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**Walking Shadows**

(Realization: Royal Conservatory, Institute of Sonology, The Hague 1988)

2

**Fantasia II**

(Realization: Institute of Sonology, Utrecht 1984)

3

**Doctor Faustus**

(Realization: Institute of Sonology, Utrecht 1983

with Arie van Schutterhoef - crackle synthesizer

Hans van Eck - keyboard synthesizer)

4

**Aeterna**

(Realization: Institute of Sonology, Utrecht 1985)

5

**Fantasia III 'monument for a good friend'**

(Realization: STEIM, Amsterdam 1985/86)

**Hans van Eck** (Zwolle 1958) received his practical education at the Institute of Sonology in Utrecht and studied musicology at the University of Amsterdam. In Utrecht Jaap Vink was his main teacher. He focussed van Eck's attention on the quality and refinement of sound. His work consists of both instrumental and electronic music; the latter takes a special place.

Hans van Eck concentrates in his music on form, preferably the closed form, in which the beginning is a real start and the end an inevitable one; and in which the musical moments with their different sounds, must be in their interrelations rightly connected. In electronic music with its infinite possibilities of sound, this is an often neglected aspect.

**Walking Shadows** is inspired by a line in Shakespeare's *Macbeth*: 'Live is but a walking shadow...'. I wanted to express this idea of detachment to reality I perceive in this line. The music evokes this idea with long stretched sounds. All sounds but two recordings of a piano, are created using the analogue equipment in the studio of the Institute of Sonology in The Hague, the Netherlands.

**Fantasia II** is a complex and tightly constructed work, with an early prepared climax. It has a varied and brilliant structure.

**Doctor Faustus** is inspired by the last scene of Christopher Marlowe's play of the same name. Faustus, regretting his pact with the Devil, tries to find saving, but is unable to achieve it: the Devil throws him with violence into the abyss of Hell. This work portrays the despair of Faustus and the mighty (but fascinating) power of the Devil.

**Aeterna** means eternal. It offers the attentive listener a glimpse into this phenomenon. It falls into two parts: part one is loud and brutal and threatens to crush the listener (if played at the appropriate high level)! Part two is, in contrast to this constructed of glissandi with a rich, beautiful sounding texture as a result. The listener, almost annihilated by part one, threatens to drown in these overwhelming harmonic sounds, loses his identity and experiences a moment of eternity.

**Fantasia III 'monument'** is in a way the twin-brother of the impersonal mythological world of *Fantasia I* (to be released later on a new album). On a large scale it is the translation of the impersonal mythological world of *Fantasia I* into the individual psychology of man. It has the same choir-like sound as a basis, but now in a more dark and threatening light. This has its connection with a personal friend of the composer, who appreciated *Fantasia I* very much. This man went through a psychological crisis with a fatal result. The composition is an evocation of such a threatening experience. Especially the second part of this three-part work, points the monstrous hallucinations which crawl up from the subconsciousness.