

DER
FLUYTEN LUST-HOF,

Beplant met Pſalmen, Pavanen, Almanden, Couranten, Balletten, Airs, &c.
En de nieuwſte Voizen, konſtigh en lieflyk gefigureert, met veel veranderingen.

*Door den Ed. J^r. JACOB van EYCK, Muſicyn en Directeur
van de Klok-wercken tot Vtrecht, &c.*

Dienſtigh, voor alle Konſt-lievers tot de Fluit, Blaes en allerley Speel-tuigh.



T W E E D E

D E E L.

t'Amſterdam, by *Paulus Matthyſz.* in de Stoof-ſteege, in 't Muſyc-boek, gedrukt. 1654.

Tracks, titles and timings	4
Thiemo Wind, <i>Jacob van Eyck and his ‘Der Fluyten Lust-hof’</i>	10
Thiemo Wind, <i>A closer look at the pieces</i>	37
Eddie Vetter, “ <i>As a soloist I am as free as a bird</i> ” — <i>Interview</i> with Erik Bosgraaf	58
Instruments	64
Literature	66

CD 1

- | | | |
|-----|---|------|
| 1. | Preludium of Voorspel [NVE 1] | 0'43 |
| 2. | Phantasia [NVE 90] | 2'25 |
| 3. | Lavolette [NVE 133] | 2'22 |
| 4. | Een Schots Lietjen [NVE 60] | 2'08 |
| 5. | Comagain [NVE 33] | 5'14 |
| 6. | Silvester in de Morgenstont [NVE 92] | 1'57 |
| 7. | Lanterlu [NVE 30] | 1'39 |
| 8. | Pavaen Lachrymæ [NVE 8] | 4'36 |
| 9. | Rosemont [NVE 11] | 1'53 |
| 10. | 1. Balet, of Vluchste Nimphje van de Jaght [NVE 116] | 2'45 |
| 11. | Tweede Carileen [NVE 64] | 3'15 |
| 12. | Stil, stil een reys [NVE 15] | 0'50 |
| 13. | Blydschap van myn vliedt [NVE 114] | 2'30 |
| 14. | Derde Doen Daphne d'over (version 1644) [NVE 61] | 4'53 |
| 15. | De eerste licke-pot (I) [NVE 134] | 1'15 |
| 16. | De eerste licke-pot (II) [NVE 135] | 1'12 |

17. Malle Symen (Malsimmes) [NVE 5 & 113]	3'50
18. 2. Courant, of Harte diefje waerom zoo stil [NVE 120]	2'10
19. Wat zalmen op den Avond doen [NVE 52]	5'53
20. Almande prime roses [NVE 132]	4'10
21. Bravade [NVE 21]	2'51
22. Princes roaeyle [NVE 97]	3'16
23. Onder de Linde groene [NVE 103]	1'47
24. Lossy [NVE 107]	2'03
25. Gabrielle maditelle [NVE 71]	1'56
26. d'Lof-zangh Marie [NVE 13]	2'52
27. 3. Ballet [NVE 122]	1'31
28. O slaep, o zoete slaep [NVE 70]	4'49
Total time	76'55

NVE = Jacob van Eyck, *Der Fluyten Lust-hof*.
 New Vellekoop Edition, ed. Thiemo Wind
 (Naarden-Huizen: XYZ, 1988—1990), 3 volumes.

CD 2

1.	Præludium [NVE 89]	0'24
2.	Fantasia [NVE 145]	1'32
3.	Excusemoy [NVE 111]	3'42
4.	Prins Robberts Masco [NVE 79]	3'04
5.	Amarilli mia bella [NVE 36]	7'49
6.	Amarilli mia bella [NVE 68, Modo 4]	3'35
7.	Engels Nachtegaeltje / Den Nachtegael [NVE 28 & 115]	4'56
8.	Ballette Bronckhorst [NVE 50]	3'45
9.	Ballette Gravesand / Laura [NVE 27 & 127]	4'13
10.	Eerste Carileen (version 1649) [NVE 63b]	4'20
11.	Doen Daphne d'over schoone Maeght (version 1644) [NVE 3]	3'04
12.	Si vous me voules guerir [NVE 24]	5'24
13.	Psalm 118 (version 1649) [NVE 4]	7'42
14.	Courante Mars [NVE 46 & 57]	1'48
15.	4. Ballet [NVE 124]	1'47

16.	Onse Vader in Hemelryck [NVE 2]	4'58
17.	Psalm 9 [NVE 94]	5'47
18.	Kits Almande [NVE 77]	3'31
Total time		71'33

CD 3

- | | | |
|-----|--|------|
| 1. | Vande Lombart (More Palatino) [NVE 32] | 0'46 |
| 2. | Fantasia & Echo [NVE 16] | 1'51 |
| 3. | De France Courant [NVE 147] | 2'37 |
| 4. | Psalm 140, ofte tien Geboden [NVE 6] | 3'31 |
| 5. | Courante 1 [NVE 121] | 3'00 |
| 6. | Courant, of Ach treurt myn bedroefde [NVE 12] | 2'12 |
| 7. | l'Amie Cillæ [NVE 20] | 2'47 |
| 8. | Boffons [NVE 108]* | 1'43 |
| 9. | Repicavan [NVE 54]* | 1'54 |
| 10. | Bocxvoetje [NVE 144]* | 0'38 |
| 11. | Wilhelmus van Nassouwen [NVE 43] | 2'50 |
| 12. | Noch een veranderingh van Wilhelmus [NVE 44] | 1'44 |
| 13. | Philis schoone Harderinne [NVE 31] | 3'29 |
| 14. | Orainge [NVE 139] | 2'16 |
| 15. | Derde Carileen [NVE 67] | 4'10 |
| 16. | Psalm 119 [NVE 105] | 5'38 |

17.	Questa dolce sirena [NVE 130]	2'05
18.	Sarabande [NVE 10]	2'18
19.	Tweede Lavignone [NVE 58]	3'55
20.	O Heyligh zalign Bethlehem [NVE 56]	3'48
21.	Vierde Carileen [NVE 75]	4'35
22.	Batali [NVE 47]	4'53
23.	Een Spaense Voys [NVE 72]**	1'31
Total time		64'22

Erik Bosgraaf, recorders

* with Izhar Elias, baroque guitar

** with Inmaculada Muñoz Jiménez, pandereta



The tower of the Dom Church of Utrecht, 112 meters high and the tallest in the Netherlands, was Jacob van Eyck's home ground for many years.

Jacob van Eyck and his *Der Fluyten Lust-hof*

Thiemo Wind

Introduction

Jacob van Eyck (ca. 1590—1657) was one of the most remarkable figures in Dutch musical life during the so-called Golden Age. He was a contemporary of Rembrandt's: when Van Eyck published his first musical works in 1644, at an advanced age, the paint on the famous *Night Watch* was barely dry. Jacob van Eyck, a nobleman, was blind from birth. He was internationally respected as the greatest campanologist of his time. His expertise was even of decisive importance in the development of the carillon. Intellectuals of the day such as René Descartes, Constantijn Huygens, and Marin Mersenne praised his art. Jacob van Eyck's name is primarily associated with the city of Utrecht, where he worked as the city's carillonneur from 1625 until his death. The tower of the Dom Church, the city cathedral, was his most important stamping-ground there.

During his free time, he played the recorder, and he was a brilliant virtuoso on the instrument. Citizens of Utrecht could enjoy his remarkable artistic achievements as they strolled through the Janskerkhof (St. John's Churchyard) on a pleasant summer's evening. Nearly 150 of these solo compositions have survived in the two volumes of *Der Fluyten Lust-hof* ('The Flute's Garden of Delight'), which was printed between 1644 and 1649 by Paulus Matthijsz in Amsterdam. They are mostly variation sets on popular tunes of the period, and on psalm melodies. This repertoire is both loved and feared by professional recorder players today. The music, technically demanding, bears unmistakable witness to Jacob van Eyck's own virtuosity.



The Janskerkhof

Seventeenth-century citizens of Utrecht would still recognize the Janskerkhof of today, for its shape has not changed significantly, and the church itself still stands there. In their time, this was a square, with something of the character of a park, planted with small trees. The paths were paved with rectangular stones. The burghers took their walks in this pleasure garden, and young people in search of romance found each other here at night. *Ultrajectine tempe, ofte S. Jans Kerck-hoff versch wandel-*

groen, is the name of an ode (1640) by Regnerus Opperveldt which sings the praises of this oasis. Today, except for the flower market which is held on Saturdays, the Janskerkhof is used mostly as a parking lot. The historical Janskerk stands there almost as an obstruction. The street curves gently around it. Early in the twentieth century, the square still had some of the qualities of a park, as shown by photograph of the period (see ill.).

Many of Jacob van Eyck's recorder compositions from *Der Flyuten Lust-hof* would have had their first public hearing on the Janskerkhof. The literature frequently refers to the raise in salary from eighty to one hundred guilders a year which the chapter of Sint-Jan voted him in 1649 for his services as carillonneur, 'provided that he occasionally in the evening entertain the people strolling in the churchyard with the sound of his little flute.' In contrast to what these words might suggest, this custom had been around for sometime already. Nine years earlier, the abovementioned Opperveldt devoted considerable space to the subject in his poem. He set Van Eyck in the scene as carillonneur and recorder player:

Maer wat schelter in mijn ooren
Dat soo vrolick sich laet hooren?
't Is de soete klokke klanck,
Eyckje singt zijn hellen sanck,
Eyckje comt ons Pleyen vereeren,
En de klokjes spreekken leeren,
Schaetert door de teere blaen
Datse we'er geluydtjes slaen.
Daer begindt hy op zijn fluydtje;
Dat was 't! O! wat liever tuytje!
(Wech nu loome lompery!)
Of ick inden hemel sy?

But oh! what tinkles in my ears
So full of joy?
'Tis the sweet sound of bells
Eyckie sings his clear-toned song
Eyckie comes to honor our square
And teach the little bells to speak
Pealing through the delicate leaves
Which echo back the lovely sounds.
Now he starts to play his flute;
That's what we hear! O! Lovely twittering!
(Begone, drowsy heaviness!)
Or am I in heaven?

O! vergoode Palmer-gaedtjes,
O! wat boven-menschte maedtjes
Vloeyen uyt u konstich rondt
Van een rappen aessem-mondt.

O! Divine boxwood-holes,
O! What superhuman measures,
Flow and fill the space around
Driven by an agile mouth.

At the end of the poem, when the day which the poet describes has come to an end, he turns again to Van Eyck and addresses him in person:

Eyckje maeckt nu klockgeluydt! Eyckie, set the bells a-ringing!
Spaert geen vingers, mont, noch fluyt! Spare neither fingers, mouth, nor flute!

We know more of van Eyck's busy life in Utrecht than we do of his earliest years. Even his date of birth is lacking. An archival document belonging to the chapter of the Dom of Utrecht, bearing the date of 23 January 1628, indicates that Van Eyck was about thirty-eight years old at this time. Thus one can deduce that the sightless artist must have been born around 1589/90.

