

EPISODE ONE THE RULES OF FREEDOM

JACOB VAN EYCK
(c. 1590 – 1657)

PRELUDIUM OF VOORSPEEL
ONSE VADER IN HEMELRYCK
FROM: DER FLUYTEN LUSTHOF

ISANG YUN
(1917 - 1995)

THE HERMIT AT THE WATER (1993)
FROM: CHINESE PICTURES

GEORG PHILIPP TELEMANN
(1681 - 1767)

FANTASIE PER IL FLAUTO SOLO, NO. 1
VIVACE, ALLEGRO

AVAILABLE FROM

JUNE 15

ON

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INTRODUCTION

Fantasy and Design: two seemingly opposing concepts musically unite and challenge each other in this recital embracing music from fourteen hundred to the twenty-first century. Although only two compositions bear the name “Fantasie”, the musical concept of an improvised thought or a written down improvisation is a returning aspect in all pieces - and so is its counterpart: strictly “designed” compositions following clear rules, which often have evolved from improvisational practice, offer an artistic and musical antithesis.

PROGRAMME NOTES

Johan Jacob van Eyck's collection of popular tunes and psalms follows exactly this concept of “composed” improvisations. Being a skilled performer on the recorder himself, Van Eyck was known to improvise virtuosic variations upon popular melodies for strolling by-passers on balmy summer-nights at the Janskerkhof in the Dutch city of Utrecht. His very recognisable style of divisions have been pinned down by his students as van Eyck himself was blind and were bundled in a collection called **Der Fluyten Lusthof** (The Flute’s Garden of Delights). In the present programme we hear a variety of pieces which were known all over sixteenth-century Europe, ranging from church tunes and famous love songs, to adaptations of free instrumental forms such as preludes and a fantasias.

In **Isang Yun's The Hermit at the Water**, taken from a collection inspired by paintings the composer remembered from his childhood, we find a similar concept of circulating rhythmical patterns as in the opening prelude of the fantasia by Georg Philip Telemann. However, the musical language of these two pieces couldn’t be more different from each other: not only does Yun transport us 300 hundred years ahead in time from Telemann’s composition, his musical expression and language are shaped by far-Eastern culture. However, the concept of applying rhythmical freedom to achieve an eloquent performance combined with the improvisatory quality of both pieces, bears a striking similarity.

The musical form of a *Fantasie* as we find it in **Telemann's 12 solos** for one flute alone, is based on the idea of a written down improvisation. Especially the opening of his 1st fantasia resembles the equivalent of an improvised prelude whereas the following fuga is a typical follow up of such an opening in the time it was composed. The much stricter form of a fuga represents the “design” part of the composition and transports us back into the tradition and conceptualism of western classical music in general.

Anna Stegmann

