventure of the World's First Reed Quintet)*, writer Lex Bohlmeijer extensively addresses the topic of how five very different personalities can live and work together for such a long time. One of the things we've done is that we dedicated our first prize money, 20 years ago, to long-term communication training. Another very practical step we took was to install a chairman by a rotation system lasting a half-year. The chairman can always cut short discussions that become too

diverging. It is all based on mutual understanding and trust.

One of the things I'm most blown away by with regard to Calefax is the exceptional intonation you all display, both individually and as an ensemble. I would imagine tuning with the five disparate instruments in the group can be tricky at times. How do you suggest developing saxophonists work on their intonation to make it as perfect as yours is, but yet still be adaptable enough in order to place one's intonation playing within an ensemble such as Calefax?

I strongly recommend inventing your own ensemble études. We have done crazy things such as playing with our backs towards each other, with the lights out, free or guided improvisation, etc. For intonation I suggest the ensemble members guide each other and ask for help from each other. The different instruments work differently. For me, as a saxophonist, it has been invaluable enriching to learn from the woodwind tradition that is so much older and richer than the saxophone tradition. I would encourage any young saxophonist to start a reed quintet, just for your own development. Calefax has been very active to spread the reed quintet virus by publishing the best of our arrangements and some new pieces. From next year on my Conservatory, the [Royal Conservatoire The Hague, is offering a Reed Quintet Master study](#). Bachelors can apply.

One of the many genres Calefax performs is jazz. Here in the United States there is great interest in the question as to whether it's important, if one wants to be a working saxophonist in the 21st century, if one needs to have abilities in both the jazz and classical music worlds. What is your advice to a developing saxophonist about whether they should study both jazz and classical, or if it's okay for them to only focus on only one of the genres?

Is it okay for a developing saxophonist to focus on just a musical career, or should they have a backup plan such as being a medic, working in the justice system, or in economics? All of life is a gamble. Even though I regret not having developed my skills in improvisation on chord changes, my skills as a fake jazz player have proven sufficient to fool most of my audiences. I have had my hands full with all the genres that comprise classical music. However, for someone in the United States it may be a good idea to develop both. I do question the combination for some, because in some cases it can be heard in their classical sound.

One of the things Calefax does is bring in other musicians to perform with group. How did this begin and how is it working out?

Calefax has always been curious for other influences. Whether from the field of ancient music, baroque, pop, jazz, oriental or Arabic, we have always tried to collaborate with interesting groups, musical experts, or soloists. I think it has changed our perspective on music in general but also our own playing, and on life on earth.

Since Calefax is truly a new ensemble configuration, many of the pieces your group does have been arranged by you. You also, as a re-composer, write a lot of the music you perform as a soloist. What led you to start to write your own re-

compositions?

I am not the only one in Calefax contributing to the repertoire, but the majority of it is mine. At a certain stage I discovered that not all of my artistic desires could be fulfilled by the reed quintet. Solo playing was something I began doing about 20 years ago. Most of it was written for me or by me. A couple of years ago I started a pop group called Raaven which includes an electric guitar, drums, and me on saxophone and vocals, to play 17th century pop songs; music by Dowland, Purcell, Monteverdi and alike. I did, however, stop it at a certain point for personal reasons. I still miss pop music as it is the music I grew up with.

I'm absolutely astounded by your incredible re-compositions, both those you've written for yourself as a soloist and for Calefax. The way you reworked Gershwin's American In Paris for Calefax is incredible. Within the piece's framework you found unique ways to give each of the five members of the quintet not only wonderful melodic spotlights, but the ensemble backgrounds to those melodies are fantastic. I also truly loved how you were able to so quickly and deftly move the melodies around the ensemble yet always with artful balance in the lines. When you're going to re-compose something for either Calefax or yourself as a soloist, are there a set of criteria that motivates you to choose a particular piece to re-compose? For example, are you attracted to a piece's melody, is it the possibilities you see within a piece that make you want to choose it for re-composition, or is there something else that attracts you to pieces to re-compose?

In the early nineties I studied composition for a couple of years with the renowned [Dutch composer Tristan Keuris](#). I was not able to profit from him much, because by then I was already completely wrapped up in my love for the reed quintet, arranging and researching for days on end to find suitable music for my group. What is suitable music?