Heusden

Jacob van Eyck was not from Utrecht. He was probably born in Heusden, the strategically located fortified town near 's-Hertogenbosch. His parents, both of noble families, had long chosen to side with the House of Orange, and as a result, with the Revolt, the resistance against Spain. Jacob's father was a tax collector, and his behavior was not irreproachable in that position. He turned out to be incapable of keeping proper accounts. The affair became so serious that he was imprisoned in January 1589 on orders of the Council of State and the States-General. He was then dismissed. Not until 1599 was he bold enough to offer his services once again, as military inspector. He was sent to Ostend, which was suffering under a heavy siege. He died in 1604, leaving a numerous household. Jacob, about fourteen at the time, must have been a source of anxiety owing to his blindness.

The prospects of employment for a blind person were limited. A blind person, citizen of the Dutch Republic, and musically gifted, could consider himself lucky. In such a case, he could always become an organist or carillonneur. Dutch organists and carillonneurs were active above all as improvisers on popular tunes and psalms. If one knew the melodies, then being able to see was not a necessary condition for making music.

Playing a carillon was usually a part-time job, an extra duty for organists. Jacob van Eyck is an exception to this rule, in the sense that he devoted himself completely to the bells. It remains a mystery as to how this young blind nobleman could have developed his abilities as a campanologist in the small town of Heusden, abilities which would carry his fame far beyond the borders of his native country. Heusden had no more than a single small carillon, in the tower of the town hall. Van Eyck was never officially appointed carillonneur in this city; here, too, that job belonged to the local organist.

We first encounter him as an expert in 1619, when the carillon is being equipped with a new console designed by Van Eyck himself. In the succeeding years he continued to devote himself to the improvement of the instrument. From 1622 onward he was also permitted to set out the ‘voorslag’, in other words he provided the automatic carillon with new compositions, which were played by the bells prior to (‘voor-’) the striking (‘-slag’) of every hour and half-hour. This was accomplished, as it still is today, by setting pins in a barrel. The barrel is activated by the clock, and the hammers are made to strike the bells by means of wires and a system of levers.



Neither the carillon nor the old town hall of Heusden exists today. The massive structure was blown up in the night of 4-5 November 1944 by the retreating occupation forces. Some two hundred residents were sheltering from the hostilities on the ground floor of the building; 134 of them were killed, about ten percent of the total population. It is one of the darkest pages in the history of this little town.

Van Eyck himself must have realized that a single modest town carillon could not satisfy him if he wanted to make the best use of his proven abilities. And he would have felt more and more strongly that it was time to stand on his own feet. The young blind nobleman was still living in his mother's house. In 1623, well past his thirtieth birthday, he spread his wings. Utrecht was forty kilometers to the north, and there he found a new destination.

Utrecht

The carillon of the Dom tower was the reason for his first visit. Van Eyck immediately pressed for improvements to the hand controls, returning the next year for a period of three months to supervise the placement of a new console. On the occasion of this second visit he indicated that he would like to settle in the city, 'if only he were to have four hundred guilders a year, so that he, as a blind man, who needed assistance, could live a modest enough life.' After laborious negotiations with the city authorities and the Dom chapter – Van Eyck remained steadfast in his demands – his salary was set at 350 guilders in 1625. In that same year, Van Eyck began the expansion of the Dom carillon from twelve to eighteen bells.

Within three years he requested a raise in salary. This was granted on several conditions. First of all, he was required to take on two students who could take over for him in the event of his death. He was also required to take charge as technical supervisor of the bells in the most important Utrecht churches and the town hall. For this he was awarded the title of 'Musicyn en Directeur van de Klok-werken' ('Musician and Director of the Bell-works'), as the title pages of *Der Flyuten Lust-hof* proudly

proclaim. Attracting students was indeed a problem. Where could these children practice, other than in the towers themselves? For this reason, Van Eyck requested the purchase of a practice keyboard with thirty miniature bells, which was installed in his own house. This was Van Eyck's way of dreaming out loud about a thirty-bell carillon for the Dom. It was a dream that would only come true several years after his death.

In 1632, a further appointment followed as carillonneur of the Janskerk (St. John's Church), which boasted a bell tower (no longer standing) on the southwest side. And so his activities spread across the city like an expanding oil slick. In 1645 he also became carillonneur for the Jacobikerk (St. James's Church) and the Town Hall. Meanwhile, Van Eyck also found time to offer his services elsewhere. Various cities called on his help to improve existing carillons or build new ones: The Hague (1626), Bergen op Zoom (1632), 's-Hertogenbosch (1640-41), Zutphen (1645-46), Deventer (1646-47), Arnhem (1650, 1652), and Nijmegen (1651).

The secret of bell tuning

What, then, was the nature of the special knowledge which Van Eyck alone could command? He discovered how the overtone structure of a bell is composed, how a bell's shape influences its sound, and in this way, how the sound and pitch of a bell can be modified. In other words, he knew how to tune a bell. This meant that an out-of-tune carillon could be corrected, and bells of differing origins could be united into a well-tuned carillon. This was a stroke of genius in a former bishopric such as Utrecht. Following the transition to Protestantism, numerous abbeys and convents had lost their original function. Much of the local bell population seemed to beg for new employment. When Van Eyck suggested, in 1628, that the Dom carillon be expanded to thirty bells, he provided a list of Utrecht bells which would be suitable for the purpose.

Van Eyck had developed a special method for analyzing the overtone structure of a given bell. He brought his face close to the rim and whistled various pitches until the

bell finally began to resonate to a particular pitch. In this way he was able to evoke separate overtones. Van Eyck demonstrated this analytical method to Constantijn Huygens with the aid of a crystal glass. In 1639, Huygens wrote letters on this subject to the French philosopher and musical expert Marin Mersenne and the Haarlem music theoretician Joan Albert Ban. Mersenne had already been alerted to the phenomenon by the philosopher René Descartes, who had lived in Utrecht for a year and attended a demonstration in the Dom tower. The scholar Isaac Beeckman made a report of the event as well in his *Journal*. And so the entire intellectual elite of Western Europe became aware of what this sightless nobleman had discovered.

Van Eyck's knowledge could also be put into practice when new bells were being cast. His collaboration with bellfounders François and Pieter Hemony, who came from Lotharingia to the Netherlands, was of decisive importance. They produced their first Dutch carillon in 1642 for the Wijnhuis tower of Zutphen. Then it was Deventer's turn. And all of this involved Van Eyck's collaboration. Of course, Van Eyck also did his best to provide Utrecht with the Hemonys' instruments. The Jacobikerk was first in line. This instrument has not survived; it collapsed in the tornado which hit Utrecht in 1674. The small Hemony carillon of the Nicolaïkerk (St. Nicholas's Church) still survives, but Van Eyck never had a chance to play it; it was installed in the spring of 1657 when the master was already on his deathbed. Nor could he be present at the installation of a new carillon in the Dom tower. That dream only became a reality in 1664. A Hemony is still considered the Stradivarius among the carillons.



Constantijn Huygens

1674. The small Hemony carillon of the Nicolaïkerk (St. Nicholas's Church) still survives, but Van Eyck never had a chance to play it; it was installed in the spring of 1657 when the master was already on his deathbed. Nor could he be present at the installation of a new carillon in the Dom tower. That dream only became a reality in 1664. A Hemony is still considered the Stradivarius among the carillons.

Recorder playing

In 1632, Van Eyck, as carillonner of the Janskerk, was ordered to play on every Sunday and Friday from eleven in the morning until noon, and from May until the Dom fair on four evenings a week for an hour after dinner. This latter duty was probably also the beginning of his custom of playing the recorder on the Janskerkhof during pleasant summer evenings. The Janskerk carillon only had a few bells, which limited the musical possibilities. Undoubtedly that recorder-playing provided Van Eyck with the perfect outlet for the virtuosic side of his art. At first glance it seems somewhat unusual that in 1649, the chapter of the Janskerk granted Van Eyck's salary raise on the condition that he would sometimes play on his flute in the evenings. After all, this tradition had been in place for years. But there was a good reason: in that same spring, Jacob van Eyck had set the capstone on his publications of recorder music in *Der Fluyten Lust-hof* with a variation set on Psalm 150 and the words 'Ik eyndige' ('I make an end').

In the 17th-century Dutch Republic, the recorder was probably the best-loved instrument. It was an instrument for rich and poor, young and old, for him and for her, and suited to music-making on every imaginable level. The instrument was called 'hand-flute' or just 'flute'. It is illustrated uncountable times in Dutch paintings of the period. There were recorders in every imaginable type and size. The works in *Der Fluyten Lust-hof*, however, are specifically notated for the instrument known today as the soprano recorder, with c² (sounding; notated as c') as the lowest pitch. Of course the pieces can also be performed on larger or smaller instruments.

The end of a life

Van Eyck's last years were marked by declining health. His assistant, Johan Dixx, was permitted to substitute for his master late in 1655 'during his indisposition'. Dixx lived with his own household on the Oudkerkhof, but in 1656 he bought the house on Reguliersbrug (Weesbrug) where Van Eyck rented his rooms, clearly in order to

be able to take care of Van Eyck in his last days. (The house on Oudegracht currently bears the number 262). After Van Eyck's death on 26 March 1657, Dix succeeded him in most of his positions. He was also the principal legatee of the blind musician, who had remained a lifelong bachelor.

The present Dom carillonneur still plays the Hemony carillons of the Dom and Nicolaïkerk every week, carillons which owe their existence to Van Eyck. And many times every day, the clocks in these two towers still activate the pinned barrels for the 'voorslag'. There are other things in the city which serve as a memorial to the blind musician. In the Janskerk there hangs a little bell in memory of the 'Orpheus of Utrecht'. Its ornamental border bears the text: 'Ziel de fluit/Hartslag de toren/Gaf hier Van Eyck/Dies laat ik horen'. [To the flute, a soul/To the tower, a heartbeat/Van Eyck gave here/This I do proclaim] During the summer of 2006, Annie Brouwer-Korf, the mayor of Utrecht, unveiled an inlaid memorial tablet on the Domplein, at an angle to the tower (illustration). And Van Eyck lives on in his compositions.





Jacob van Eyck in Utrecht:

1. Dom / The Dom
2. Janskerkhof / St. John's Churchyard
3. Jacobikerk / St. James's Church
4. Stadhuis / Town Hall
5. Woonhuis / House (now Oudegracht 262)
6. Reguliers- or Weeskerk (where Van Eyck was buried)

Van Eyck's music: the sources

Der Fluyten Lust-hof was printed in two parts and three stages by Paulus Matthijsz, whose press was located in the Stooftsteeg in Amsterdam. In 1644 – Van Eyck was already well over fifty – the first book appeared with the title *Euterpe oft Speel-goddinne I*. The following book, in 1646, was called *Der Fluyten Lust-hof II*. Three years later, the publication was completed by an expanded version of *Euterpe*, re-baptized *Der Fluyten Lust-hof I*. New printings in 1654 (second book) and ca. 1656 (first book) are proof of considerable popularity. The complete oeuvre comprises

nearly one hundred fifty monophonic compositions. Van Eyck's publisher, Paulus Matthijsz, must be credited with five duet arrangements (1649). Van Eyck dedicated *Der Fluyten Lust-hof* to Constantijn Huygens, the influential secretary to the Stadholder. Huygens, himself an amateur musician and composer, was a distant

relative. The relationship was treated as though it were a close one. 'My Noble Sir and Cousin', dictated the blind Van Eyck as the salutation of a letter accompanying a complimentary copy of *Euterpe* in 1644. Van Eyck, in passing, daringly requested Huygens to proofread the musical text and see 'whether there might be some abuses or mistakes that had been made either in the copying or the printing.' The blind Van Eyck, after all, had always been obliged to dictate his music and he could not see the printed results. He depended on borrowed eyes.

