

95917

BRILLIANT  
CLASSICS

Music from the Golden Age of

Rembrandt

17TH CENTURY MUSIC FROM THE NETHERLANDS

## Music from the Golden Age of Rembrandt

<b>CD1</b>	<b>65'21</b>	<b>Nicolaes Vallet</b>
<b>Cornelis Schuyt</b> (Leiden, 1557-1616)		(Corbény, c.1583 - ? c.1645)
<i>From: Dodeci Padovane, et altretante</i>		<i>Secretum Musarum II: Het tweede boeck</i>
<i>Gagliarde Composte nelli dodeci</i>		<i>van de luyt-tablatuer ghenoeemt 'Het</i>
<i>modi, Con due Canzone fatte alla</i>		<i>gheheymenisse der sangh-goddinnen...'</i>
<i>Francesse, per sonare à sei.</i> Leiden 1611		Amsterdam 1616
1. Pavaen en gagliarda 10		8. Fortune angloise ( <i>lute</i> ) - Malle
( <i>six part consort</i> )	3'44	Sijmen - Slaep, zoete Slaep 4'03
2. Pavaen en gagliarda 10		
( <i>six part consort</i> )	1'11	
3. Canzona 'la Barca'	2'04	
<b>Jan Pieterszn Sweelinck</b>		<b>Cornelis Thymanszoon Padbrué</b>
(Deventer, 1562 - Amsterdam, 1621)		(Haarlem, 1592-1670)
<i>Livre troisième des Psaumes de David...</i>		<i>From: Kusjes...den tweeden Druck</i>
<i>à 4,5,6,7,8 parties.</i> Amsterdam 1614		<i>vermeerdert ende verbeterd met 5,4 ende</i>
4. Psalm 1 (4 voices & organ)	6'20	<i>3 stemmen, met een basso continuo...</i>
5. Hexachord fantasia ( <i>organ</i> )	9'35	Op.1, Amsterdam, 1641
6. More Palatino ( <i>harpsichord</i> )	3'46	9. Madrigal "Dat ick betovert ben"
7. Pavaen Lachrimae ( <i>harpsichord</i> )	5'56	(4 voices & b.c.) 3'59
		<b>Herman Hollanders</b> (c.1595-c.1640)
		<i>From: "Parnassus Ecclesiasticus (1631)</i>
		10. Antequam comedam suspiro
		( <i>tenor &amp; b.c.</i> ) 3'13
		11. Dolor me compellit dicere
		( <i>soprano, bass &amp; b.c.</i> ) 4'09
		12. Cum inferni tenebris (4 voices,
		2 violins, 1 viola & b.c.) 5'36

<b>Pieter Cornet</b> (c.1575-1633)		<b>Tarquinio Merula</b> (1595-1665)
13. Salve Regina ( <i>organ</i> )	11'05	7. 't Hane en 't Henne-gekray
		(2 violins & b.c.) 1'55
<b>CD2</b>	<b>66'40</b>	<b>Bernardon Barlasca</b>
<b>Johan Albert Ban</b>		8. Vijfde Fantasia 2'21
(Haarlem, 1597/98-1644)		
1. Me veux tu voir mourir 1640 (in		<b>Christian Herwich?</b>
contest with Boësset)		9. Concerto
( <i>tenor &amp; b.c.</i> )	1'16	( <i>violin, viola da gamba &amp; b.c.</i> ) 2'39
<b>Jacob van Eijck</b> (c.1590 – Utrecht, 1659)		<b>Constantijn Huygens</b>
<i>From: Der Fluytenlusthof, beplant</i>		(Den Haag, 1596-1687)
<i>met Psalmen, Allemanden, Couranten,</i>		<i>From: Pathodia Sacra et Profana,</i>
<i>Balletten, Airs, &amp;c</i> deel I,		Paris, 1647
Amsterdam, 1649		10. Usquequo, Domine (III)
2. Doen Daphne d'Over schoone		( <i>soprano &amp; b.c.</i> ) 2'53
Maegt ( <i>recorder</i> )	7'14	11. Quare tristes es (IX)
		( <i>Alto &amp; b.c.</i> ) 2'14
<b>Anonym</b>		12. De profundis (XVII)
3. Daphne variaties ( <i>harpsichord</i> )	4'13	( <i>Bass &amp; b.c.</i> ) 4'27
		13. Air (XXXV) ( <i>Tenor &amp; b.c.</i> ) 2'08
<b>Johannes Schop</b> (1590-1667)		
<i>From: 't Uitnement kabinet Paulus</i>		
<i>Matthysz ed. 1646</i>		
4. Almande ( <i>violin &amp; b.c.</i> )	1'40	
5. Sarabande op La Suedoise	0'35	
6. Brande Mr. Primerose?	1'04	

