

Saturday, October 26, 2019  
Westfield Center Conference Program  
Oberlin Conservatory

***A Dutch Musical “Cabinet”***

Kathryn Montoya, recorder  
Matthew Dirst, organ & harpsichord

PROGRAM

<i>Fantasia Chromatica</i>	Jan Pieterzsoon Sweelinck (1562–1621)
<i>Derde doen Daphne d’over schoone maeght</i> ( <i>Der Fluyten Lust-Hof</i> , 1644)	Jacob van Eyck (c1589–1657)
<i>Pavana Lachrimae</i>	Sweelinck
<i>Lachrimae Pavaen &amp; Courant</i> ( <i>t’Uitnement Kabinet</i> , 1646)	Johann Schop (c1590-1667)
<i>Onder een Linde groen</i>	Sweelinck
<i>Licke-potjen, of Lorsque je mouille</i> <i>La Perichone</i> ( <i>t’Uitnement Kabinet</i> )	Anonymous, Dutch
<i>Wal Zalmen op den Avon Doen</i> ( <i>Der Fluyten Lust-Hof</i> )	van Eyck
<i>Nasce la pena mia</i>	Schop

## PROGRAM NOTES

In our world, the cabinet is a place to stash household and office items, liturgical paraphernalia, loudspeakers, even high-ranking public servants. A surprisingly plastic term, the cabinet reached its cultural apogee in Northern Europe during the long Baroque age, when it signified everything from the eponymous piece of furniture to an insect collection. This kind of cabinet was effectively a proto-museum, a repository for a collector's artifacts.

The Dutch were especially drawn towards musical cabinets that were at once discrete and emblematic: a single volume of music, for example, that could encompass within its pages a shared practice. This program is effectively a newly curated cabinet, with music from two important seventeenth-century publications plus a few works by the greatest Dutch musician of this age, Jan Pieterszoon Sweelinck.

Celebrated in his day as the "Orpheus of Amsterdam," Sweelinck was the most influential organist before Bach. And yet Sweelinck worked in an environment where there was little need for organ music: Calvinist services in the Low Countries permitted only the unaccompanied singing of metrical psalms. Sweelinck solved this problem elegantly, by improvising before and after services on psalm tunes and occasionally playing his own contrapuntal works and variations on what were then the finest organs in Europe.

Sweelinck's *Fantasia chromatica* is an ambitious and imposing fugue, in which each section features new a countersubject alongside the primary subject, a descending chromatic fourth. In addition to its relentless chromaticism, the work features a complete array of contrapuntal techniques, including diminution, augmentation, and stretto. By contrast, both *Pavana Lachrimae* and *Onder een linde groen* are settings of well-known melodies, the former by John Dowland and the latter a Dutch folksong. Dowland's lachrymose "Flow my Tears" is perhaps the best-known lute song of all time, while the text of *Onder een linde* celebrates the simple pleasures one might experience "under the green linden [tree]."

The remainder of this program comes from two collections from the 1640s: Jacob van Eyck's *Der Fluyten Lust-Hof* and the *t'Uitnemet Kabinet*, which includes dances from German, French, Italian, and Dutch composers. Born blind to a noble Dutch family, Jacob van Eyck became the leading carillonist and recorder player of his day. Known for his expertise with bells, including secrets of their construction and tuning, he was also a popular entertainer: one of the Utrecht churches hired him to play recorder for the entertainment of passers-by in the churchyard. These impromptu outdoor programs likely featured his own variations on popular tunes and dances, which he collected and published as *Der Fluyten Lust-Hof* (*The Flute's Garden of Delights*).

The standard practice of making variations, for everything from *airs de cour* to psalm tunes, involved steadily smaller note values for each reprise, making the latter variations in each set highly virtuosic. Amateur players, for whom van Eyck's volume was intended, seem to have embraced its many challenges; the next twelve years saw four reprint editions, evidence of an extraordinary popularity. With 150 separate pieces, it remains the largest published collection of works for a single instrument by a single composer.

Like van Eyck, the great German violinist Johann Schop was also proficient on other instruments: in his case, the lute, cornett, and trombone. Schop served briefly as court musician in Copenhagen before becoming principal violinist to the city of Hamburg, where he played regularly for its principal churches and various civic festivities. His dance music, preserved in *t'Uitnement Kabinet* and other sources, was especially prized by his contemporaries. — *M. Dirst*

#### PERFORMER BIOS

In demand on both recorder and Baroque oboe, **KATHRYN MONTOYA** appears regularly with many orchestral and chamber ensembles, including the Boston Early Music Festival Orchestra, Tafelmusik, the Wiener Akademie, Pacific Musicworks, Ars Lyrica Houston, and Apollo's Fire. She received her degrees at Oberlin Conservatory and Indiana University School of Music in Bloomington. While at IU, she was the recipient of the prestigious Performer's Certificate and was awarded a Fulbright Scholarship to study in Germany. Recent projects include the Globe's Tony award-winning productions of *Twelfth Night* on Broadway, concerts and master classes in Shanghai, and tour and Grammy award-winning recording, *Charpentier: La couronne de fleurs - La descente d'Orphée aux enfers* with the Boston Early Music Festival. Montoya has been broadcast on NPR's Performance Today and can be heard on the Erato, Naxos, CPO, NCA, Analekta, and Dorian Sono Luminus labels. In her free time, she can be found in Hereford, England converting an 18th-century barn into a home with her husband James.

**MATTHEW DIRST** is the first American musician to win major international prizes in both organ and harpsichord, including the American Guild of Organists National Young Artist Competition and the Warsaw International Harpsichord Competition. Widely admired for his stylish playing and conducting, he was recently described in the *Washington Post* as an "efficient, extremely precise conductor who has an ear for detail and up-to-date ideas about performing Bach." *Early Music America* hailed his solo recording of harpsichord works by François and Armand-Louis Couperin, as a "stylish, tasteful, and technically commanding performance...expressive and brilliant playing." As Artistic Director of Ars Lyrica Houston, Dirst leads a period-instrument ensemble with several acclaimed recordings, including J. A. Hasse's *Marc Antonio e Cleopatra*, which was nominated for a Grammy Award for Best Opera 2011. His degrees include a PhD in musicology from Stanford University and the *prix de virtuosité* in both organ and harpsichord from the Conservatoire National de Reuil-Malmaison, France, where he spent two years as a Fulbright scholar. Equally active as a scholar and as an organist, Dirst is Professor of Music at the Moores School of Music, University of Houston, and Organist at St Philip Presbyterian Church in Houston. His publications include *Engaging Bach: The Keyboard Legacy from Marpurg to Mendelssohn* (Cambridge University Press, 2012) and *Bach and the Organ* (University of Illinois Press, 2016).