The image shows a page from a musical manuscript. At the top, the title is written in Dutch: "O Heyligh zaligh Beelicheit, van J. JACOB van EYCK." Below the title, the music is written on a single staff. The notation is a form of early modern musical notation, likely lute tablature, using letters and numbers on a staff. The piece is marked "M. 3." and "M. 4." at different points. The manuscript is handwritten and appears to be a personal or working draft.

The art of variation

The variation technique that Jacob van Eyck used was a simple one, at least in terms of composition. The procedure was simply called ‘breaking’. A better term can hardly be imagined. The notes of a theme are replaced, i.e. broken, in the variations, into groups of notes of smaller value. This is accomplished by means of ornamental figuration. For example, a quarter note in the theme can be replaced in the variation by two eighths, by an eighth and two sixteenths, or four sixteenths. Jacob van Eyck consistently made use of this principle at the most basic level, going step by step in

The image shows a musical score for a piece titled "Tweede Courante Mars, van I. I. van EYCK." The score is written on five staves. The first staff contains the title and a small number "60" in the upper right corner. The subsequent staves show the musical notation, which includes various note values and rests. The score is divided into sections by a double bar line, with the first section labeled "I." and the second section labeled "Eerste Deel".

a series of variations, directly resulting in increasing virtuosity. In other words, the simplicity of this variation technique is in the concept and not at all in the execution. ‘Broken by J. Jacob van Eyck’ is printed at the top of many pages in *Der Fluyten Lust-hof*, following the title of the theme. The variations are indicated in Paulus Matthijsz’s print by

‘modo’, the Italian word for ‘manner’. In this context, it should be remarked that the first variation is indicated as modo 2, so that the theme must be considered modo 1. The musical example (page 24) shows the variation technique as based on the opening measures of ‘Psalm 140, ofte tien Geboden’ [CD 3, TRACK 4]. The theme consists of nothing but half and whole notes. In the variations, the theme’s notes return on the corresponding beats of the measure (circled in the example). In the first variation, modo 2, quarter notes prevail. The second variation, modo 3, is dominated by eighth notes, modo 4 by sixteenths.

Since Van Eyck originally developed the compositions from *Der Fluyten Lust-hof* for his own use, they give an unambiguous picture of his technical capacities. Virtuosity in the simple sense of rapid execution was not viewed negatively in the seventeenth century; as a way of increasing the excitement it was a generally accepted and valued

‘Psalm 140, ofte tien Geboden’

Thema



Modo 2



Modo 3



Modo 4



element of musical practice. A number of Van Eyck's admirers mentioned his technical facility. The poet Regnerus Opperveldt mentioned Van Eyck's 'agile mouth', Thomas Asselijn praised his 'dancing fingers', while Lodewijk Meijer, in his elegy on Van Eyck's death, wrote of 'those hands which with their artful fingers, could play the bell-keyboard and pipe [=flute] so quickly and accurately'. True artists were those who could exhibit their virtuosity with a kind of careless ease, as though they were capable of even more than they let the listener hear. Since the sixteenth century, an Italian term, *sprezzatura* [carelessness, scorn], had been used for this attitude. Van Eyck possessed this, if we are to believe Opperveldt; he wrote that the Utrecht master let his superhuman measures flow around him.

The breaking technique was certainly nothing new at the time that Van Eyck and other Dutch composers were writing solo variations for the recorder in the mid-seventeenth century. Lutenists and keyboard players were familiar with the technique of 'intabulation': instrumental transcriptions of vocal works in which ornamental figuration was almost always used. But even when polyphonic music was played or sung, ornamentation techniques were used. During the Renaissance, the improvisation of *passaggi* (passages, ornamental runs) formed an important part of the essential skills of both singers and instrumentalists. Various instruction books were published, such as Silvestro di Ganassi's *Opera intitulata Fontegara* (1535), *Il vero modo di diminuir* (1584) by Girolamo dalla Casa, and Giovanni Bassano's *Ricercate, passaggi, et cadentie* (1585). Singers and instrumentalists made use of the same techniques, even though people realized that instruments offered greater possibilities as far as large intervallic leaps were concerned.

As early as the mid-sixteenth century, the use of *passaggi* was a subject for dispute. Composers could only stand gloomily by as their work was abandoned to the caprices of performers and watch as it was buried under notes which they themselves had not composed. Critical opinion received extra support when, around 1600, a new kind of music made its appearance: the supreme purpose of this music was to support the text

and, by extension, the emotions expressed by the text. Improvised ornamentation was a liability rather than an asset. Giulio Caccini and Claudio Monteverdi were the most important advocates for the new style. In 1602 Caccini published his *Le nuove musiche*, a collection of madrigals and strophic songs for solo voice and basso continuo. He gave a precise explanation of the new style in the extensive foreword to the collection.

In order to appreciate Jacob van Eyck's recorder variations properly, it is of fundamental importance to distinguish variation *technique* from variation *form*. At first glance, the variations seem to be very much like the examples on the basis of which the Italian instruction books explained the improvisation of *passaggi*. The techniques, in fact, were the same, the melodic decorations constituted a musical *lingua franca*. But apart from these external resemblances, there is a whole world of difference. In performances of polyphonic chansons or madrigals, the ornaments replaced the original notated music. In Van Eyck's recorder works, a theme is subjected to a series of instrumental variations. That is music of another order altogether, obeying a different set of rules. Variation is no longer a mere way of livening the music up; it has become an end in itself.

If we want to look for any equivalent of these recorder variations in another genre, then they can be directly compared to keyboard variations by Jan Pieterszoon Sweelinck and his contemporaries, or Nicolaes Vallet's lute variations. There is one important difference: Van Eyck made use of purely figural ornamentation, whereas this was only one of several variation techniques available to lute and keyboard composers. This difference can be explained by the fact that the recorder is a monophonic instrument. There is simply no other option than that of melodic variation. Those who made use of *passaggi* in order to generate an instrumental form could afford to ignore the criticisms of Caccini and other likeminded musicians. The variation series as a genre constituted a significant step in the emancipation of

instrumental music, which had stood in the shadow of vocal music for centuries. At mid-seventeenth century, the art of instrumental variation was in full swing. Melodic ornamentation remained a current technique as late as the nineteenth century as a popular way of varying a melody. Van Eyck, with his variation technique, was a child of his time.

Themes

Van Eyck composed variations on songs and tunes that were popular in his day. The Dutch Republic could boast a well-developed song culture in the seventeenth century. Innumerable songbooks bear witness to this. The song was typically an expression of a popular culture, as defined by the historian Peter Burke: a culture for every branch of society. Musically speaking, this Dutch song culture did not have an independent existence; most of the melodies originated abroad. The muses could avail themselves of ‘the loveliness of the Italian songs, like the lightly-tripping French Airs, and the English round-songs’, in the words of the introduction to the *Amsterdamsche Pegasus*, a songbook of 1627. Within the Republic, these melodies were frequently provided with new Dutch texts, a principal known as contrafactum. This occurred at every level of society. The greatest Dutch poets, from Bredero to Vondel, devoted themselves to the production of contrafacta. The notes of the melodies were often not given in the songbooks; it was assumed that the user already knew them. It was sufficient to accompany the text with an indication of the tune to be used: ‘Voice:’ or ‘To the tune of’, after which the opening words of a familiar song followed.

I. S T A R T E R S

S. V. B. Slaegh-Liedt,

Over de onrype Dood vande Recht-Edele Iuffrou M. V. B. syn Nieus-getroude.

Stemme:

I was a youthful knight, w^{ch} loved a galiant Lady.

ofte: Soder yemand vraeghd wie hier leyd begraven? &c.

1 Blydschap van mijn-vliet/ Laet ick mijn be-reijen/ Om myns siels verdziet/ Droeuvigh
te beschreijen: Want ick in mijn - ieughd/ Heb mijn upt-verlozen/ Al mijn hooghste vzeughd en ver-
maecht verlozen. Warst upt vzaclie dou! Ach! ick smelt in rou/ Als ick overdenck - met smart/ Dat de
schoone Vrouw/ Dien den Hemel wou/ Mijn te plaatsen in - mijn hart/ Daer op ick had gheslaghen
't Opperst van mijn behaghen; Dien ick hiel voor al myn lust: As in haer tonghe daghen/
Op vande Dood ontzagghen naer d'onendelphe rust.

Ach!

Page from the 'Friesche Lust-hof' (1621), a songbook by Jan Starter. The page shows 'Blydschap van mijn vliet', on which van Eyck wrote variations [CD 1, TRACK 13]

Carillonneurs played these same popular melodies on their bells, and it should be clear that no inhabitant of the city could escape their tower-borne music, unless he or she were deaf. If the carillonneur was not in the tower, then the ‘voorslag’ set the carillon ringing every hour (and half hour or quarter hour) with a set tune. Jacob van Eyck, as well, would have had an ample song repertoire at his disposal. The themes from *Der Fluyten Lust-hof* provide a cross-section of the usual repertoire of the day. The American musicologist Ruth Griffioen has performed an extensive investigation of the thematic material in *Der Fluyten Lust-hof*, and she has been able to trace nearly all of the themes to some other source (see literature). About half of the melodies originated in France; about thirty per cent of them are of British provenance. The purely Dutch contribution is minimal.

One important source was the genre known as the French *air de cour*, which flourished in the late sixteenth century and remained popular through the mid-seventeenth century. These *airs de cour* were solo songs, performed either with lute accompaniment or in homophonic vocal settings with four or more parts. Pierre Guédron, Antoine Boësset, and Etienne Moulinié were among the most important composers of the genre. The *chansons pour danser et pour boire*, dancing and drinking songs, were related to the *airs de cour*. On a parallel course with the *airs de cour* of France, the English lute song experienced its period of greatest development around 1600, with John Dowland as its principal representative. His best-known works, ‘Flow my tears’ (‘Lachrimae’) and ‘Come again’ both appear in *Der Fluyten Lust-hof*.

The psalms and related liturgical songs of praise can also be considered part of the song culture. They played an important role in daily life, and they did as well in *Der Fluyten Lust-hof*. In the Reformed Church, the psalms entirely dominated the musical side of things. Other songs, barring an occasional rare exception, were not permitted in the liturgy. The Dutch calvinists most often sang the psalms in the rhymed translation of 1566 by Petrus Dathenus (Datheen). This was based on the Geneva psalter of 1562, in a rhymed French translation by Clément Marot and Théodore de

Bèze. In addition to the one hundred fifty psalms, the psalter contained a few additional songs of praise. In Geneva, these were the sung Lord's Prayer and the Cantic of Simeon. In the Dutch Republic, the Canticles of the Virgin (the *Magnificat*) [CD 1, TRACK 26] and Zachary, the Ten Commandments [CD 3, TRACK 4], the confession of faith, and a few other songs were part of the additional sung liturgy.