Contrary to what I've learned during my studies, that we performers serve the music and the composers we interpret, I found out that in my world the music is there for me. I am the one on stage, communicating to my audience. A good composition will make us look better. Why do we play other people's music, often dead people's music? The answer is because we deem them better composers than we are, otherwise we would improvise or play our own compositions.

In Calefax's performances the emphasis is on polyphony. Keyboard pieces, from whichever era, profit from our handling of the music because with the five different timbres, and as such the voice leading becomes much clearer. In a piece originally for orchestra, like Gershwin's *American in Paris*, I have created a five-voice interplay that serves this aim and yet reproduces the necessary harmonies. Thus, hopefully, a new experience emerges from a century-old piece. I think by meticulously studying scores from the great composers and reading the adhering background information, I have been able to take lessons from teachers such as Josquin, Monteverdi, Bach, Mozart, Tchaikovsky, Debussy, Ravel, and Nancarrow.

In discussing the development of intonation within Calefax you mentioned the ensemble sometimes does guided or free improvisation. Here in the United States when people say the word improvisation one's thoughts immediately go to a

certain set of criteria within the jazz world. This, of course, is not the history of improvisation, as musicians throughout the ages have improvised in the music and styles of their times, including Johann Sebastian Bach and Wolfgang Mozart as just two examples. I was wondering if you could explain the kind of improvisation Calefax does when working on intonation?

Concerning improvisation, we have recently dug into some keyboard works from lesser known composers from the early 17th century, which cannot rightfully be performed without improvising. Of course, this needs to be done in fashion with the era. Baroque music will sound dull without some freedom of ornamentation within the notes. Free improvisation requires a different mindset. You must listen, interact, don't judge what you or the others do, and be intuitive. There is a great Dutch tradition in free improvisation.

Your control of the altissimo register is absolutely exceptional, and well demonstrated not just on your solo and group recordings but also on the many online videos. How do you suggest a student first begin to work on the altissimo register? Are there any specific exercises you recommend to help developing students build their altissimo chops?

Overtone exercises did a great job for me. Playing music not originally conceived for saxophone has also helped because this music does not avoid saxophonistic intricacies. Additionally there are available, with regard to this great music, great performances available to listen to and mimic. I have always experienced that motivation is the key. When you really want to master something, you'll get there in the long run. I have always hated practicing scales and études. As soon as I got the hang of creating my own music, or arrangements, I started to rapidly improve my skills. *One of the things I love when watching you and Calefax perform live is how relaxed and totally comfortable everyone is while performing. For some musicians, getting nervous can be bothersome. What advice do you have for other musicians to help them overcome getting nervous while playing live?*

I have been nervous, but very rarely do I still get nervous. I still can get nervous when I want to prove a point or something, which is not such an artistically interesting behavior. However, as soon as you start seeing music making as something relaxed, something you share with your audience, and not a place where you are being judged, but instead a moment that can be mutually enjoyed, things change.

When playing with Calefax it is obvious everyone is listening very closely with radar ears in order to adjust their own playing to match the intonation, articulations, dynamics, and style of each other. What advice do you have to help other saxophonists develop these kinds of radar ears?

At the same point your awareness expands. As long as your part in an ensemble piece is not overly hard, you can dedicate some of your awareness to all the musical stuff that's going on around you. The trick is to experiment with different forms and levels of awareness.

On your website you write, "It is said that no instrument can sound as much like the human voice as can the saxophone."

So I wonder, with regard to phrasing, are you influenced more by vocalists or instrumentalists?

I think that all instruments were conceived at first to mimic the human voice. But in the 16th and 17th century a tradition began, in Italy as far as I know, where instrumentalists started doing things, such as playing ornaments and diminutions, that the voice couldn't. From there an instrumental tradition evolved, leading to the great virtuosos of the 19th century. Stating that either voices or instrumentalists influenced me would be too shallow.

The soprano is, at best, an unwieldy instrument, but in your hands it sounds incredible. What advice do you have for saxophonists who are beginning to learn to play the soprano, having moved to it from either alto or tenor saxophone, in order to help them?

A lot of saxophonists seem to view their instrument as something that is perfect. Well, it's not. Even after spending 25 years with my alto and soprano and perfecting the instrumental adjustment it is still far from perfect. This means every note needs to be tuned with the embouchure. And to that end, the hearing needs to be trained. Therefore, in my class, I fight for the hours that can be spent with a pianist, because a piano won't yield.

