Music from the Golden Age of

Rembrandt

17th Century Music from The Netherlands
Music from the Golden Age of Rembrandt

CD1 65'21

Cornelis Schuyt (Leiden, 1557-1616)
From: Dodeci Padovane, et altretante
Gagliarde Composte nelli dodeci modi, Con due Canzone fatte alla
Francesce, per sonare à sei. Leiden 1611
1. Pavaen en gagliarda 10 (six part consort) 3'44
2. Pavaen en gagliarda 10 (six part consort) 1'11
3. Canzona 'la Barca’ 2’04

Cornelis Thymanszoon Padbrúc (Haarlem, 1592-1670)
From: Kusjes…den tweeden Druck vermeerdert ende verbetert met 5,4 ende
3 stemmen, met een basso continuo… Op.1, Amsterdam, 1641
9. Madrigal “Dat ick betovert ben” (4 voices & b.c.) 3’59

Herman Hollanders (c.1595-c.1640)
From: “Parnassus Ecclesiasticus” (1631)
10. Antequam comedam suspiro (tenor & b.c.) 3’13
11. Dolor me compellit dicere (soprano, bass & b.c.) 4’09
12. Cum inferni tenebris (4 voices, 2 violins, 1 viola & b.c.) 5’36

Nicolaes Vallet (Corbény, c.1583 - ? c.1645)
Secretum Musarum II: Het tweede boeck van de layt-tablatuer gheenoe:’t Het
geheymenisse der sangh-goddinnen…’ Amsterdam 1616
8. Fortune angloise (lute) - Malle Sijmen - Slaep, zoete Slaep 4’03

Jan Pieterszn Sweelinck (Deventer, 1562 - Amsterdam, 1621)
Livre troisieme des Psalms de David… à 4,5,6,7,8 parties. Amsterdam 1614
4. Psalm 1 (4 voices & organ) 6’20
5. Hexachord fantasia (organ) 9’35
6. More Palatino (harpsichord) 3’46
7. Pavaen Lachrimae (harpsichord) 5’56

Pieter Cornet (c.1575-1633)
13. Salve Regina (organ) 11’05

CD2 66’40

Johan Albert Ban (Haarlem, 1597/98-1644)
1. Me veux tu voir mourir 1640 (in contest with Boësset) (tenor & b.c.) 1’16

Jacob van Eijck (c.1590 – Utrecht, 1659)
From: Der Fluytenlusthof, beplant met Psalmen, Allemanden, Couranten,
Balletten, Airs, &c deel I, Amsterdam, 1649
2. Doen Daphne d’Over schoone Maegt (recorder) 7’14

Anonym
3. Daphne variaties (harpsichord) 4’13

Johannes Schop (1590-1667)
From: ‘t Uitnement kabinet Paulus Matthysz ed. 1646
10. Almande (violin & b.c.) 1’40
11. Sarabande op La Suedoise 0’35
12. 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 boek van Psalmen en Fantasyen (Amsterdam, 1660)  
15. Psalm 2 (organ) 8’40

Sybrant 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

Carol 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, Douopsgezinde Kerk, Deventer & Oude Kerk of Amsterdam, The Netherlands  
Recording and editing: Peter Arts  
Organ photos: by Hans Mons  
Cover: Rembrandt van Rijn, Self-Portrait, 1659  
Andrew W. Mellon Collection, National Gallery of Art, Washington, D.C.  
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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...
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 concertanto 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 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 Sweelincks ‘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 knows 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 of 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.

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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 Maurit 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 accommodation 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 reprimande ignored by Hendrickje and Rembrandt alike. Hendrickje was ernstelijck bestraft, tot boetvordering vermaant en vanden tafel des Heeres afgehouden.

The Oude Kerk was also the church of Jan Pieterszn. Sweelinck, probably the most famous organ player and composer of his time. Unfortunately the organs on which Sweelinck played his daily concerts o 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 composer his Tabulatuurboeck.

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

Psau Me
Qui auconseil des malins ná esté
Qui nést au trac des pecheurs arresté
Qui des moqueurs au banc place ná prise
Mais nuit et jour la Loi contemple et prise
De Lëternel, et en est desireux:
Certainement celui-la est hereux.

Et semblera un arbere grand et beau,
Planté au long d’un clair courant ruisseau,
Et qui son fruict 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 prosperous sera.

Mais les pervers náuront tells vertus:
Ainçois seront semblableaux fetus,
Et à la poudre au gré du vent renversee
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 felicité qui dure:
Et pourtant qu’il n’a ny soing ny cure
Des malvivans, le chemin qu’ils tiendront
Eux et leurs faicts 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 kruyd, of steen, of Heydens schrift;
’t Is door bevalligheydt 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 sif,
Sangh, die de geest ontroert en’t aersche
van haer schift,
En weckt van hooger goedt in ons een soet begeeren.

Blondt haer op’t grijse breyn,
Schoont de wreetheydt rackt,
Tael die de wanhoop troost,
Lach die de nijdt vermaeckt,
Die veyligh uyt haerslot belacht ins ydel
woeden.

J. Brosterhuysen uyt Petrarcha
Herman Hollander
3 Motets

Antequam Comedam Suspiro,
et tanquam inundantes quae sic rugitus
meus,
quia timor que m timebam evenit mihi,
et quod verbar accidit, none dissimulavi,
nome silui,
nome qui-evi,
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 es medicus, tu lux, tu domine,
in aeternis habitas et aeternitas es,
tu in caelis...et ego in terris,

Constantijn Huygens
‘pathodia’

Usquequo Domine, usquequo obliviseris
me in finem?
Usquequo avertis faciem tuam a me?
Quamdiu ponam consilia in anima mea,
Dolorum in corde meo per diem?

Usquequo exaltibur inimicus meus super
me?
Respite et exaudi, me, Domine Deus
meus.
Psalm 13:1-4

De profundis clamavi ad te Domine:
Domine exaudi vocem meam.
Fac me adire vocem tuam
Fuge, dilecte mi, assimulare hinnuloque
cervorum
Song of songs 8:13,14

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

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

Constantijn Huygens
Job 3:24-26 & 6:13

Usquequo exaltibur inimicus meus super
me?
Respite et exaudi, me, Domine Deus
meus.
Psalm 13:1-4

Qauqre tristis es, anima mea, et quare
conturbas me?
Spera in Deum, quoniam adhuc
confiterbor illi:
Salutare vultus mei et Deus meus
Psalm 42:6

De profundis clamavi ad te Domine:
Domine exaudi vocem meam.
Fac me adire vocem tuam
Fuge, dilecte mi, assimulare hinnuloque
cervorum
Song of songs 8:13,14

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 thelatin 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