

Revised 12/12/02

Jacob van Eyck

Illuminations



Rodney Waterman, recorders
Bruce Hughes, poetry/readings
David Neilson, slide projections

Thursday Dec 12, 2002 — Chapel, Montsalvat, Eltham, 8pm
Friday Dec 13, 2002 — Fitzroy Gallery, Fitzroy, 8pm

PROGRAMME

All music from Jacob van Eyck's *Der Fluyten Lust-hof*.
Readings, poetry by Opperveldt, Sanderus, Meijer, Milton, Shakespeare, Browning and Eco.

Prelude: *L'Amie Cillae* (My friend Celia), Jacob van Eyck—Rosenborg recorder in c''—original source not known. A very expressive courant, probably originally for lute or harpsichord

Introduction — Rodney Waterman

1. Preludium of Voorspel (Latin and Dutch for 'Prelude')—recording—played on the Dom carillon by the Utrecht city carillonneur Arie Abbenes (recording: Jacob van Eyck & Dutch Songs of the Golden Age, Camerata Trajectina, Philips Classics, 442 624-2 (1994)—improvisatory instrumental 'warming up', with scales, arpeggios, echoes and sequences.

2. Ultrajectina Tempe, ofte S.Ians Kerck-Hoffs versch wandel-groen (Utrecht's Tempe, or the St. John's Church-yard's fresh strolling-greenery), Regenerus Opperveldt, Utrecht, 1640—extract read and adapted by Bruce.

3. Excusemoy (Excuse me) Jacob van Eyck—Ganassi soprano in c''—derived from John Dowland's famous *Can shee excuse my wrongs*, a lute song from his *First Booke of Songes* (1597) and later known as *The Earl of Essex's Galliard*. Van Eyck, like Dowland, uses snippets of the English song, *The Woods so Wild*.

4. Boffons (Buffoons/Clowns) Jacob van Eyck—Rosenborg soprano in c''—a unique 'tune', being a passamezzo moderno bass line rather than a melody. Variations on this bass line had been called 'Bouffons' for nearly a hundred years before *Der Fluyten Lust-hof* was written...[SLIDES]

5. Elegy upon the death of Jacob van Eyck (c1590-1657). Words adapted by Bruce from two contemporary elegies (1657) by Lambertus Sanderus and Lodewijk Meijer.

6. Pavane Lacryme Jacob van Eyck — Rosenborg soprano in c''—Dowland's greatest 'hit' tune, first appearing as a lute solo in 1595, then as the melody in his lutesong *Flow My Teares* (1600) and then for lute and five viols in *Lachrimae Antiquae* from his and *Lachrimae or Seaven Teares* (1604). Many composers throughout history have written music inspired by this tune, including Benjamin Britten...[SLIDES]

7. Paradise Lost I, 549-567 (1667), John Milton.

8. Blydschap van myn vliedt (Joy flees from me), Jacob van Eyck—renaissance tenor recorder in C— from Jan Starter's *Friesch Lust-hof* (1621), by then a melody that had been used by the English for mournful ballads for more than fifty years. It is a lament for a lady who appears to have died at a very early age.

9. The Pied Piper of Hamelin, Robert Browning, London: Frederick Warne and Co., Ltd., 1888—extract.

10. Wat zalmen op den Avon doen (What Shall We Do This Evening) Jacob van Eyck—renaissance tenor recorder in c—rustic German secular song (*Was wölln wir auff den Abendt thun*) found in many German lute manuscripts from 1575 to the early 17th century. Van Eyck composed 13 variations on this simple tune...[SLIDES]

11. The Island of the Day Before, Umberto Eco (Harcourt Brace & Company, 1995). Translated

12. Doen Daphne d'over schoone Maeght (When Daphne, the most beautiful maiden) Jacob van Eyck, Ganassi alto recorder in g'—early 17th century English tune. Daphne flees fair Phoebus (Apollo) and the 'West Winde does blow in her face'. The God cries, "Pittie O Daphne, pittie, O pittie me"... [SLIDES]

13. Hamlet III, ii. 1600/1623: William Shakespeare, extract.

14. The Pied Piper of Hamelin, Robert Browning, London: Frederick Warne and Co., Ltd., 1888—second extract.

15. Engels Nachtegaeltje (English Nightingale) Jacob van Eyck—Rosenborg soprano in c''—tune originated in the early 1630s, set to music by many 17th century composers. Probably the most well known of all van Eyck's compositions. The recorder's premiere birdcall showpiece from the Italian by William Weaver. Extract from Chapter 20: Wit and the Art of Ingenuity, pp. 231-233—adapted and read by Bruce.

All recorders by Fred Morgan (1940-1999), Daylesford, Victoria: *Rosenborg* soprano in c'' at a466 (1982), *Ganassi* soprano in c'' at a415 (1982), *Ganassi* alto in g'' at a466 (1980), renaissance-style tenor in c (1971).