According to the austere religious principles of John Calvin, the singing of psalms was to take place without accompaniment, without 'papistical' use of the organ. That is how it was done in most of the Dutch churches. Musically speaking, the results were lamentable, moving Constantijn Huygens, in his *Gebruyck of ongebruyck van 't orgel inde kercken der Vereenigde Nederlanden*, to plead the cause of organ accompaniment. In order to familiarize the congregants with the psalm tunes, organists were expected to play variations on the psalm melodies before the service began. The fact that virtually every set of rules for carillonneurs mentioned the playing of psalms as a requirement doubtless had the same educative purpose. In 1628 Jacob van Eyck described the automatic play of the Dom as 'unfit and defective with respect to its ability to perform all the psalms and musical pieces'.

The psalms occupy a prominent place in *Der Flyuten Lust-hof*, both in number and positioning. Most of the psalms on which Van Eyck composed recorder variations were among the favorites of his day: 1, 9, 15, 33, 68, 103, 116, 118, 119, 133, and 140. Van Eyck was a God-fearing man. He stated to Isaac Beeckman that the tonal structure of bells has a reason unknown to any mortal, 'and that God alone can comprehend it'. But something else must have played a role as well: the harsh Calvinist establishment in Utrecht, under the rule of theologist Gisbertus Voetius. This would have made the inclusion of psalm variations socially desirable, not to say a requirement, as a counterweight to earthly pleasures. Resolutions against dancing were repeatedly promulgated in Utrecht. The church council had distanced itself from dancing as early as 1640 and 1643, and would do so again in 1644. In that same year of 1644, the first book of Van Eyck's oeuvre, *Euterpe oft Speel-goddinne*, was

published. Although the repertoire is not, strictly speaking, dance music, many of the themes are indeed dance melodies, and for that reason they might have been viewed as suspect. The present writer's investigation has shown that the psalm variations were not part of Van Eyck's established recorder repertoire. He developed them with a special eye to the publication of his works. Van Eyck used his carillonneur's practice as a point of departure, and based on this he went in search of a suitable 'recorderistic' style. In a work like 'Psalm 140, ofte tien Geboden' [CD 3, TRACK 4], the first two variations can be seen as disguised carillon music. They may be one-voiced, but they are based almost completely on implied harmonies. The persisting and overlapping sound of the bells naturally produces a gentle sort of harmony. In other psalm-based works, Van Eyck offers a more melodic style of variation, more suited to the recorder and less to the carillon.

Composition and improvisation

In Van Eyck's music it is difficult to determine where the boundary lies between improvisation and composition. *Der Flyuten Lust-hof* contains several duplications, which proves that the Utrecht master had stored complete variation sets in his memory. This does not mean that improvisation did not play a part. Apparently identical variations or portions thereof regularly exhibit differences, showing that improvisation continued to exert some influence. Even where Van Eyck kept works completely ready to play in his memory, improvisation may have assisted at the birth of the performance: improvising on the same theme as it is repeated, making use of a more or less fixed reservoir of ornaments, at the same time that memory was fully engaged, could result in variations being 'grooved in'. Nowadays, the terms improvisation and composition are often treated like antonyms. It is not that simple a matter. As a practicing musician, Van Eyck is the prototype of a *homo ludens*, a man at play. His music, intended as carefree entertainment, was constantly subject to alteration.

Preludia and fantasias

In addition to more than one hundred variation sets, *Der Fluyten Lust-hof* contains a few other compositions. With the exception of a ‘Batali’, this repertoire consists of two preludia and three fantasias. Although their number is relatively modest, the particular importance of the preludia and fantasias can be considered significant. In his variation works, Van Eyck was tightly bound to the theme, which he ornamented according to an art which every professional musician of his time was expected to have mastered. In the other works, in contrast, Van Eyck is creating music which was not based on already existing material.

The number of two preludia is not fortuitous: each stands at the beginnings of one of the books. This immediately indicates that the title must be taken literally. They are introductions, pieces which precede others. The term ‘preludium’, halfway through the seventeenth century, indicated a function more than a specific musical form. The function could be of many kinds. Preludia could be intended to set the tone of the following principal composition (*intonatio*), to capture the attention of the listener, or to find out whether the instrument was in good playing condition. Two characteristics link Van Eyck’s preludia to each other. In the first place, they are brief; the first is eighteen measures [CD 1, TRACK 1], and the second is even shorter at nine measures [CD 2, TRACK 1]. In the second place, they both have an exploratory, sequential character. Both, indeed, seem to be intended to test the condition of the instrument, limber up the fingers, and steady the player’s breathing.

Widely varying types of composition were called ‘fantasia’ in the seventeenth century. The Greek word *fantasia* means something like ‘thought, interior imagining’. For an instrumental fantasia, the main thing was the power of individual imagination, free from the constraint of existing models or text-based sources of inspiration. This freedom is one of the fantasia’s most basic characteristics. The available freedom

means that the fantasia is an ideal medium for improvisation, for ‘fantasizing’. Its development is inextricably bound up with instrumental music’s emancipation from vocal models.

Der Fluyten Lust-hof contains three solo fantasias, so different from each other that they suggest that Jacob van Eyck was actually setting down whatever came to his mind with the greatest of freedom, thereby expressing a fundamental principle. It was a recognized custom for musicians to develop their own clearly defined idea of what a fantasia meant in their personal musical practice. Such a clearly defined concept does not seem to have existed for Van Eyck. Perhaps he considered every free-form work which was not explicitly intended as a prelude to be a fantasia.

The title ‘Fantasia & Echo’ [CD 3, TRACK 2] immediately evokes associations with the work by Jan Pieterszoon Sweelinck, who left various different echo fantasias for the keyboard. The echo concept was internationally popular in those days. Many things indicate that Van Eyck’s one-voiced echo fantasia was inspired by keyboard practice, owing to specific concepts of musical treatment which can also be recognized in Sweelinck’s oeuvre. Because no echo fantasias by Sweelinck’s students have survived, it is difficult to judge how widely disseminated certain compositional principles were. The piece begins in the manner of a keyboard work, with a quasi-polyphonic section of a bit more than fourteen measures. Then the echo work begins. A total of five echo sections can be distinguished. After the second section, the echoes are interrupted by an imitative segment, in which a strict echo form is not maintained. The final three measures, as well, abandon the echo concept. The Utrecht master consistently and without exception uses the principal of echoing at the octave. Attention is drawn to the echo effect by the indications of ‘forte’ (loud) and ‘pian’ (soft): forte for the high-pitched ‘source’, pian for the low-pitched echo.

In the ‘Fantasia & Echo’, Jacob van Eyck presents himself as a composer who has mastered free form. One could describe it as a clear, symmetrically oriented plan. Van

Eyck has borrowed, associated, and transformed to his heart's content, exploiting limited materials. Within a tightly controlled structure, unity and diversity are in balance with each other.

The first 'Phantasia' in *Der Fluyten Lust-hof II* [CD 1, TRACK 2] begins impetuously with a rising sequence of sixteenth notes. What follows is a succession of mostly sequential, tonally wandering sections which invite the player to enjoy his own virtuosity. Given this characteristic, the title 'Preludium' would seem more appropriate than 'Phantasia'.

The 'Fantasia' located in the latter part of *Der Fluyten Lust-hof* [CD 2, TRACK 2] is a work which differs in many respects from the 'Fantasia & Echo' and the 'Phantasia'. This piece does not have the clearly planned structure and thematic cohesion of the 'Fantasia & Echo'; on the other hand, it is not characterized by a prevalence of etude-like motives and sequences as is the other 'Phantasia'. This third 'Fantasia' exhibits characteristics which suggest that it belongs in the tradition of the solo *ricercare*, as exemplified by the Italian tradition. These characteristics are: the calm introduction, a searching character, the free use of motives without much sequential writing, and a certain obstinate quality in the meter. The Italian verb '*ricercare*' means 'to search' or 'to investigate'. Van Eyck's 'Fantasia' exhibits noticeable kinship with the solo *ricercare*s published by Giovanni Bassano in 1585 in Venice. This is one of Van Eyck's most capricious and original pieces, with its own unmistakable charm. Here an inventive musician is simply composing whatever comes into his head. It is a fantasy in the truest sense of the word.

‘Batali’

The ‘Batali’ [CD 3, TRACK 22] is not a variation set, nor is it simply a ‘free’ composition; it is the musical depiction of a battle (‘bataille’), including the preparations. Pieces of this type must have been popular at the time, in view of the large number of surviving examples. They were generally built up out of standard formulae originating with genuine battlefield music. Nearly all of the motives from Van Eyck’s ‘Batali’ can be found in other vocal and instrumental batailles, some of them already more than a century old at the time such as Janequin’s famous four-voiced chanson ‘La Guerre’ (1528).

Van Eyck’s ‘Batali’ consists of seven separate movements, the first of which is also the longest. This opening section is based almost entirely on broken C major triads and is clearly intended as an imitation of trumpet calls. Breathless repeated notes and motives produce an excited and threatening atmosphere. The battle has not yet begun, however warlike this first section might sound. Not until the fifth section is there the title ‘Allarm’, a bastardized version of the Italian phrase ‘all’arme’, ‘to arms!’.

Between the long opening section and the ‘Allarm’ there are three small movements of differing character. The first the ‘Wilhelmus’ (today the Dutch national anthem), set entirely in triple time (3/2). The melody is intended to be played twice in succession. Erik Bosgraaf has composed his own embellishments for the repeat, inspired by Van Eyck’s carillon style. The ‘Wilhelmus’ gives the ‘Batali’ a nationalistic character, all the more understandable if we realize that the Republic was still officially at war with Spain in 1644. The following segment in three-quarter time begins with coiling linear motives. In William Byrd’s ‘The Battell’, these are associated with the march of the infantry to the battle field. In musical terms, the first fifteen measures can be seen as an evocation of the fife, the military transverse flute.

Then comes a segment in which only the pitches c^2 and c^1 appear: rhythmic patterns of three measures are consistently answered at the lower octave. This is intended to portray drum rolls. It is confirmed in Sweelinck’s eight-voice setting of Psalm 150.