**Jan Baptist Verrijt**

(Oirschot, c.1600-Rotterdam, 1650)

*From: Flammae divinae, binis, ternisque  
vocibus concinendae, cum basso generali  
ad organum, liber primus..1649*

14. Quae Habitas in Hortis  
(*tenor, bass & b.c.*) 2'27

**Anthoni van Noordt**

(Amsterdam, c.1619-1675)

*From: Tabulatuur boeck van Psalmen en  
Fantasyen (Amsterdam,1660)*

15. Psalm 2 (*organ*) 8'40

**Sybrandt van Noordt**

(Amsterdam, 1659-1705)

*Sonate per il Cembalo appropriate  
al flauto & violino...opera prima.*

Amsterdam ca.1701

**Sonata No.1 in F for recorder & b.c.**

16. Vivace, Adagio 2'51  
17. Allegro 1'39

**Carel Hacquart**

(Brugge, c.1640–1702?)

*From: Harmonia Parnassia Sonatarum  
(Utrecht, 1686)***Sonata No.8 a Quattro for 2 violins,  
viola, viola da gamba & b.c.**

18. Soavemente, Canzona, Adagio,  
Bizzaria, Grave, Allegro 6'56

**Benedictus Buns**

(Geldern, c.1640 – Boxmeer, 1716)

*From: Orpheus Elianus a Carmelo in  
orbem editus (Amsterdam, 1698)***Trio Sonate No.7 in F sharp minor/E flat**

19. Adagio 2'17  
20. Allegro 1'57  
21. Adagio 1'47  
22. Giga & Adagio 2'45

Solo vocalists:

Caroline Stam *soprano* · Dorien Lievers *alto*  
Nico van der Meel *tenor* · Bas Ramselaar *bass*

**Musica Amphion**

Rémy Baudet, Elisabeth Ingenhousz *violins* · Esther van der Eijk *viola*  
Johannes Boer, Erik Beijer, Saskia Coolen, Wilma van der Wardt *viola da gambas*  
Harjo Neutkens *lute* · Menno van Delft *harpsichord* (CD2, tr. 16-18)

Pieter-Jan Belder *harpsichord, organ, recorder & direction*

Recording: Spring 2006, Doopsgezinde Kerk, Deventer & Oude Kerk of Amsterdam, The Netherlands

Recording and editing: Peter Arts

Organ photo: by Hans Mons

Cover: Rembrandt van Rijn, Self-Portrait, 1659

Andrew W. Mellon Collection, National Gallery of Art, Washington, D.C.

© 2006 & © 2019 Brilliant Classics

## Music from the Low Countries from the Age of Rembrandt

We can hardly speak of a direct link between the work of Rembrandt and music. In comparison to his contemporaries he depicted only very few musicians and there are no acquaintances with musicians are known. A portrait from 1633, that – inspired by wishful thinking – for a long time was considered an authentic Rembrandt painting, showing the German composer Heinrich Schütz, has been proved to be neither the first nor the latter.

Moreover, there is no Dutch composer from his times ranking as high as Rembrandt does on the ladder of international fame. The only name that will sound familiar to many is Jan Pieterszoon Sweelinck, who indeed during his lifetime already had a reputation covering the whole of Western Europe. Through his gifted foreign pupils he was of major importance to the development of protestant church music in Northern Germany and indirectly so to J.S. Bach but nevertheless very much a product of the 16th century.

