THE RECORDER TUTORS IN ‘T UITNEMENT KABINET’

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Paulus Matthysz, a prominent music printer in Amsterdam during the seventeenth century, published Jacob van Eyck’s *Der Fluyten Lust-hof* and a collection entitled ‘*t Uitnemen Kabinet*. Three extant copies of *Lust-hof* include a tutor *Vertoninge…op de Handt-fluit*, presumably by Matthysz, and a tutor by Gerband van Blanckenburgh, *Onderwyzinge…op deHandt-Fluyt*. Their content is not correlated with *Lust-hof*, and they were presumably designed for inclusion in the *Kabinet II*. Confusion over the tutors’ conception has led to published misinformation jeopardizing their historical worth. The casual generalizations regarding the two tutors can be refuted by reestablishing the interrelationship between the tutors and the two collections. This paper employs a comprehensive study into their origins in order to rectify how the tutors are referenced in the twenty-first century.
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Paulus Matthysz\(\textsuperscript{1}\) (1613/14-1684), a prominent music printer in Amsterdam during the seventeenth century, was responsible for printing Jacob van Eyck’s (c. 1590-1657) Der Fluyten Lust-hof (II:1646, I:1649) and a collection entitled ‘t Uitnemen Kabinet (I:1646, II:1649) comprising the largest amount of printed music for the solo recorder. Two of Matthysz’s printings of Der Fluyten Lust-hof included an instructional tutor Vertoning en Onderwyzinge op de Hand-fluit (1649; reprint/1655), presumably by Matthesz himself; an additional printing includes another tutor written by Gerbrand van Blanckenburgh entitled Onderwyzinge hoeman alle de Toonen…op de Handt-Fluyt (1655; see Table 1 for comparative chart of publication). These two tutors are the only surviving treatises devoted primarily to the recorder between Ganassi’s Fontegara (1539) and the onset of the late seventeenth-century English recorder tutors.\(\textsuperscript{2}\) Their content is not correlated with Der Fluyten Lust-hof, and they were presumably designed for inclusion in ‘t Uitnemen Kabinet II, the title page of which refers to a short instruction for the recorder (although one does not exist in this collection). Confusion over the tutors’ conception has led to published misinformation jeopardizing their historical worth. The

\(\textsuperscript{1}\) Richard Griscom and David Lasocki, The Recorder: A Research and Information Guide (New York: Routledge, 2003), 299. His proper name is Paulus Matthyszoon. The Dutch commonly abbreviate the suffix –szoon as –sz without an ending period. Nearly every reference to this publisher refers to him as Matthysz and I will do the same throughout this paper.

\(\textsuperscript{2}\) An anonymous Venetian manuscript, Tutto il besognevole per sonar il flauto da 8 fori con practica et orecchia, exists with a publication date of 1630. The dating is awkward for it shows a recorder in three joints with Baroque turnery which is not believed to exist this early in the century. The date 1630 is presumably incorrect with a date in the late 17\textsuperscript{th} century or even 1730 seeming more plausible.
casual generalizations regarding the two tutors can be refuted by reestablishing their contextual foundation obtainable through examining the interrelationship between the tutors and the two collections. The intent of this paper is to employ a more comprehensive study into their origins in order to rectify how the tutors and the corresponding instruments are referenced in the twenty-first century.

**Table 1. Comparative Chart of Publication Histories of Both van Eyck’s *Der Fluyten Lust-hof* and Matthysz’s *Anthology ‘t Uitnement Kabinet.*

<table>
<thead>
<tr>
<th>Year</th>
<th>Van Eyck</th>
<th>Matthysz</th>
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<tbody>
<tr>
<td>1644</td>
<td><em>Euterpe oft Speel-Goddinne</em></td>
<td><em>Der Goden Fluit-hemel</em></td>
</tr>
<tr>
<td>1646</td>
<td><em>Der Fluyten Lust-hof II (1st edition)</em></td>
<td>‘t Uitnemen Kabinet I</td>
</tr>
<tr>
<td>1649</td>
<td><em>Der Fluyten Lust-hof I (1st edition)</em></td>
<td>‘t Uitnemen Kabinet II</td>
</tr>
<tr>
<td>1654</td>
<td><em>Der Fluyten Lust-hof II (2nd edition)</em></td>
<td>‘t Uitnemen Kabinet I</td>
</tr>
<tr>
<td>1655</td>
<td><em>Der Fluyten Lust-hof I (2nd edition)</em></td>
<td>‘t Uitnemen Kabinet II</td>
</tr>
</tbody>
</table>

+ Includes the recorder tutor *Vertoninge en Onderwyzinge op de Hand-fluit* by Matthysz.