He used identical motives for the words ‘le tabour’ (illustratively distorted into ‘le ta-bou’bou’bour’). The ‘Allarm’ is relatively melodious in character. The sixth and penultimate movement bears the manly title ‘Ick wou wel dat den krijgh an ginck’ (‘I would like the battle to begin’), with the note that it should be played twice, just like the ‘Wilhelmus’. The closing section begins with the traditional triadic signal figures. The outbreak of the battle seems to be confined to the last five measures, where a circular figure is played eight times in a row, producing a cumulative feeling of excitement. If we look at the ‘Batali’ as a whole, then we can put together a real ‘program’:

- I Trumpets announce the impending battle (0’00)
- II ‘Wilhelmus’: an expression of nationalism and allegiance, or prayer (1’17)
- III March to the battlefield; music from the fife, followed by trumpet calls (2’43)
- IV Drumrolls, repeated (3’08)
- V Allarm; the call to take up arms (3’31)
- VI ‘I would like the battle to begin’ (3’49)
- VII Trumpet calls, followed by the battle (4’34)

The ‘Batali’ must have had a special meaning for Jacob van Eyck. As a blind child, he grew up in the fortified town of Heusden, which was completely dominated by military activities. The sound of drums, fifes, and trumpets must have been a daily diet for his ears. It may be presumed that he also played ‘batailles’ as a carillonneur, for example in celebration of military victories or when the Prince of Orange was in Utrecht. City carillonneur Van Eyck had his work cut out on occasions such as these. Perhaps the ‘Batali’ even had its origins in carillon music. The triadic figures would naturally sound to good effect when played on a ring of bells.

A closer look at the pieces

Thiemo Wind

CD 1

1. **Preludium of Voorspel.** See p. 32.

2. **Phantasia.** See pp. 32-34.

3. **Lavolette.** The theme of ‘Lavolette’, a corruption of ‘La Vallette’, presumably originates with a piece for lute. Van Eyck composed two variations on this French melody. The first variation is unusual in the sense that the composer seems to be denying the uniqueness of the original theme, resulting, in fact, in a complete new work which has little remaining resemblance to the theme. A sense of humor can be sensed in the rhythmic motives and the large leaps. In the second variation, Van Eyck is back on his customary track.

4. **Een Schots Lietjen** [A Scottish ditty]. This tune was known in Britain as ‘The merry cuckold’. Erik Bosgraaf let himself be inspired by Scottish folk music in his interpretation, in particular the bagpipes.

5. **Comagain.** The theme is John Dowland’s immortal air ‘Come again: sweet love doth now invite’ from his *First book of songs and ayres* (1597). Within five years the melody became familiar within the Dutch Republic. In the second section of the theme, Dowland’s original contains a dialogue between the voice line and bass (‘To see, to heare, to touch, to kisse, to die’). Van Eyck included this dialogue in two of the four variations. (See also: CD 1, TRACK 8.)

6. **Silvester in de Morgenstont** [Silvester in the morning-time]. This uncomplicated tune came over from England, where it was known under various names. A variation set by Thomas Morley in the *Fitzwilliam Virginal Book* is entitled ‘Nancie’. In the Netherlands, the melody became familiar from its inclusion in the *Friesche Lust-hof*, by the Englishman Jan Starter, who turned it into the song ‘Silvester in de Morgenstond’. He indicated the tune as ‘Sir Eduward Nouwels delight’.

7. **Lanterlu**. This melody, possibly of Italian origin, became the basis of so many subversive, satirical songs in France that Louis XIII issued a decree forbidding its use. ‘Lanterlu’ was the nonsense text of the refrain. In 1739, Johann Mattheson complained about the variation style of seventy or eighty years earlier, in which everyone found it necessary to produce at least half a dozen variations on brief airs ‘such as Lanterlu-songs’. Van Eyck dedicated two variation sets to ‘Lanterlu’, this being the first and more succinct of the two.

8. **Pavaen Lachrymæ**. John Dowland was famed for his melancholy songs and consort works. His ‘Lachrymæ’ (‘Tears’) is surely the best known of them. Dowland felt so strongly connected with this pavan that he once presented himself as ‘Io. Dolandi de Lachrimæ’. He originally composed the piece for lute, later giving it the text ‘Flow my teares’ in his *Second book of Songes or Ayres* (1600), and ultimately set the work, as ‘Lachrimae Antiquae’ at the beginning of his *Lachrimae or Seaven Teares* (1604), a series of seven pavans for five viole da gamba with lute accompaniment. Van Eyck composed two variation works on Dowland’s masterpiece; this is the first of them, with only a single variation. Erik Bosgraaf used Van Eyck’s ornaments to provide the theme with varied repeats. Everything indicates that Van Eyck was not attempting virtuoso acrobatics in this piece, but rather tried to maintain the emotional atmosphere.

9. **Rosemont.** This simple English tune bears the title ‘Tower Hill’ in a keyboard setting by Giles Farnaby in the *Fitzwilliam Virginal Book*. In the Netherlands, it pops up around 1620 with the title ‘Londons Bridge, Reformee’. The title, ‘Rosemont’ comes from the Dutch contrafactum through which the tune became familiar: ‘Rosemond, waer ghy vliedt / ghy ontloopt my noch so niet’ [Rosamond, wherever you run / You won’t escape me so easily]. The tune has a narrow compass of barely more than an octave, and Van Eyck chose a low-keyed setting, given extra emphasis in this recording by the choice of instrument.



10. **1. Balet, of Vluchste Nimphje van de Jaght** [1st Ballet, or Fleetest Nymph of the Hunt]. Stylistic traits suggest English origins for this theme. A Dutch text about the fleetest nymph of the hunt has not survived. Van Eyck’s two variations can be explained as program music: the Utrecht composer, using capricious motives, wild leaps, and unusual rhythms, apparently wanted to depict the mercurial capering of the nymph.

11. **Tweede Carileen** [Second Carileen]. Carileen is a girl’s name, in other words the name has nothing to do with the carillon. Five melodies were known as ‘Carileen’ in the Netherlands. Van Eyck wrote variations for the first four of them. The melody of the ‘Eerste [First] Carileen’ [CD 2, TRACK 10] was sung to the words ‘Carileen, Ay! wilt u niet verschuilen’ [Carileen, Oh! Please don’t hide], which explains the title. The reason for the other melodies also being called ‘Carileen’ is probably because they are interrelated musically. No analogous similarities can be found in the text. The ‘Carileen’ melodies were composed by William Lawes, as part of his masques, which were performed at the English court. The theme of the ‘Eerste Carileen’ comes from *The triumphs of peace* (1634). The melody is part of an instrumental ‘symphony’.

The ‘Tweede [Second] Carileen’ [CD 3, TRACK 15] originates from another *masque* for which Willam Lawes composed the music, *Britannia triumphans* of 1638. There are no known English sources for the ‘Vierde [Fourth] Carileen’ [CD 3, TRACK 21], but based on the style and title, it can be assumed that its origins must be similar to that of the others.

12. **Stil, stil een reys** [Hush, hush a moment]. The song with this title, in praise of woman’s beauty, originates with the *Friesche Lust-hof* by Jan Starter. Originally this bourrée was a French court dance. The melody is best known from a four-part setting in *Terpsichore* (1612) by Michael Praetorius. In *Der Fluyten Lust-hof*, the transmission is clearly defective. For example, the variation is a whole measure longer than the theme. Erik Bosgraaf plays a newly reconstructed version based on Wind 2007 (see literature).

13. **Blydschap van myn vliedt** [Joy flees from me]. Van Eyck did not produce a variation set for this melancholy tune; he confined himself to decorating the repeats. Everything seems to be dedicated to emphasizing the sorrowful affect. Erik Bosgraaf plays the earliest version (*Der Fluyten Lust-hof II*, 1646), which differs rhythmically in several places from the version in the second edition (1654). The melody originated in England, where it was also originally a lament. In the Netherlands, the tune was known as the contrafactum ‘Blydschap van mijn vliedt’ through the *Friesche Lust-hof* of Jan Starter (see p. 28).

14. **Derde Doen Daphne d’over** (1644 version) [Third Doen Daphne d’over]. Nowadays, Van Eyck’s variations on ‘Doen Daphne d’overschone Maeght’ are among the most beloved works in the *Lust-hof*. This is not only because of Van Eyck’s variations, but also owing to the charm of this graceful melody. ‘Doen Daphne’ became familiar in the Dutch Republic from Jan Starter’s *Friesche Lust-hof* (1621), shortly



after the original ‘When Daphne from fair Phoebus did flie’ made its appearance in England. The song is one of the *broadside ballads*, which got their name from being issued on unbound sheets (‘broadside’) of paper. The song tells the story of how the mythological Daphne refused the advances of the amorous Apollo, who pursued her. She was changed into a laurel tree, after which Apollo pressed his lips to the trunk of

the tree. The melody was probably no less beloved in Van Eyck's day than it is today. The Utrecht composer devoted more attention to this tune than to any other, although there are several duplications in the variation material. All of his variation sets on 'Doen Daphne' can be found in the first volume of *Der Fluyten Lust-hof*. When this first volume was still called *Euterpe*, in 1644, there was a total of four variation sets on 'Doen Daphne'. In Van Eyck's revised second edition of 1649, which can generally be considered the principal source, the number has been reduced to three, because the first two variation sets have been combined into one. The fourth 'Daphne' from *Euterpe*, therefore, was renamed the third when it reappeared five years later; another two variations were added to the original three at that time. These were presumably intended for another set. Erik Bosgraaf plays this last 'Daphne' in its original form.

15 & 16. **De eerste likke-pot** [The first pot-licker]. Likkepot is the Dutch name for a greedy person, someone who enjoys sneaking a bit out of the honey pot or jam jar. The Dutch song on which Van Eyck composed his variations is based on a *French air à boire*, 'Lorsque je mouille, mouille, mouille'.

17. **Malle Symen (Malsimmes)** ['Malsims', 'Crazy Simon']. This British melody was also known in the Netherlands as 'English echo' because of the octave echoes which occur in the second half of the theme. In Dutch song texts for this tune, the echoes are frequently used for dialogues. The range of over two octaves suggests an instrumental origin. Jacob van Eyck composed two variation sets on 'Malle Symen'. They show considerable interrelationship and are well suited to a combined version, as they are performed here.

18. **2. Courant, of Harte diefje waerom zoo stil** [2nd Courante, or Thief of my heart, why so silent?]. The theme is based on the air 'Now, o now, I needs must part' (1597) by John Dowland, wildly popular in England and known as the 'Frog Galliard' in

instrumental arrangements. Van Eyck uses embellishments in the theme which are very obviously based on the ‘Frog Galliard’. There is no known Dutch contrafactum beginning with the words ‘Hartedieffe waerom zoo stil’. It may have been a song which was performed in the theatre.

19. Wat zalmen op den Avond doen [What shall we do in the evening?]. The theme is an allemande, a quiet dance in four-quarter time. This song originated in Germany and although there is no known Dutch text for it (except for the opening words as given here), we know, thanks to Constantijn Huygens, that it was also sung within the Dutch Republic. In the poem *Hofwyck*, written about his estate with the same name in Voorburg near The Hague (see illustration), Huygens describes how the guests depart, and then begin to sing this song. It was a typical farewell song, because the answer, in the original German, to the question enclosed in the opening words, translates as ‘we’ll go to sleep’. Indeed, the *Thysius Manuscript* for lute gives the melody as ‘Allemande Slaepen gaen’ [‘Allemande Go to sleep’]. Van Eyck composed two variation sets, of which Erik Bosgraaf recorded the longer and more virtuosic second one, with the addition of a single variation which accidentally strayed into the first set. This variation work extends to modo 9, a number unequalled in *Der Fluyten Lust-hof*. The composition has the obvious character of a finale or an encore piece. Presumably Van Eyck played these variations on the Janskerkhof as a ‘warning bell for the last round’, to indicate that it was time to go home to bed. As the thirty-second notes whiz by in modo 6, the variations reach their first climax. Then Van Eyck follows them with three variations in triple time.