What the artist Rembrandt and the composer Sweelinck had in common is their remarkable ability to absorb many new foreign techniques without traveling abroad themselves. Sweelinck did not travel any further than Antwerp, and this only to buy a Ruckers harpsichord.

The only musician of high rank who certainly had contact with Rembrandt was the diplomat, poet and self-declared musical ‘amateur’ Constantijn Huygens. This contact, however had nothing to do with music but was in his function as secretary of the *Stadhouder* Frederik Hendrik, Prince of Orange, whom, as one of his tasks he advised in collecting works of art. The only letters by Rembrandt that have been preserved, were addressed to Huygens, who is now considered to have been the discoverer who gave the young master a vital boost in his career. In his early autobiography the response of the *uomo universal* Huygens to the genius of Rembrandt is paramount:

*All honour to thee, my Rembrandt! To have carried Illium, indeed all Asia, to Italy is a lesser achievement than to have brought the laurels of Greece and Italy to Holland, the achievement of a Dutchman who has seldom ventured outside the walls of his native city...*

So if there is no direct link, why bother putting Rembrandt in a context of his musical compatriots?

We think that connecting both arts will help the modern art consumer to have a better understanding of the Dutch religious and social environment, which in its turn generates a better insight into the meaning of cultural expressions.

It is impossible to separate the background of the ongoing war from the cultural developments that persisted despite this political situation. Rembrandt grew up in the lee of the Twelve Years’ Truce of the 80 years war between the new Dutch republic and Spain.

From the moment onwards that the Northern Provinces of the Netherlands in 1581 had declared themselves independent from the Spanish sovereignty, there was a strong tendency of decentralisation that made many smaller towns equally important. This coincided with more individual thinking in cases of religion and with a rise of the entrepreneurship. The Dutch became a civilisation of ‘merchants and preachers’ as they mockingly call themselves.

While abroad the power was centred in Courts and Churches of State, with an according wealth of music, in Holland the glory of music and its masters was appreciated by the local citizens of the upper classes. Inevitably music making happened on a smaller scale as shown by proof in documents as well as in the visual arts.

Remarkable however, is that instrumental ensembles are well represented in the ‘musical companies’ painted by the Dutch masters in the first half of the century, but in fact the vocal repertory was by far dominating the actual musical practice. This vocal music had not been heard in the Protestant churches since 1574 (the Synod of Dordrecht) because any other form than just singing the psalms in unison

by the congregation was forbidden. Organ playing was allowed before the sermon to make people familiar with the psalm melodies. An orthodox movement in 1578 even wanting the organs removed from the churches did not succeed because the church buildings as well as the instruments were property of the town magistrates. And so organists like Jan Pieterszoon Sweelinck were commissioned by the town of Amsterdam and by contract obliged to play every day one hour for the general public. The official reason was to ‘keep the people out of public houses’ as was made clear in the contracts of Floris and his son Cornelis Schuyt in Leiden. Most of Sweelinck’s ‘concerts’ must have been improvised and the compositions that resulted from this practice were never published and survive only in manuscripts. What came down to us in print was his vocal music which is now generally less known but prove Sweelinck to be the last in a great tradition of Polyphonists in the Low Countries. His magnum opus is a collection of psalm settings for four to eight voices published in four separate volumes between 1606 and 1621. Sweelinck’s choice for French texts indicate that these Psalms were not meant for the church but rather for private use at the homes of the wealthy.

In Rembrandt’s time there was a phenomenon that gained importance in various cities, called the *collegium musicum*. Unlike for instance the Saint Lucas-guild for professional painters, this was a kind of society club either organized by the town magistrates or privately, where amateur music making was the purpose of meeting. There was a professional musician to tune the instruments and lead the meetings. Typical for the Dutch situation and in contrast with other countries where Protestant psalm singing was the main purpose of this kind of colleges, was the mixture of religions of the members of the Dutch *collegia*. The inventories of musical works that were owned by several important *collegia musica* show an enormous diversity of repertoire, with a large amount of motets and masses from foreign composers, next to the instrumental works recently imported from abroad.