For your incoming students at Royal Conservatoire The Hague, what do you wish they worked on more before they became your student?

I think that, even though I am pretty fast at analyzing new music quickly, I am at my best in repertoire or styles that I know, so I would advise them to study that. I also think that saxophonists should be aware of the fact that classical saxophone music is rooted in the classical tradition, so they should get a hint of what that is. Saxophone music is generally not top repertoire, but with the right disposition, it stands a chance.

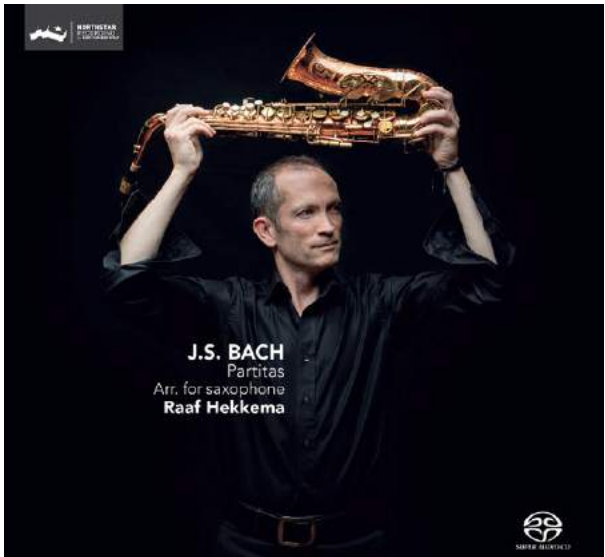
You give clinics, masterclasses and do residencies all over the world. Is there an overriding principal you like to impress upon the participants you are teaching?

My message to saxophonists across the world is the following, perform with and for non-saxophonists. Our world is narrowed down to saxophone meetings, workshops, masterclasses, clinics, alliances and congresses. Classical saxophone heroes are completely unknown to the music society.

Being as busy as you are performing all over the world, what do you like to cover when you're practicing?

Bach, Bach and Bach. I am currently working on my arrangement of the *Cello Suites* for soprano, alto or tenor, because they don't have the low A. When that project is done and the CD has been recorded, I will have created a series of artistically satisfying pedagogic works in reverse order of difficulty: *Bach Cello Suites*, *Bach Violin Partitas* and *Paganini Caprices*, hopefully they provide years of gratifying exercises to future students.

Your recordings are astounding. When you go into the studio to record the exceptionally difficult music you've arranged, which was just listed in your last answer, how do you set



**Bach: Partitas – Arr. for Saxophone
by Raaf Hekkema**
(Click here for sound samples
and to purchase this CD.)

[Raaf's Bach Partitas arrangements
available here.](#)

your mind in order to give the best performance you can? In other words, what are you mentally thinking in order to produce these exceptional recordings?

I have always worked with knowledgeable sound engineers who would let me go as I pleased. I never needed to worry about getting all the notes lined up in one go. Of course this is more important in the case of Paganini than with Bach, where we could use longer stretches of music and where the flow was more important. It is essential to free your mind when recording, just like in concert.

On your website you have a number of exceptional recordings of you playing parts of different works. One of those pieces is the Ibert Concertino, which has become a staple of the saxophone repertoire. What advice do you have for other saxophonists who are just beginning to work on the piece in order to help them play it as perfectly and musically as you do?

Ibert's music is the result of a very rich phase in French music. The piece itself is more like a pastiche of light music, a French take on jazz if you will. I like to emphasize both.

One of the things I'm most blown away by in your recording of the Ibert is how wonderfully light and perfect your articulations are. What advice do you give your students to help them develop the same kind of superbly light and perfectly executed articulative style you display?

Articulation, every shade of it, was hammered into me by my woodwind colleagues. It can only be mastered when playing 18th and 19th century music.

Your brilliant performance of the excerpt from Sander

Germanus' Microfobia for Alto Saxophone and Tap Shoe on your website is brilliant. This piece is difficult enough just trying to negotiate all of the difficult musical technical issues Germanus writes, but combining it with the tap shoe takes the piece to another level. What first interested you in wanting to perform microtonal music?