20. **Almande prime roses.** The title seems to suggest an English origin. A two-voice setting of the tune has survived in the collection *'t Uitnemend Kabinet*, where a 'Brande Mr Primrose' can also be found. Was this beautiful melody composed by the little-known Primrose who also left some traces behind in England? Probably not. When Cornelis de Leeuw used this almande for his *Christelijcke plicht-rymen* (1649), he indicated the tune as 'Beaux jeux agréables Tirans', which rather suggests an origin associated with the French *air de cour*. The musical style also suggests this provenance.

21. **Bravade.** The French word 'bravade' means something like provocation, boldness, showing-off. Indeed, this lively theme does not lack for high spirits. Despite the title, it probably came from England. When Jan Starter used the tune in his *Friesche Lust-hof* (1621) for the contrafactum 'Is dit niet wel een vreemde gril?' [Isn't this a strange whim?], he indicated the tune as 'Van d'Engelsche indrayende dans Londesteyn' [From the English turning dance, Londesteyn].

22. **Princes roaeyle.** Nothing is known of the background to this theme, a French courante abounding in hemiolas. In Van Eyck's day, 'Princess Royal' referred to Mary Stuart, the eldest daughter of King Charles I of England. She married William II of Orange (1626—1650), who succeeded his father as Stadholder in 1647. Van Eyck's variations invite the performer to give an expressive, affect-laden performance.

23. **Onder de Linde groene** [Under the linden green]. This charming, carefree melody came from England, where it was known as 'Lord Zouche's Mask'. Its names in the Netherlands included 'Brande d'Irlande' (Nicolaes Vallet) or 'Brande Yrlandt' (Pieter de Vois). The name 'Onder de Linde groene' is based on a mistake. The melody known to the English as 'All in a garden Greene' although related to this one, nevertheless differs from it to a substantial degree.

24. **Lossy.** This French sarabande, a dance in triple time, was ascribed in a keyboard manuscript of the early seventeenth century to a certain La Barre, possibly a member of the well known French musical dynasty. It is not known why the work is called ‘Lossy’ in *Der Fluyten Lust-hof*. Perhaps it refers to the Amsterdam dynasty of organists. Jan Willemsz Lossy was Sweelinck’s organ teacher. Together with his grandson, Nicolaes Lossy, Jacob van Eyck tested the organ of the Nieuwe Kerk in Amsterdam in 1655. Van Eyck gave the sarabande a single through-composed variation, in which he played with the structure of the theme.

25. **Gabrielle maditelle.** It is astonishing that the tune to ‘Gabrielle maditelle’, one of the most sparkling melodies in the *Lust-hof*, has not been found in any other source. It must have been a French *air de cour*.

26. **d’Lof-zangh Marie** [Mary’s Song of Praise]. This is a Dutch version of the *Magnificat* as it appears in the Dutch psalm books, and as it is sung to this day in Protestant churches. ‘My soul doth magnify the Lord, and my spirit rejoiceth in God my Saviour [etc.]’

27. **3. Ballet.** The melodies of Van Eyck’s ‘3. Ballet’ and ‘4. Ballet’ were part of a series of five songs/ballets, each of which was devoted to one of the five senses. Number 3 was devoted to Sight, number 4 to Smell. The presumed origin was the *Ballet van de Vijf Zinnen* [Ballet of the Five Senses] which was performed in 1645 in the Amsterdamse Schouwburg. Each sense was represented by a single dancer. Van Eyck’s variation sets on the ballets appeared a year later in the second volume of *Der Fluyten Lust-hof*.

28. **O slaep, o zoete slaep** [O sleep, sweet sleep]. This variation set is based on ‘Farewell dear love’ (1600) by Robert Jones. Shakespeare parodied this air a year after its appearance in his *Twelfth Night* (II, iii, 102-112). In the Netherlands the melody was known with a text in praise of sleep. In each verse, the closing line began with the words ‘O slaep, o zoete slaep’, which explains the title in *Der Fluyten Lust-hof*.

CD 2

1. **Præludium.** See p. 32.

2. **Fantasia.** See pp. 32-34.

3. **Excuse me.** This theme is derived from John Dowland's air 'Can she excuse my wrongs' (1597), also familiar in versions for consort and lute. In *Der Fluyten Lust-hof*, the melody has taken on the character of a fast-moving *country dance*. This variant, known as 'Excuse me', first appeared in Thomas Robinson's *New Citharen Lessons* (1609).

4. **Prins Robberts Masco** [Prince Rupert's March].

This march is named for Prince Rupert of the Rhine (1609-1682), prince of the Palatine. His mother Elizabeth was a sister of Charles I of England, his father Frederic V (the 'Winter King') was electoral prince of the Palatine. From 1620 onwards, the household lived in exile at the Stadholder's court in The Hague, where Rupert grew up. During the English Civil War, he fought on the side of the Royalists. A pamphlet with the title 'Prins Robert is een Gentilman', denigrating the English parliament, was printed in the Netherlands in 1649. The tune indication was – not surprisingly – 'Prins Roberts Mars', which means that the melody was already familiar. This particular song cannot have been the inspiration for Jacob van Eyck: his variation set may have first seen the light in that same year of 1649, but printing of *Der Fluyten Lust-hof* I had already started in the autumn of 1648.



CANTO: 4

Marilli mia bella Non credi del mio cor dolce desio, D'esser tu l'Amor mio.

Amarilli mia bella, Non credi del mio cor dolce desio, D'esser tu l'Amor mio. Credilo pur,

E s'el timor t'assale, Prendi questo mio strale, Apprim'il petto E vedrai scritt'al core Amaril-

li mio Amore, Credilo pur E s'el timor t'assale, Prendi questo mio

strale. Apprim'il petto, E vedrai scritt'al core, Amarilli mio Amore.

5. **Amarilli mia bella** [Amaryllis, my lovely]. Italy is primarily represented in *Der Fluyten Lust-hof* by 'Amarilli mia bella', which has gone down in history as the best-known composition by Giulio Caccini (ca. 1545—1618). 'Amarilli' appeared in 1602 in his collection *Le nuove musiche*. But Van Eyck did not take Caccini's song as his source; instead he used the upper voice of an anonymous six-voiced vocal version which had already appeared in 1601, even before the publication of *Le nuove musiche*, in the collection *Ghirlanda di madrigali* (see illustration), published in Antwerp by

Phalèse. This was the source which would account for the majority of Amarilli's fame north of the Alps. 'Amarilli mia bella' is a deeply moving melody with a touchingly emotional text, known in a fairly literal Dutch translation. Both the original Italian text and the Dutch translation are printed in a 1643 songbook, *Amsteldamsche minnezuchjens*. In English, the text runs: 'Amaryllis, my fair one, do you not believe, o sweetest desire of my heart, that you are my beloved? Believe it, then, and if you are still fearful: Take my dagger then, and cut open my breast, and you will see, written on my heart: Amaryllis, Amaryllis, Amaryllis is my dear beloved.' Van Eyck composed two variation sets on 'Amarilli'; this is the first.

6. **Amarilli mia bella.** In the second edition of *Der Fluyten Lust-hof I*, the two variation sets on 'Amarilli mia bella' are separated from each other. In *Euterpe* (1644), they were still grouped together. It can no longer be determined how the second 'Amarilli' looked in 1644: the relevant pages are missing from the sole surviving copy of *Euterpe*. But the table of contents reveals that the second 'Amarilli' set took up one page less in 1644 than it did in 1649. An additional variation was presumably added at the end of the set in the 1649 version. This closing variation (modo 4) is the one which is presented here as a separate composition. There is reason to suppose that Van Eyck intended this. It is the most Italianate variation of any in the whole *Lust-hof*, and in this sense it is an exceptional piece. In no respect does it look or sound like an ordinary closing variation; it is more like a textbook example of diminution in the virtuoso manner of Girolamo dalla Casa. It teems with rapid notes, but not in Van Eyck's usual manner: various notes, including the first five, remain unornamented.

7. **Engels Nachtegaeltje/Den Nachtegael** [English Nightingale/The Nightingale]. Today, these are by far the best-known variations by Van Eyck. The English melody is full of nightingale imitations, which have been varied by the Utrecht compose with a feeling for effect. He let himself be inspired by this melody on two occasions.

The two series show numerous similarities and differences. For example, the theme of the second set is a measure longer. Erik Bosgraaf plays a conflated version of the two sets.

8. **Ballette Bronckhorst.** The theme is one of the most moving of those used by Van Eyck, nearly equal to ‘Amarilli mia bella’. The variations indicate that Van Eyck had a sharp ear for its affecting qualities. This melody shows up in the 1630s in many Dutch songbooks. Its provenance is likely to have been instrumental.

9. **Ballette Gravesand/Laura.** In several cases, Van Eyck chose to write more than one set of variations on the same melody. Sometimes he also chose different keys when he did this. ‘Ballette Gravesand’ (D minor) and ‘Laura’ (G minor) are a strange case in this respect, because both the themes and the variations are virtually identical except for the different keys. Erik Bosgraaf plays a combination of the two. Modo 1 and 3 are in D minor, and so they are linked to ‘Ballette Gravesand’; in modo 2 there is a modulation to the G minor of ‘Laura’. A mixture of this kind may be unconventional in Van Eyck’s oeuvre, but in Sweelinck’s oeuvre for keyboard, the principle is sometimes applied. The English theme was originally a dance and a song (‘The fairest nymph’) from the ‘Gray’s Inn’ *masque* (1613). This name was corrupted to ‘Gravesand’ in Dutch.

10. **Eerste Carileen** [First Carileen]. In 1644, when Van Eyck presented his first variation set on the ‘Eerste Carileen’ tune, William Lawes’s melody had only recently become known in the Netherlands. Van Eyck did not have a clearly defined version available, and his variations, as well, were somewhat laborious. In the 1649 second edition, he presented a completely new, well-balanced variation set. It is worth remarking that both variations are dominated by eighth-note motion. The harmonically oriented closing variation (modo 3, 2’49) presumably gives an example

of the way in which Van Eyck varied this melody on the carillon. Modo 2, in contrast, can then be interpreted as an interpolated recorder variation. See also CD 1, TRACK 11.

11. Doen Daphne d'over schoone Maecht [When Daphne, fairest maid of all]. See CD 1, TRACK 14. This was Van Eyck's first variation set on 'Doen Daphne' in 1644. The theme is followed by a through-composed modo 2. In contrast to his other 'Daphne'-variations, Van Eyck here bases his work completely on Starter's 1621 version of the theme. This might indicate that this is one of the earliest works in *Der Fluyten Lust-hof*.

12. Si vous me voulez guerir. The title is a corruption of 'Si vous ne voulez me guerir' [If you don't want me to recover]. It is a mournful *air de cour* by François de Chancy about unrequited love. Van Eyck apparently emphasized the theme's melancholy mood in his variations by the use of rhythm: dotted in modo 2, short-short-long in modo 3, now and then alternating with two eighths which complete the atmosphere of grieving.