Just as in painting Italy became a leading influence for new styles and forms in music. Although by trading there was a direct connection to the country itself, the

importance of the printing house of Phalesius, first in Louvain and later in Antwerp for the distribution of music in his new style, can hardly be overestimated. Several Dutch booksellers, private persons and printers like Paulus Matthysz were regular customers of Phalèse.

No doubt much of the imported Catholic music was used in the so called *schuilkerken*, hidden churches, where members of the Roman Catholic faith could celebrate without offending their Protestant neighbours. Although the Dutch reformed Church was not a ‘state-religion’, public functions were only open to its members. For this reason the Catholic composer Herman Hollanders could work in the Church of Our lady in Breda, a town which changed hands regularly while under Spanish government. After the Prince of Orange reconquered the city, we lose track of the composer entirely. His works are in a concertato style with figured bass, but in a harmonic and polyphonic idiom pointing back to the Renaissance. Far more modern are the motets by Jan Baptist Verrijt, who proved to be also flexible enough to give up his Catholicism in order to obtain the job of carillonneur of ‘s-Hertogenbosch when the city was firmly in protestant hands again. He had just learned the finesses of this *metier* from Jan Jacob van Eyck in Utrecht, who improved the carillons of his town in such spectacular way that it was mentioned by René Descartes and Constantijn Huygens. Van Eyck honoured his former pupil with an “Almande Verrijt” in the *Fluyten Lusthof*.

Playing the bells was one of the three possibilities to be a professional musician in many cities of the Dutch Republic. The others were town musicians playing wind instruments like shawm and trumpet, dressed in livery on official occasions, or town organists. Mostly carillon playing was combined with the job of town organist, but in the case of the blind Van Eyck, this man’s exceptional recorder playing earned him a special commission by the town magistrate of Utrecht for entertaining the public at their walks at the Sint Jan’s Church yard.

The fact that an edition of recorder music was not considered to great be a financial risk by the publisher Matthysz, is an indication that the public appreciation

was growing and the wealthy citizens could invest in music books and instruments as well as music lessons. As a matter of fact towards the middle of the century there was a real explosion of new music editions. Also the amateur player had his fair share as we can see in diverse England, France and especially from Italy found their way to the Dutch dilettante. By no means these amateurs were far behind the fashions elsewhere because relatively new styles were welcomed and taken seriously, as much as the new instruments, like the violin with its peculiar idiomatic music.

The flowering of violin music in the last decades of the century was made possible by this fertile soil of appreciation. Again Constantijn Huygens played an important role in promoting a gifted person in his career, this time Carel Hacquart. By a letter of recommendation to Prince Maurits of Orange in 1679 he made it possible for Hacquart to settle in The Hague as a new citizen and independent musician. As Huygens puts it: to teach and entertain with his excellent compositions the ‘Amateurs du beau monde’. To express his gratitude Hacquart dedicated the print of his opera *De triomferende min* in 1680 to Huygens, but this first opera in the Dutch language was never performed. Much more than his friend Jan Albert Ban, who tried to capture expressiveness in a rigid system, Huygens himself had shown his profound understanding of the new Italian monodic style with the *Pathodia sacra et profana accupati*. The last word meaning ‘of a busy man’ was to indicate that music was a mere pleasure for him, a man of high social rank. He must have been a keen lute player and unfortunately the complete harvest of his compositions he wrote for this instrument during his long life has been lost. His ability for this instruments must have been the reason that he initially wrote the accompaniment for the *Pathodia* in lute tablature which was altered into a more appropriate figured bass on demand of his French publisher Ballard.