When we first started with Calefax we all contributed to our repertoire by composing, so I have always played new music. Much later I got acquainted with Gijsbrecht Roijé, who did not settle for the 12 available pitches and invited us, at his house, to search for certain pitches he desired on each of our instruments. We spent whole days at his place every now and then creating a fingering chart of our instrument, a list that I still treasure to this day. This period taught me a lot about fingerings and intonation and about the physics of the saxophone. Later Gijsbrecht created a solo piece for me that contained around 2000 new fingering combinations, which I studied daily for 2 years and then performed the work at 75% of the speed.

Was there something you did when you first started to work on developing your microtonal playing abilities you suggest others do as well to help them develop this important aspect of modern saxophone playing?

So my advice would be, spend time on it if you find inspiration in it.

One of the things you've done in your life is study with master musicians who were not necessarily saxophonists. For example, you studied with the great conductor, recorder and baroque flautist Frans Brüggen, as well as the terrific conductor, violin and violist Sigiswald Kuijken, and the wonderful violinist and conductor Jan-Willem de Vriend. Here in the United States there is a tendency for saxophonists to only study with saxophonists. What do you have to say to developing saxophonists about why it's so important to seek out the master musicians, no matter what instrument they perform on, in order to develop their own musical abilities?

There's so much knowledge in the musical world outside the saxophone world. The more interesting musicians I know have always expanded their horizons by having lessons and by carefully listening to recordings by notable musicians, preferably on repertoire that has been carefully studied. I have never strived for a-sound-of-my-own, like many jazz musicians do. I wanted to be able to have a clean sound, and from there branch out to wherever the music leads me. A clean sound through the entire range, in every possible dynamic, is what I aim for.

The first time many saxophonists get to play with a pianist in a recital situation is in college. What traits do you look for in a pianist when you're going to program a recital?

Whoever you work together with, whether with an accompanist or not, he or she should be skilled, a nice person, and willing to spend a lot of time with you. There is some luck involved here.

What advice do you have for saxophonists when working with their pianist/accompanist in order to make the most of every minute of rehearsal time you have together?

We should both be equally well prepared. I have

sometimes had the feeling I had to teach the pianist what the issues were in a piece.

On your website you list a number of programs you perform on your solo concerts. Included are programs featuring virtuosic pieces, Bach Partitas, Music of the Americas and Paganini's insanely hard Caprices, to list just a few. As you're putting together your programmes, do you find it difficult to narrow the selections from all that are possible in order to fit a selected programme theme? If so, how do you make the determination of what piece is selected?

I try to create programs that have a coherent lay out; of course when you play an all Bach or all Paganini program that's easy. I have yet never had the chance to perform the Story Telling program, which I like.

You've been involved as a saxophone soloist with a number of orchestras. What advice do you have for young saxophonists who may one day have the opportunity to perform as a soloist with an orchestra in order to be as successful as possible?

Play everything louder than you would think, and organize your breathing plan to this end. Learn circular breathing. Take charge. Don't think you'll get a proper rehearsal. The orchestra will follow you as much as they can, but remember their focus is on the symphony.

One of the things I'm most impressed with in your playing is your incredible rhythmic accuracy and metric perfection when playing fast notes. How do you practice in order to be so perfect with regard to your rhythmic exactness at extremely fast tempos?

I honestly don't know how I do some of the things I do. I believe the matters you have struggled with are the ones that you can teach other people most successfully. Maybe it is because I grew up with pop music? I don't know. By the way, I am strongly opposed to the use of the metronome other than for reference. I believe in practicing rubato.

Before you're going to perform, do you have a warm-up you like to do to prepare you for your concerts? If so, what does it consist of?

I don't have a warm-up before performing. Maybe I should. I usually am bored to death before a concert waiting for it to start.

The great violinist Itzhak Perlman, like most people, says it's more important to practice smart than long, but then he goes on to say he practices, even at this point in his life, for at least five hours every day. How much do you recommend your collegiate saxophone students practice every day?

Yup, better smart than long, I agree. Moreover, if you don't find the motivation, stop practicing for that moment or even that day. Being busy and also a family man I find it very hard to find enough time to satisfy my need. Saxophone playing for me is like meditating. Now that I am dedicating a day each week to teaching I have to be even more creative in this.

Are there certain areas of technique you recommend your students work on every day?

Actually, everything you can't yet perform. All those techniques that have a sort of magical glow to them, such as

circular breathing, altissimo, double tonguing, etc. Spend five minutes on them each day, in a smart way of course, and you'll find that you're improving.