13. Psalm 118 (1649 version). In 1644, Van Eyck had wanted to publish three variations on this psalm of praise, but modo 2 was dropped from the sequence and mislaid. In 1649 he replaced this version with four variations. The English text of the Scottish Psalter of 1564, using the same melody, runs: 'Give to the Lord all praise and honour / for he is gracious and kind. / Yeah, more his mercy and great favour, / Doth firm abide world without end. / Let Israel now say thus boldly, / That his mercies for ever dure. / And let A-arons whole progeny, / Confess the same stable and sure.'

14. Courante Mars. Pierre Guéron composed his air 'Est-ce Mars le grand dieu des allarmes' in 1613 for a spectacle at the French court. The melody became extremely popular throughout northern Europe. Everyone wrote variations on it from Vallet to

Scheidt, Sweelinck to Farnaby. Van Eyck did so twice, and the two compositions seem to invite combination. ‘Courante Mars’ is played in such a combined version on this CD. It is not a courante at all; that dance is in triple time, whereas Van Eyck’s version is in four-quarter time. The confusion may be due to the fact that Guédron’s air was known in versions with various different time signatures.

15. **4 Ballet.** See CD 1, TRACK 27.

BALLET POUR MADAME.

*Si-te Mars le grad dieu des alarmes Que je voy ?
Si l'on doit le juger par ses armes le le croy :*

Toutesfois s'apprés en ses regards Que c'est plusot Amour que Mars.

16. **Onse Vader in Hemelryck** [Our Father who art in Heaven]. The liturgy of the Dutch Reformed Church in Jacob van Eyck’s day was limited almost exclusively to the congregational singing of psalms. In addition to the psalms, there were a few other liturgical songs, one of which was the setting of the Lord’s Prayer. In contrast to the psalms, this song does not come from the Geneva psalter; this is a Dutch version of Luther’s 1539 song ‘Vater unser in Himmelreich’. A notable feature of Van Eyck’s variation set is the presence of two variations dominated by eighth notes (modo 3 and 4). Van Eyck may well have composed two variations, intending to choose one of them, after which both were accidentally printed. Erik Bosgraaf gave preference to modo 4.

17. **Psalm 9**. This was one of the best-known psalms in Van Eyck's day. The first lines, in Brady and Tate's 1696 translation, run: 'To celebrate thy praise, O Lord, / I will my heart prepare; / To all the list'ning world thy works, / thy wondrous works declare.'

18. '**Kits Almande**'. Kits Almande was an English melody, as indicated by various Dutch and German sources. English sources, however, are lacking. Van Eyck presents the melody in an unusually high register; as a result this variation set makes high demands on both the player and the instrument. Van Eyck's publisher Paulus Matthijsz also composed variations on this melody, which he published in his collection *Der Goden Fluit-hemel* (1644). He prudently set the piece a fourth lower.

CD 3

1. **Vande Lombart (More Palatino)** [From the pawnshop]. This melody was best known as 'More Palatino', a German drinking song with Latin words. But the real origin is an anonymous French *air de cour* of 1597, 'En m'en revenant de Saint Nicolas'. It is not clear where Van Eyck's title 'Vande Lombart' comes from. A lombard is (the proprietor of) a 'lommerd', a pawnshop. *Der Fluyten Lust-hof* of 1649 also included a duet arrangement; there is firm evidence that it is not by Van Eyck. His publisher, Paulus Matthijsz must have been the author. This duet version is called 'More Palatino'.

2. **Fantasia & Echo**. See pp. 32-34.

3. **De France Courant** [The French Courante]. This was the best known French courante in seventeenth-century Netherlands. Its fame was largely due to Jan Starter, who wrote a contrafactum on this 'Courante Françoisé' about a girl named Angenietje. The tune is originally a 1619 *air de cour* by Jean Boyer, 'Sa beauté extresme'.

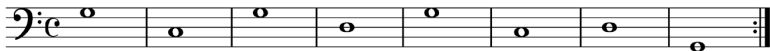
4. **Psalm 140, ofte tien Geboden** [Psalm 140, or Ten Commandments]. The Ten Commandments were sung to the melody of psalm 140. This melody was more or less daily bread for the organists and carillonneurs of Van Eyck's day. Van Eyck must have played and varied this melody so often on the bells that his improvisations had 'set' into fixed patterns and habits. The first two variations echo his carillon style, with their focus on harmonic implications.

5. **Courante 1**. The origin of this simple, graceful theme remains unknown to date. Van Eyck provided the courante with two quietly flowing variations.

6. **Courant, of Ach treurt myn bedroefde [schapen]** [Courante, or Ah! now mourn, my sorrowful sheep]. In contrast to what the title indicates, this is not a courante, but a sarabande. The melody was originally a 1635 *air de cour* by François de Chancy, 'Ha, que le ciel est contraire à ma vie'. It is a melancholy air in which a shepherd laments his beloved Silvia who flees from him. Van Eyck seems to have tried to express this sadness by having his variations end with the theme in its unornamented version, a procedure unique among all the compositions in *Der Fluyten Lust-hof*.

7. **L'Amie Cillæ**. Remarkably enough, this charming French courante cannot be traced to any other source. It could have come straight out of a ballet by Lully. Van Eyck gave the theme a single through-composed modo 2.

8. **Boffons**. The guitar accompaniment here is not the result of mere chance: this is actually Van Eyck's only multi-part work, although it is notated in one voice. Boffons contains no melodic ornamentation; rather it is a series of variations over a fixed bass line, a variant of the *passamezzo moderno*:



And so there is every reason to add the bass line. This type of variation is called ‘divisions upon a ground’ in England.

9. **Repicavan.** The whimsical ‘Repicavan’ originated as a French *air de cour* by Moulinié on a Spanish text, ‘Repicavan las campanillas’ [The bells were ringing]. This festive melody refers to the marriage which took place in 1615 between the young French King Louis XIII and Anne of Austria, the Spanish Infanta. The *air de cour*, with guitar accompaniment, appeared in 1629 in the third book of Moulinié’s *Airs de cour avec la tablature de luth et de guitarre*. The melody did not become known in the Netherlands until 1643. Van Eyck here decided on immediate ornamentation of the repeated sections of the melody. The colorful alternation of slow and rapid notes, together with changing time signatures, makes it easy for the work to become incoherent. That problem melts away like snow in summer when the guitar accompaniment is restored. Then the air sounds like an example of Italian-style diminution.

10. **Bocxvoetje** [Goat-foot]. The theme presumably came from England, where it was known as ‘The Spanyard’. The title in *Der Fluyten Lust-hof* refers to the flute-playing satyr, Pan. ‘Als bocxvoetje speelt op zijn pijpje in ‘t dal’ [As goat-foot plays his pipe in the valley], begins the text which Cornelis Stribee set to the music in Van Eyck’s day. The text tells the story of how innocent but curious nymphs are seduced by oversexed satyrs and lose their virginities.

11 & 12. **Wilhelmus van Nassouwen.** Wilhelmus van Nassouwe (1533—1584), also known as William of Orange, also called William the Silent: he was the instigator of

the Dutch Revolt against the Spanish hegemony, and headed the movement for a long time. In this way the ‘Wilhelmus’ became a national symbol. It has been the Dutch national anthem since 1932. The melody, an *allemande*, may have come from France. Van Eyck added a second variation set to the first one he composed. The ‘Wilhelmus’ also makes an appearance, in altered form, in his ‘Batali’ (CD 3, TRACK 22; see pp. 35-36).

13. Philis schoone Harderinne. [Phyllis, pretty shepherdess]. François de Chancy composed this sarabande as an *air de cour*, ‘En vain je veux celer’. No Dutch version of the text is known, except for the three opening words of the title. Van Eyck devoted some attention to this theme on a second occasion. In the anthology *’t Uitmend Kabinet I*, published at the same time as *Der Fluyten Lust-hof II* in 1646, there are two variations (‘Je ne puis eviter’) on which three composers collaborated: Pieter de Vois, his son in law Steven van Eyck (not related to Jacob), and finally Jacob van Eyck, who was responsible for the last ten measures.

14. Orainge. Jan Starter’s *Friesche Lust-hof* is the earliest Dutch source in which this theme can be found, but for a change its origin is not English. The source would have to be in France; various sources refer to ‘L’Orangée’. Starter wrote a text for this melody in which he addresses the lovely maiden Astrea.

15. Derde Carileen [Third Carileen]. See CD 1, TRACK 11.

16. Psalm 119. This is one of the most expressive psalm variation sets in *Der Fluyten Lust-hof*. In the first variation, Van Eyck immediately makes use of diverse note values and rhythms. ‘Happy those whose way is blameless, who walk by the teaching of the Lord.’

17. **Questa dolce sirena** [This sweet siren]. This is the only variation set composed by Van Eyck on a *balletto* by Giovanni Gastoldi. This composer's *balletti* for several voices, homophonic songs with a characteristic fa-la-la refrain, were beloved in the Dutch Republic. Paulus Matthijsz, the Amsterdam publisher of *Der Fluyten Lust-hof*, produced several editions of them. This balletto is about the seductive song of the mythological Siren.

18. **Sarabande**. This Sarabande with through-composed modo 2, one of the most sparkling variation works from Van Eyck's musical legacy, can only be found in *Euterpe* (1644), the first printing of *Der Fluyten Lust-hof I*. The theme was used again a second time by Van Eyck, but there it is called 'Aerdigh Martyntje' [Sweet kind Martine]. She was one of six Amsterdam prostitutes whose praises are sung in this song. The melody originated as an *air de cour* by the French composer Estienne Moulinié, 'Voyci tantost la froidure bannie' [See how coldness has just been banished].

19. **Tweede Lavignone** [Second Lavignone]. 'La Vignonne' or 'L'Avignone': the title's meaning is not clear. But this courante undoubtedly came from France. The earliest known settings are for the lute. In Amsterdam, Nicolaes Vallet included a lute version in the first part of *Le secret des muses* (1615). Once again, it is Jan Starter's *Friesche Lust-hof* which made this melody familiar within the Dutch Republic. Van Eyck's first 'Lavignone' is, in fact, the same variation set, but in a slightly different form. Erik Bosgraaf has taken a few features (here and there a *b* instead of a *b flat*) from the first set.

20. **O Heyligh zaligh Bethlehem.**[O Holy Blessed Bethlehem]. This is one of the three variation sets composed by Van Eyck on Christmas songs. It was originally an air de cour, 'Ayant aymé fidèlement'; the composer's name is unknown. At first it was sung in Roman Catholic circles, and in the 1630s this Christmas song was adopted by the Protestants.

21. **Vierde Carileen** [Fourth Carileen]. See CD 1, TRACK 11.

22. **Batali.** See pp. 35-36.

23. **Een Spaense Voys.** [A Spanish tune]. The title betrays the origin of this theme. And that is a good thing, because otherwise we would be completely in the dark. The melody is unknown in any other source. Its Spanish character is underlined here by adding a pandereta, a Spanish tambourine.