++ Includes the recorder tutor *Onderwyzinge hoeman alle de Toonen...op de Handt-Fluyt* by Blanckenburgh.

The prominence of printed recorder music reflects the Dutch’s affinity for the instrument in the seventeenth century. In spite of its prominence, no common seventeenth-century Dutch recorders have survived resulting in problems discerning the types of instruments played.

Instrument makers and scholar-performers including Fred Morgan and Eva Legêne made steps towards realizing the “van Eyck” recorder by utilizing the sources of information about the
instrument for which he may have conceived his variations: the two recorder tutors, the internal
evidence of the music itself, and iconographic evidence presented in seventeenth-century Dutch
paintings. The missing link between the Renaissance recorders of Ganassi and the three-part
Baroque recorder is thought to be the instrument that van Eyck utilized for his Der Fluyten Lust-
hof. Therefore, the presence of two explicative tutors alongside van Eyck’s collection seemed to
provide the groundwork to recreate a transitional recorder, aptly called the “van Eyck” recorder.

If the intended source of publication for these two recorder tutors was indeed another
compilation, then the accuracy of the given terms of “van Eyck” fingerings and “van Eyck”
recorder is not wholly apposite. The resultant development of transitional recorders from this
information is not incorrect; however, erroneous conjectures concerning the two tutors are
rampant among publications due to confined research into their conception.

Thurston Dart first discusses one of the two tutors in his 1952 article “Four Dutch
Recorder Books.” Blanckenburgh’s Onderwyzinge…op de Handt-Fluyt is briefly discussed
alongside Matthysz’s Der Goden Fluit-hemel (1644) and van Eyck’s Der Fluyten Lust-hof,
Eerste (1649) and Tweede (1654) Deel. Dart notes the tutor was written at the request of the
publisher but does not make a connection to Matthysz’s two anthologies of ’t Uitnement Kabinet.
A brief description of the tutor’s instructions found within his article appears again in the
writings of Ruth van Baak Griffioen, and David Lasocki who both provide the same translation
of Blanckenburgh’s instructions. Mary Vinquist in her dissertation Recorder Tutors of the
Seventeenth and Eighteenth Centuries: Technique and Performance Practice only acknowledges

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4 Ruth van Baak Griffioen, Jacob van Eyck’s Der Fluyten Lust-hof (1644-c.1655) (Utrecht: Vereniging
voor Nederlandse Muziekgeschiedenis, 1991), 381.
5 Griscom and Lasocki, The Recorder, 299. Both Griffioen and Lasocki utilize Dart’s summary of the
fingering instructions and advice.
Blanckenburgh’s tutor with no mention of an instructional tutor by Matthysz. ⁶ Both Eva Legène and Fred Morgan recognize the presence of two tutors but identify van Eyck’s collection as the source of the tutors, even going as far as identifying one as the preface to van Eyck’s Lust-hof. ⁷ Legène, Morgan, and Vinquist ⁸ all misidentify the depicted recorder as an image included by van Eyck. Louis Peter Grijp in his “Dutch Music of the Golden Age” misappropriates Vertonige en Onderwyzinge op de Hand-fluit to van Eyck. ⁹

In 1980, Eva Legène discovered two ivory recorders in the Rosenborg Castle Museum in Copenhagen. Noting their resemblance to the recorder pictured in the preface to van Eyck’s Der Fluyten Lust-hof (1649), Legène ascertained that they were made prior to 1673, when they were first listed in the collection of the Royal Castle in Copenhagen. ¹⁰ The recorders were transferred to the Rosenborg Castle sometime between 1673 and 1696, when they began to appear in Rosenborg’s inventories. ¹¹ On the basis of the drawings in the van Eyck collection, prominent recorder-maker Fred Morgan made a prototype of the recorder that ultimately was unsuitable for playing the van Eyck divisions. Upon hearing about the Rosenborg recorders, Morgan visited Copenhagen in 1982 in order to measure and play them. Although he was unable to measure the recorders at the time, he concluded after playing them that these instruments were suitable for playing the van Eyck variations. ¹²