The Paintings

by David Neilson

The slide projections are photographs of reproductions of paintings by 17th Century Dutch artists, more or less contemporary with van Eyck. The images are selected from artists such as: Rembrandt, Collier, Metsu, Leyster, Jordaens, Claesz, van Bijlert, Dirckz, Pot, F. Hals, Vermeer, Coster, G. Flinck, van Kessel, van Roestraten, Toorenvliet, Vermeuler and van Honthorst. Along with the contemporary Dutch and English readings, these evocative paintings add another dimension to the setting of van Eyck's music.

I photographed, with permission, some of the paintings from the magnificent publication, *The Hoogsteder Exhibition of Music & Painting in the Golden Age* (Hoogsteder and Hoogsteder, The Hague, Waanders Publishers, Zwolle, 1994).

David Neilson is a photographer, author and graphic artist

Wech nu, loome lompery!

by Bruce Hughes

Away now, languid lumpishness!

Dazed faces, dulled minds.
Pap-food, Crap TV, computer games, techno-music,
Commercial jingles, intellectual RSI,
We are immersed in, and affected by,
Consumerism. Capitalism. Commercialism.
From breast milk to baby food,
From Playschool to South Park,
Competition for our dollars subverts our thoughts.
Noise, noise, everywhere, or wherever there's a buck to be made.

No wonder we are dulled. The specifics have changed, but the principle has been constant since Aristotle. So it's refreshing to hear a solution to this, discovered in Holland four hundred years ago. How did the Dutch get rid of *loome lompery*? (languid loutishness!). By listening to the music of Van Eyck.

And where better for us to attempt to recreate the atmosphere of seventeenth century Holland, than in the Chapel at Montsalvat and the beautiful Fitzroy Gallery.

I was a part of a choir that used to rehearse in the Chapel. I love the atmosphere, and was quick to respond to Rod's invitation to read at a show that celebrates the music of van Eyck, both in 2001 and 2002.

The Readings

The first (No.2 — Opperveldt) is a celebration of Van Eyck's virtuosity and was written while he was alive. The speaker can hear the 'klocke-klanck' of van Eyck's bells, and then delights in the sounds of the maestro's *fluytdji* (little recorders). That's when he says "*Wech nu loome lompery!*"

The second (No.5 — Sanderus and Meijer) is a lament on the death of Van Eyck.

*But take comfort from the many golden fruits
He planted in the garden of earthly delights.
Through these the spirit of Van Eyck is singing still,
And will sing on
As long as we have ears — and hearts — to hear.*

The third piece (No. 7) is from Milton's *Paradise Lost*. It describes a massive army, moving inexorably forward, not to drums or trumpets, but to:

*"... flutes and soft recorders such as raised
To height of noblest temper heroes old*

*Arming to battle, and instead of rage
Deliberate valour breathed ... thus they
Breathing united force with fixed thought,
Moved on in silence to soft pipes that charmed
Their painful steps o'er the burnt soil ..."*

The fourth piece is the first of two extracts (Nos. 9&14) from Browning's *Pied Piper of Hamelin* (1888). While not necessarily referring specifically to the recorder as an instrument — set in 1388, it probably refers to the 'pipe' of pipe and tabor—the rich poetic images in this great fable touch upon the magic and power of such hauntingly 'plain'(sic) instruments.

The fifth piece (No.11) is an abridged extract from a novel by Umberto Eco (*The Island of the Day Before*, 1995). This is the story of Roberto della Griva, a young Italian noble, and his travels around the world in the mid 17th Century. In this extract Roberto dreams he is in a little chapel in Holland, listening to a recorder-player — this turns out to be Jacob van Eyck playing *Daphne*. When he wakes up, on a ship, he hears "through the fissures in the wood" the melodic opening phrase of *Daphne* repeated ritornello-like.

The sixth piece I will present this evening is from Hamlet (No.13). Shakespeare has many references to music. The dialogue between Guildenstern and Hamlet is a good example of how he used the playing of a recorder as a metaphor for the playing of a person. The seventh, and final piece is the second extract from the *Pied Piper* (see above).

The idea of presenting these pieces, and these paintings, is to give more of a flavour and a context for the music.

Hopefully, through seeing and hearing what was different then, we can appreciate that while names and faces, people, emotions, and things come and go, art has remained sublime.

Wech nu, loome lompery!

Bruce Hughes is an actor, poet and music-lover.



Encounters with van Eyck

by Rodney Waterman

I have vivid memories of my first exposure to the music of Jacob van Eyck. As a first year guitar student at the University of Melbourne I attended a concert of Baroque music at Trinity Chapel (Parkville, Melbourne) in 1976 given by Fred Morgan (recorders) and Ann Murphy (harpsichord). It was the first time I'd heard Baroque music performed in an exciting and interesting way, and consequently inspired me to seriously pursue studies as a recorder player. I found Fred's performance of a solo piece by a composer I'd never heard of, Jacob van Eyck, most enthralling.

As I recall, Fred dramatically positioned himself at the very back of the performance space at the chapel and played *Wat zal men* on a Renaissance tenor in c' made by himself. I was amazed at the rich, fleshy fullness of the tone, and surprised that a solo recorder could 'fill' the chapel with sound in this way. The intricate cascade of notes was mesmerising. I loved the implied polyphony of the leaping variations, and the effect that I still marvel at today, of the magical way that, in a good acoustic, the brilliant glitter of the quicker variations seems to hang in temporary suspension somewhere high up in the rafters.