The tradition of using tablature was common in Nicolaes Vallet’s time and the notation system was also used for organ, mainly by the Northern German organ school at the end of the century. Oddly enough Huygens advised negatively about the publication of Anthoni van Noordt’s tablature book although he called

the compositions as such ‘good and masterly written’ he saw no market for the repertoire. Anthoni’s nephew Sybrandt was more a man of modern times. During his career the organ was needed again in the Protestant sermons to keep the distracted congregation singing orderly. Sybrandt’s character did not exactly match with the duties and discipline required by such a job, which was repeatedly the cause of conflicts and disagreements. His modern approach, however, made him one of the first in Europe to publish sonatas for harpsichord. This might also have been due to the fact that Amsterdam had become a centre of music publishing through the house of Estienne Roger.

The trio sonatas by Carmelite priest Benedictus Buns which were also published by Roger, do not show his most modern side as a composer and point back to the Italian canzone style. But his output of religious works demonstrate a great development in style during a period of thirty years, they are proof of the Roman Catholic church music also profiting from the space that was given in the mixture of cultures in the Dutch Republic.

© Johannes Boer



The *Oude Kerk* of Amsterdam, where the organ works on this album were recorded, played an important role in Rembrandt's life. Although Rembrandt definitely wasn't a regular churchgoer himself, he probably was an official member of the Old Church. Some of his children were baptized in this church and his wife Saskia was buried under the transept organ in 1642.

Rembrandt was reprimanded by the church council for living together with Hendrickje Stoffels, a reprimand ignored by Hendrickje and Rembrandt alike. Hendrickje was *ernstelijk bestraft, tot boetvaardicheyt vermaent en vanden taffel des Heeres afgehouden*.

The Old Church also was the church of Jan Pieterszn. Weelink, probably the most famous organ player and composer of his time. Unfortunately the organs on which Seelink played his daily concerts do not exist anymore. The main organ was replaced in the 18th century by the Vater/Müller organ. The transept organ in the church, of which you can hear a reconstruction by Jürgen Ahrend (1965), was built in 1658 by the German builder Hans Wolf Schonat, and might be the organ which Anthoni van Noordt had in mind, when he composed his *Tabulatuurboek*.

The transept organ recently was returned in the meantone temperament, which gives the organ the typical 17th century colour, in which the recorded repertoire flourishes best.

© Pieter-Jan Belder



Jan Pieterszn. Sweelinck

#### Psaume I

Qui au conseil des malins n'a esté  
 Qui n'est au trac des pecheurs arrêté  
 Qui des moqueurs au banc place n'a prise  
 Mais nuit et jour la Loi contemple et prise  
 De L'éternel, et en est desirieux:  
 Certainement celui-la est hereux.

Et semblera un arbre grand et beau,  
 Planté au long d'un clair courant ruisseau,  
 Et qui son fruit en sa saison apporte,  
 Duquel aussi la feuille ne chet morte:  
 Si qu'un tel homme, et tout ce qu'il fera,  
 Tousiours heureux et prospère sera.

Mais les pervers n'auront tels vertus:  
 Ainçois seront semblables à fétus,  
 Et à la poudre au gré du vent renversée  
 En jugement, et tous ces reprouvés  
 Au rang des bons ne seront point trouvés.

Car l'Eternel les justes cognoist bien,  
 Et est soigneux et d'eux et de leur bien:  
 Pourant auront félicité qui dure:  
 Et pourtant qu'il n'a ny soing ny cure  
 Des malvivans, le chemin qu'ils tiendront  
 Eux et leurs faits en ruine viendront  
*Théodore de Bèze (1562)*

Cornelis Thymanszn. Padbrué  
 Madrigal *Dat ick betovert ben*

Dat ick betovert ben, en is door geen  
 besweeren,  
 Noch dwang van woordt, of kruid, of  
 steen, of Heydens schrift;  
 't Is door bevalligheyt daer die meed' is  
 begift,  
 Die door een lonck kan al wat machtigh  
 is verheeren

Const heeft my gedaen, die swaer is na te  
 leeren,  
 Dicht, da haer als de bloem uyt and're  
 mensen sift,  
 Sangh, die de geest ontroert en't aerdsche  
 van haer schift,  
 En weckt van hooger goetd in ons een  
 soet begeeren.