Photo: Marco Borggreve

“As a soloist I am as free as a bird”

Interview with Erik Bosgraaf

Eddie Vetter

Erik Bosgraaf was eleven when he played music by Jacob van Eyck during a church service in his native city of Drachten, in the province of Friesland. At that moment he could not even have imagined that fifteen years later he would be recording three CDs worth of the old Dutch master.

The family has musical genes, particularly on his mother's side. He tells the story: “My grandfather comes from North Groningen. He could choose between becoming a baker or a blacksmith, but his heart was really in music. Ultimately he became a baker in Friesland. He remained an amateur musician for his whole life, but at a high level. He's in his late eighties now and he's still a church organist.”

“I began with the recorder when I was nine. A couple of years later I moved on to the oboe, but that instrument wasn't right for me. Because it's an expensive instrument, I had to spend fifteen minutes a day practicing it, but just for my own enjoyment I kept practicing maybe two, three hours a day on the recorder. I felt much more at home with it. I could express my emotions much more readily on the recorder. Say what I wanted to say.”

“I like instruments that are direct. You feel the holes, you can manipulate them too. Ganassi said this about the recorder as early as the sixteenth century: it's capable of imitating the human voice. The instrument is so direct that it sometimes seems as though it has no mysteries at all, it is so straight to the point. In that sense it's also very Dutch. That's exactly what's so interesting about it, finding out how you can throw a veil over the sound, make it mysterious. You need timing for that, tone color,

articulation, a whole bunch of things.”

“As a child I did have a vague idea that I wanted to become a musician later on, but during middle school I began to doubt myself. But still I started at the preparatory class at the conservatory in Groningen. Then I entered the Princess Christina Competition, really just for the fun of it, and I got bounced right into the national finals. That took away all my doubts. That’s what I was going to do!”

At the age of nineteen, Erik Bosgraaf moved to Amsterdam to study there at the Conservatory with Walter van Hauwe and Paul Leenhouts. His loyalties were never undivided. He had already played the saxophone and other instruments in a rock band. At the conservatory he joined ‘The Royal Wind Music’, a double sextet specializing in consort music of the sixteenth and seventeenth centuries. In addition he studied musicology to expand his theoretical knowledge.

Versatility

After becoming prizewinner at several competitions, including the renowned Moeck International Recorder Competition in London, and having finished his conservatory and university studies, he says that he strove consciously for versatility. “It might sound a bit pretentious, but at a given moment in time I decided to put everything in my life in the service of music and to try and understand all kinds of music. That was in order to achieve the ultimate in performance by approaching it from every possible angle. I used to think that there was only one optimum performance, but I have abandoned that idea completely.”

“For example, Jacob van Eyck’s music. The improvisatory character is very important. You mustn’t make the performance too static. I always try to preserve the freedom of it. Sometimes you see with child prodigies that a particular interpretation has been studied at an early age, and later on they can’t let go of it. For me, that very aspect is the most enjoyable part of playing, doing it differently each time. In addition, as a soloist I am as free as a bird. Otherwise it’s just reproducing something.”

Erik plays more than a dozen different recorders on the CDs. He says: “People think that Jacob van Eyck played everything on a soprano recorder, but well, he didn’t have to record three solo CDs. That would get monotonous pretty quickly. And wind players in those days were at home on instruments of all sizes and shapes. I want every single piece to speak as clearly as possible to the listener. It has to become a person, so to speak, with a definite personality. That’s why I use different types, from sopranino to tenor.”

Character

“During the preparations I have dug deep into the origins of each piece and looked for contrafacta, the same music but with another text, preferably with an accompaniment so that I could find out about the harmonic context. In that way I try to get a clear picture of the piece’s character. This piece, for example, ‘Orange’, is a courante, a French dance. French, for me, means: ‘inégalité’, in other words, that you don’t play a succession of the same note values exactly evenly. And I have added ornamentation to this piece which you can already find in France in the seventeenth century.”

“For this I chose a copy of a baroque flute. That type, it’s true, is of a slightly later date, but I didn’t want to wear historical blinkers. The renaissance type is a model from the sixteenth century. Then the question is: do you choose an instrumental type that is a century older, or one that’s thirty years younger? If you look at it like that then you’ll never do things right. For me it’s about bringing out the characteristics of each piece as clearly as possible, and getting a varied and contrasting result for the listener.”

“For introverted French music, that kind of baroque flute is ideal because of the thinner sound, less rich in overtones. ‘Amarilli mia bella’ I play on a flute with an open sound, more like a diva, so to speak, not like Pavarotti, but yes, more extroverted, with the Italian ornamentation that fits it.”

For the interpretation of this piece, Erik went to get advice from singer Marco Beasley. “He probably thought: here comes someone else who wants to find out how to perform

Italian music. I told him that I wanted to imitate a voice on my instrument. A recorder player has more or less the same problems as a singer with ‘Amarilli’. It starts on a high note with an open sound. The higher you go, the louder the sound becomes. And you have that at the same time as the accent is supposed to fall on ‘-rilli’ and not on the opening note.”

“We talked about things like that. And about the question of how you maintain interest in the themes. Instrumentalists are crazy about those virtuoso variations, but sometimes they sort of fall asleep during the themes and other slow movements. The important thing is to give the themes the elasticity that enables you to play the most rapid variations in the same tempo. In ‘Psalm 9’, after the last variation, I return to the theme. Building up the excitement in that way, from the slow theme to the quickest variation, and then returning, and still keeping the basic tempo, that’s a special feeling.”

Polyphony

For three of the pieces, Erik is accompanied by guitarist Izhar Elias, with whom he also collaborates on the ‘big eye’ project, in which composers and film makers from all over the world create works for the duo. “Sometimes people feel the need to gussy up Van Eyck a little, but usually the polyphony has already been composed into the piece itself, for example with the carillon figures that he uses to suggest a sort of harmony. If in addition you add an accompaniment to that, then you miss the point. You wouldn’t think of doing that to a violin partita by Bach? Then why do it to Van Eyck?”

“But there are a couple of compositions where a harmonic accompaniment doesn’t get in the way of the variations. For example, ‘Repicavan’. It doesn’t work as a solo, it’s a piece in the ‘stop and go style’, with very long notes and then all of a sudden rapid ornamentation, and then long notes again. The tempo has to be fairly slow because otherwise the diminutions don’t come out clearly. So we looked at the

original. It's an *air de cour* by Moulinié with a kind of Spanish character and accompaniment by a baroque guitar. Then all of a sudden it becomes clear why the piece is so unpredictable. Here the text says: let's leap and dance, and then it goes back, and then the dancing starts again. For that music you really need a harmonic foundation."

"I think that a lot of things were clear in Van Eyck's time because the melodies were familiar. Today's audience might need a little help now and then. Van Eyck, to that extent, has an image problem because only a couple of his pieces have been played to death. 'Doen Daphne', for example, or the 'Engels Nachtegaeltje'. So everyone thinks that that's Van Eyck. But there are so many other beautiful pieces."

"In my opinion, people often make all of this music sound the same when they perform it. It's not Bach or Palestrina. It's exactly what Thiemo Wind writes about it: music of a *homo ludens*, playful music that demands a very free interpretation, different ever time, just for fun. That's how I play with it and I keep trying to surprise my audience."

Instruments

Sopranino recorder in F (a'= 442 Hz)

Jan Bouterse, after an anonymous Dutch model (second half of the 17th century, excavated near Lisse)

CD 1, TRACKS 6, 18, 23; CD 2, TRACK 7; CD 3, TRACK 1.

Sopranino recorder in F (a'=415 Hz)

Friedrich von Huene, after J.C. Denner

CD 3, TRACKS 3, 14.

Soprano recorder in D (a'=415 Hz)

Hans Nieuwland, 'Ganassi' model

CD 1, TRACKS 3, 7, 12, 27; CD 3, TRACK 17.

Soprano recorder in C (a'=460 Hz)

Frederick Morgan, own model

CD 1, TRACKS 10, 17; CD 2, TRACKS 4, 15, 18; CD 3, TRACKS 2, 10, 22, 23.

Soprano recorder in C (a'=442 Hz)

Hans Coolsma, own model

CD 1, TRACK 4.

Soprano recorder in C (a'=415 Hz)

Hans Nieuwland, 'Ganassi' model

CD 1, TRACKS 8, 14, 26, 28; CD 2, TRACKS 11, 17; CD 3, TRACKS 9, 13, 19.

Soprano recorder in C (a'=403 Hz)

Willem Beukers sr. (late 17th-century)

CD 1, TRACK 21; CD 2, TRACK 9; CD 3, TRACK 18.

Soprano recorder in C ($a'=403$ Hz)

Jan Bouterse, after R. Wijne

CD 1, TRACK 24; CD 3, TRACKS 6, 7.

'Fourth Flute', Soprano recorder in B-flat ($a'=415$ Hz)

Ernst Meyer, after P. Bressan

CD 1, TRACK 20; CD 3, TRACK 20.

Alto recorder in G ($a'=460$ Hz)

Bodil Diesen, 'Ganassi' model

CD 1, TRACKS 11, 13, 16, 19; CD 2, TRACKS 1, 2, 3, 8, 10, 13; CD 3, TRACKS 4, 11, 12, 15, 16, 21.

Alto recorder in F ($a'=460$ Hz)

Monika Musch, 'Ganassi' model

CD 1, TRACKS 1, 2, 5, 25; CD 2, TRACK 5; CD 3, TRACK 8.

Tenor recorder in C ($a'=460$ Hz)

Francesco LiVirghi, 'Schnitzer' model

CD 1, TRACK 9; CD 2, TRACKS 14, 16.

Tenor recorder in C ($a'=460$ Hz)

Monika Musch, 'Ganassi' model

CD 1, TRACKS 15, 22; CD 2, TRACKS 6, 12; CD 3, TRACK 5.



Literature

Dick van den Hul, *Klokkenkunst te Utrecht tot 1700. Met bijzondere aandacht voor het aandeel hierin van Jhr. Jacob van Eyck*. Zutphen [etc.]: Walburg Pers & Vereniging voor Nederlandse Muziekgeschiedenis, 1982. Muziekhistorische monografieën, 9.

Ruth van Baak Griffioen, *Jacob van Eyck's 'Der Fluyten Lust-hof' (1644-c1655)*. Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 1991. Muziekhistorische monografieën, 13.

Thiemo Wind, *Jacob van Eyck en de anderen. Nederlands solorepertoire voor blokfluit in de Gouden Eeuw*. Dissertation Utrecht University, 2006. [by the end of 2007 available as] *Jacob van Eyck and the others. Dutch solo repertoire for recorder in the Golden Age*. Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 2007. Muziekhistorische monografieën, 21.

<www.jacobvaneyck.info>

Cover
Jan Vermeulen (Haarlem, 17th century), *Still life* (fragment)
[With thanks to Salomon Lilian, Amsterdam]

Back cover booklet
Jacob van Eyck and the Hemony brothers
Romantic conception from W. J. Hofdijk,
Lauwerbladen uit Neêrlands gloriekrans [1875]

Translation:
David Shapero



Recorded:
October 27 & 28, December 1, 2, 15 & 16, 2006

Location:
Chapel of Mariënhaven, Warmond

Recording and editing:
Peter Arts

Production and musicological supervision:
Thiemo Wind