Since spending two years in Italy and some months in Holland in the mid-1980s, I've been fascinated by bells and especially carillon. When I returned to Australia I went through, for better or worse, what you might call my 'bell period'. Many of my solo recitals of both early and contemporary recorder music were interspersed with the sounds of recorded Dutch carillon.

I directed and performed in the Melbourne *Recorder '87* festival contemporary concert, *A New Ground for the Sweet Flute*, which began with recorded carillon merging in to my composition *Prelude* (1987) — improvisations, echoes and flourishes for recorder consort based on van Eyck's *Engels Nachtegaeltje* — and after another bell interlude, led into John Martin's performance of Hans Martin Linde's *Amarilli mia bella – Homage to Jacob van Eyck* (1971).

In February 1987 I performed an entire concert of van Eyck for the Early Music Society of Victoria. The recorder solos were joined by interludes of recorded bell 'changing' and carillon. I attempted to create an atmosphere, a relevant link with van Eyck and Holland, and an auditory repose from the sound of the unaccompanied recorder.

In 1997, in what was perhaps a unique concert (at least since van Eyck performed), I organised an outdoor concert on Aspen Island in Canberra's Lake Burley Griffin where van Eyck's music was heard on both recorders and the bells of the Canberra carillon.

So it is with great pleasure that we present to you tonight yet another manifestation of my love of van Eyck and 17th Century Holland through music, readings and reproductions of paintings.

Jacob van Eyck (1590-1657) and *Der Fluyten Lust-hof* (1644-c1655)

Jacob van Eyck was an important figure in the history of bell theory (science) and practice. He was an accomplished carillonist and reportedly had an excellent ear for bell partials (possibly heightened by his blindness) and was primarily responsible for improvements to the shape of bells that led to the first well-tuned carillons in history. In particular, he made a significant contribution to improving and upgrading the bellworks at the Dom in Utrecht and other parish churches. He inspected, tuned and repaired bell installations all over Holland, including The Hague.

Van Eyck was also a brilliant recorder player and master of improvisation and ornamentation. His public performances in the Janskerkhof (the gardens of the St John's church, Utrecht) were popular. In 1649 he received a salary rise provided that he occasionally entertained the people strolling in the church garden with the sound of his 'little flute' (recorder). He is said to have also played the transverse flute and possibly the organ.

The '*Fluyten Lust-hof*' ('flute's pleasure garden', or 'flute's garden of earthly delights') of van Eyck was both real and imaginary. It is the real title of his two-volume edition of recorder music. The imaginary 'lust-hof' was an integral part of seventeenth century Dutch pastoral mythology, frequently represented in the contemporary iconography of Dutch paintings that often depicted recorders. Similar thematic musical publications include *Der Gooden Fluyt-Hemel* (1644), '*t Utnement Kabinet* (1646 and 1649) and others, many of which have been lost. The main market for this publication, like other contemporary *liedboekjes* (songbooks — many of which had the word *Lust-hof* in the title), was the 'well to do, young, unmarried public with money in its pocket and love on its mind' (van Baak Griffioen)

The 'lust-hof' was also the real garden (or park) where van Eyck actually performed on the recorder at the Janskerkhof. It was the second largest green area within the beautiful walled city of Utrecht at the time. Historically *Der Fluyten Lust-hof* is important in a wider context: It is the largest single collection of music for solo woodwind in the history of European music and the single largest source

of solo recorder music.

Der Fluyten Lust-hof is a compendium of seventeenth century European song (150 pieces altogether, based on 120 different tunes including 14 liturgical psalms), with variations by van Eyck. Some of the variations require a virtuoso technique, indicating just how good a recorder player van Eyck must have been.

Sources of tunes by nationality are 50% French, 20% English, 10% other (Dutch, Italian, German and Spanish) and 20% unknown—possibly French or Dutch. The collection gives us a good idea of the popular tunes that would have been heard regularly (4 times per hour) on carillon during van Eyck's life.

Listen to the artistry of van Eyck! Allow the tunes and variations — through the stark and haunting tones of solo recorder — to consume your soul.

Rodney Waterman is a musician, composer and teacher.

Acknowledgements

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More information on van Eyck

Ruth van Baak Griffioen's book: *Jacob van Eyck's Der Fluyten Lust-hof* (The Hague: Vereniging voor Muziekgeschiedenis, 1991)

Thiemo Wind: <www.fourwinds.demon.nl>

Dan Laurin: <www.danlaurin.com/van.eyck.comment.htm.html>

Nicholas Lander's Recorder Home Page (recorder generally): <<http://members.iinet.net.au/~nickl/recorder.html>>

Hoogsteder Museum, The Hague: <<http://www.hoogsteder.com>> — includes excellent online slide show, with audio commentary, of many of the paintings projected in this concert.

Artist Information and Contacts

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