One can't help but be impressed by your website. From the multiple areas of your art covered in different menu areas, to your writings, to the website link to Calefax, to the sound files of your playing you've included, the site is a wonderful way to learn about what you're doing. How important is it for you as an artist in the 21st century to have a website that is solely devoted to you as artist?

I think the more complicated your message to the world is, the more you need a good platform to spread it. I don't know if a website is the best way to inform the public of your message. I am, however, doing it. Had I been a classical virtuoso violinist playing the romantic classics then a few nice pictures would have been enough I guess.

What advice do you have for high school saxophonists who are thinking of making music a career?

Think twice. The world is not waiting for classical saxophonists, or at least not yet? If you think you can't live without it, go for it. \$

Raaf Hekkema's Selected Discography As A Leader

- *Bach: Partitas Arranged for Saxophone* (Challenge Classics)
- *Paganini Plus: Schumann, Szymanowski, Bonneau* (MDG)
- *Paganini: Caprices Arranged for Saxophone* (MDG)

With Calefax

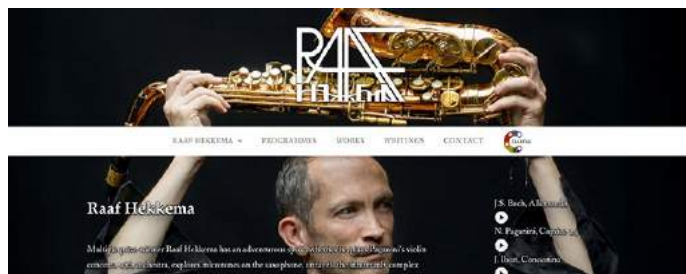
- *Romantic Kaleidoscope* (Rioja)
- *On The Spot* (Buzz)
- *The Roaring Twenties* (Challenge Classics)
- *Debussy, Couperin, Ravel* (MDG)
- *Calefax Plays William Byrd & Arvo Pärt* (MDG)
- *600 Years* (MDG)
- *Jean Philippe Rameau: Nouvelles Suites* (MDG)
- *Mozart Serenades* (MDG)
- *Goldberg Variations* (Rioja)
- *Plays Shostakovich* (MDG)
- *Bach Die Kunst Der Fuge* (MDG)
- *Libro De Glosas* (MDG)
- *XL, Music for 12 Reeds* (Rioja)
- *Sando Germanu: Lunapark – Microtonal Chamber Music* (EtCetera)
- *Die Muziekfabriek*
- *Conlon Nancarrow: Studies for Player Piano* (MCG)
- *Ellington Suites* (Challenge)

With Jeff Hamburg

- *Zey..., Schuyllkill, Symphony In Es, Concertino* (Donemus)

With Prazak Quartet

- *Prazak Quartet in Concert* (Praga)



[Raaf Hekkema's Website](#)

[Modifications To Raaf's Saxophone](#)

[Calefax Reed Quintet's Website](#)

[Calefax Reed Quintet's Facebook](#)

Raaf Hekkema's Performance Videos And Interview

[Raaf Hekkema Saxophone Paganini Caprice No. 24](#)

[Raaf Hekkema Performing Paganini Caprices 1 and 5](#)

[Interview With Raaf Hekkema About voor Dijkdrift, een oer-opera over de ondergang van een eilandvolk naar Monteverdi](#)

Calefax Reed Quintet Performance Videos
[Duke Ellington, The Suites by CALEFAX, Tony Overwater & Wim Kegel](#)

[Calefax play Michelangelo Rossi, Toccata Settima](#)

[Robert Schumann: Waldszenen - Calefax Reed Quintet](#)

[Brandenburgs Concert No.5, BWV 1050, Bach | Calefax & Ivo Janssen](#)

[Edvard Grieg - Air from Aus Holbergs Zeit by Calefax | Schweigman](#)

[Calefax De Muziekfabrie](#)

[Calefax live, playing 'Reeds' by Frederic Rzewski](#)

[CALEFAX plays Garden of Earthly Delights](#)

[Calefax Rietkwintet - George Gershwin/ from: An American in Paris](#)

[Calefax plays "The Music Factory" - China Clip](#)

[TEDxAmsterdam - Alban Wesly and Calefax Quintet - 11/30/10](#)

[Calefax + Eric Vloeimans - six pièces mécaniques by Ned McGowan](#)

[Calefax and Eric Vloeimans play On The Spot - an impression](#)