

# **Molten Rock**

## **VanWyck**

### ***Track by Track***

#### **1. Supermarket Line**

Around a year ago I walked into the supermarket at the end of my street. It's a small one, I come there often. Because it's right in the centre of Amsterdam it attracts a diverse clientele: intoxicated tourists, older people with trollies, Polish construction workers in need of nicotine and students looking for beer. There's a large television on the wall that the cashier can watch when business is slow. This particular day I had to stand in line longer than usual and the scenes on the television, together with the people around me in the line set off the beginnings of this new song in my head. When I walked home the rest of the song followed and I knew right away it would be the opener of my next album.

#### **2. Lead me on**

Four years ago I began my solo songwriting project with this song. I quit my job and my band and started on a journey with no sure outcome, half filled with anxiety half filled with determination. I had to find an answer to these snippets of songs that keep floating in my head, I had to find out if they were true, if they meant something, if they could mean something to other people. So I went before the Lord of Song and asked him to lead me on.

Two albums later I guess I can say that he has. And to other places than I first suspected. Through fields, tents, forests and living rooms, through Sweden, Los Angeles and Brazil, via my pride right into my fear of rejection and back home again. We met in dark places often, sometimes in heavenly ones. I have often returned to this song. It's sturdy and dreamlike at the same time and brings me this warm sense of comfort, especially singing the 3 part harmonies live with Marjolein van der Klauw, Reyer Zwart and Sander Donkers. Often it lifts up on its own, like all we have to do is follow it along.

#### **3. Rock Carver**

I struggle with icons. With the modern day gods and goddesses that dominate our media, with the ancient archetypes that so long defined what femininity and masculinity was supposed to be. And also with the myths that rock music has created. A lot of what we now believe to be pure and authentic was actually marketing and thought out for a profit. I think this song is an attempt to create an icon that has some use to me personally. So it uses references to strong Greek goddesses like Athena (wisdom and warfare) and Aletheia (truth) and to the metaphor of Sculptura, who cuts things into being and was often used as the female personification of the art of sculpture.

#### **4. Make of me**

I think this album concerns itself with the question of truth. And how hard it is to see someone truly. In writing I always try to be as honest as I can, but creativity always adds a layer to the truth. And then I've found that things have different meanings to different people. So there's a lot of pliability in truth. We bend it and shape it to suit our different needs.

## **5. Carolina**

At the end of a very long night in a club in Berlin, when most of the dancers had given up, the dance floor was dirty, the techno still pounding, one of my dearest friends kept dancing in this beautiful, elegant way that is completely hers. She looked like she belonged to a different realm, like she made up for all the ugliness around her singlehandedly. This song is my ode to her, to the joy that dancing brings, and to unexpected moments of happiness.

## **6. High School Gym Wall**

A lot of my songs deal with mourning, and the different shapes that can take. This song was partly inspired by the tradition of memorial murals. When someone you love dies, you can feel this need to paste their image on to everything, to try and find ways to make them immortal, to make them bigger than life. People almost always make altars with pictures of their deceased loved ones in their homes. The murals are often made when the death was violent or specifically unjust. I had this vision of a girl who would secretly seek out the painting of a lost lover every night. People often say you just have to move on, but some part of you can never move on - it is stuck in a specific place and time.

## **7. Be it to the End**

Almost all of my songs stem from the subconscious. I think that's where they come together, from all the different things that move me, or the questions that haunt me. They almost always present themselves fully formed. But this song I really set out to write. I wanted to have a sequel to the song 'My Sweetheart' which was on my first album. That song came to me in a dream and for me it's about trying to find my muse. I struggle with the concept of a male muse, muses have always been so feminine, that it felt like I had to built mine from scratch. What I have learned is that you have to surrender yourself completely, that that is scary and frightening, but that without total commitment nothing worth while happens. So I need to follow this man, give myself to him and let him lead me on. He comes in different shapes and sizes, he can be the captain from the song on my first album, or the boatman on this one.

## **8. Breakfast Room Revelation**

When you dream something it is stored in a different place in your memory, it's like you almost have a physical memory of it, like it really happened. I met someone in a dream who was really close to me and who had died some years back, but waking up it felt like I really just met him again. Dreams can be stronger than memories like that. I also really enjoy writing in hotel breakfast rooms - I wake up early often and then no-one's there. And I can sit there and write before the world wakes. There's a specific clarity to those mornings. This dream had the same kind of clarity.

## **9. The boatman calls**

Of course this song refers to *The boatman's call* of Nick Cave, but it also alludes to the *Riverman* of Nick Drake, to the *Song to the Siren* by Tim Buckley and ancient myths like the Lorelei. There's a pull, a desire to be part of something bigger, to disappear into it. You feel it, you wanna follow, but you have to step over the boundaries of your own fear. We've created this feeling of rolling over waves on this song. And producer Reyer Zwart added chords to my original composition to make it float more freely.

### **10. Like an Ambush**

This is one of my favourite songs, because it's so boundless, there's no clear structure to it, no clear rhythm or pulse, it meanders and changes, like love does. You're never sure whether you're the hunter or the prey, whether you are on the receiving or the giving end.

### **11. The Rock Steady Creeper**

Again, like the rock carver, this song is about trying to create an icon that is of use to me. I wrote the beginnings of it some time ago, after a weird day in a studio with lots of men playing lots of guitars. I felt a bit mangled after that day and couldn't sleep. So I got up and turned on my old computerprogram that I used to write electronic music with, I hadn't used it in a long time, because I now almost always start with an acoustic guitar. I quickly made a completely electronic song with a lot of samples and loops and noise, something that I could control myself. The lyrics had the chorus of this song, but then turned backwards. Years later I found it again and realised I had to turn it around, I had to bend time, so to speak. I cannot control the songs I write now - it's a different proces, I have to surrender myself to something bigger. That can be frightening, but I know it's what I have to do. And I have to keep being honest to myself, I have to keep at it, it's not something that you can ask other people to do for you.

### **12. Molten Rock**

I'm not certain if I know what this song is about, I do know that after writing it I was 100% sure it would be the title track of this album. I think it builds upon the symbolising of landscape as female. Nature was often represented as feminine (instead of culture which was deemed masculine) But in this song nature talks back, she speaks of how she was abused, and how she will one day strike back. Not malevolently, but just because everyone underestimates her strength. Man can think he's on top of the world, drunk on greed and power, but in the end nature will win.