Blondt haer op't grijze breyn, Schoont'die  
 de wreetheydt raecht,  
 Tael die de wanhoop troost, Lach die de  
 nijdt vermaecht,  
 Die veyligh uyt haerslot belacht ins ydel  
 woeden.  
*J. Brosterhuysen uyt Petrarcha*

## Herman Hollanders

3 Motets

### **Antequam Comedam Suspiro,**

et tanquam inundantes quae sic rugitus meus,  
quia timor que in timebam evenit mihi,  
et quod verberar accidit, none dissimulavi,  
nonne silui,  
nonne qui-eui,  
et venit super me indignatio.  
Ecce non est auxilium mihi in me,  
et necessarii quoque mei, recesserunt a me  
et venit super me indignatio  
*Job 3:24-26 & 6:13*

### **Dolor me compellit dicere**

calamitas quam patios cogit me exclamare:  
Aegrotus sum ad medicum clamo,  
caesus sum ad lucem proper mortuus sum  
ad vitam suspiro.  
Tu es medicus, tu lux, tu domine,  
in aeternis habitas et aeternitas es,  
tu in caelis...et ego in terris,  
tu diligis alta  
et ego infima  
Tu in caelistia  
et eo terrestria

et quando poterunt haec contraria  
convenire,  
sed tu pissime Jesu, fili Daid  
miserere mei  
*Augustinus, from 'soliloquia' c.2*

### **Cum inferni tenebris et caligine velaret Orbem in felicem haeresis**

...per te de misersante caelo nova lux  
rutilavit o Ignati.  
Qui inter nives ignis est...lumen est  
Ignatius,  
quid mirum si nos nova lux,  
nova fax urit Ignatius  
felix, o incendium, quoconsumptus est  
cum dulce gemens diceret Ignatius,  
a te quid volo super terram,  
Jesu mu mae voluptas

### **Constantijn Huygens 'pathodia'**

**Usquequo Donime,** usquequo obliviceris  
me in finem?  
Usquequo avertis faciem tuam a me?  
Quamdiu ponam consilia in anima mae,  
Dolorum in corde meo per diem?

Usquequo exaltibur inimicus meus super  
me?  
Respice et exaudi, me, Domine Deus  
meus.

*Psalm 13:1-4*

### **Qauqre tristis es, anima mea, et quare conturbas me?**

Spera in Deum, quoniam adhuc  
confitebor illi:  
Salutare vultus mei et Deus meus  
*Psalm 42:6*

### **De profundis clamavi ad te Domine:**

Domine exaudi vocem meam.  
Fiant aures tuae intendentes in vocem  
deprecationis meae.  
Si iniquitates observaveris, Domine,  
Domine quis sustenebit  
Speravit anima mea in Domino  
*Psalm 130:1-3 & 5*

*Special thanks to Mr. Alfred Lessing and Dr. Paul Höher for lending their superior  
antique gambas and Johannes Boer for taking the trouble to organize it. Also  
thanks to Ruud Waagmeester for making the Latin texts intelligible to me and to  
all my colleagues who remained friendly and patient during the recording sessions  
which took longer than I expected. Also a special thanks to the people of the  
Oude Kerk who made it possible to make this recording on their splendid organ.*

*Pieter-Jan Belder*

**Voux me l'aviez bien dit,** visions  
iniquiètes,  
Confuses veritez,  
Que duex astres biens devenoient deux  
comètes  
Et presageoient la fin de mes propérités.  
O espérances vaines!  
Si nature n'a plus de loy,  
Ne revenez-vous pas, fleuves, a vos  
fontaines?  
Amelite a manqué de foy.  
*Constantijn Huygens*

### **Jan Baptist Verrijt**

**Quae Habitas in hortis,** amici auscultant  
Fac me adire vocem tuam  
Fuge, dilecte mi, assimilare hinnuloque  
cervorum  
*Song of songs 8:13,14*