⁸ Vinquist, 6. The recorder depicted is attributed to van Eyck in her description.
¹⁰ Legène, “The Rosenborg Recorders,” 50. The collection lists “Tve Fløter af Eenhorn” (Two recorders of unicorn, i.e. ivory)
¹² Morgan, 48.
The discrepancy lies not with Legêne’s and Morgan’s discoveries but in their labeling of the standard, the recorder presumably depicted in van Eyck’s preface. The picture in question is used in both tutors. Legêne mistakenly refers to the handwritten copy of Matthysz’s tutor as the preface to van Eyck’s 1649 edition of *Lust-hof*. Morgan does the same when he reprints the wood-block printed version of the recorder which is present in both tutors (see Figure 3.1). Van Eyck did not include a preface to his collections other than a dedicatory poem and letter in honor of the statesmen, poet and musician, Constantijn Huygens (1596-1687). The preface-guised tutors, added by the publisher, Paulus Matthysz were not intended for inclusion by van Eyck.

The two tutors have been examined and attention to their appropriation is found briefly in the writings of Lasocki and Griffioen: each concisely verifies the tutors’ inherent relationship with the *Kabinet*. Lasocki recognizes the tutors’ close association with van Eyck, further acknowledges their independent conception from the *Lust-hof*, and notes their designation for the first and second edition of the *Kabinet*. He discerns their frequent misappropriation in addressing the gaps in knowledge of the recorder in the seventeenth century; the uphill battle equated with separating the tutors from van Eyck’s collection is duly realized. The multiple writings in which the tutors are inappropriately referenced warrant further attention.

In order to properly discuss the tutors and their related musical anthologies, it is necessary to establish the social and economic background in which the resources in question

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13 Legêne, “The Rosenborg Recorders,” 50. The handwritten copy is attributed to Jonas Palmquist (1667-1702), a Swedish nobleman. Legêne speculates that Palmquist may have drawn his own recorder.
14 Griffioen, 48-52. The poem and letter first appear with the collection *Euterpe oft Speel-Goddinne* (1644) and were reprinted in the 1649 and c.1655 editions of *Lust-hof*.
16 Griffioen, 377. Footnote 1 mentions the tutors’ independence from van Eyck’s *Lust-hof*. Griffioen does note that they were both probably designed for inclusion for *Kabinet II*.
17 The preface to the second edition of the *Kabinet* is the only reference to a recorder instructional tutor.
were produced. The area defined as The Netherlands has a long history of changing boundaries and politics, but by the end of the sixteenth century the Union of Utrecht (1579) had formed; this area defined the political framework that guided the government of the Northern provinces which united to form the Seven United Provinces in 1588.\(^\text{19}\) In the seventeenth century the United Provinces became the richest nation in Europe and economically and culturally entered into its “Golden Age.” However, the region that held supremacy in the Renaissance with the “Netherlandish” school of music had lost its dominance by 1600; the Provinces, especially Amsterdam, became a mélange for erstwhile European compositional styles. The musical establishments of the seventeenth century were largely affected by the political and social environments; the output including the tutors and respective anthologies directly reflect this culture. The tutors, van Eyck’s *Der Fluyten Lust-hof*, and Matthysz’s ‘t Uitnement Kabinet are intrinsically connected. Recognition of this interrelationship provides a solid foundation on which future developments in the recreation of an early Baroque recorder can properly take place.

CHAPTER II
THE “GOLDEN AGE”

The retention of local political and economic independence by the provinces in the seventeenth century is important in understanding the Dutch culture. Dutch secular music strongly reflected social factors, and the society was delineated more by economics than by religion, national origin, or even politics, although those factors certainly carried secondary influence. Establishing the musical history in which the two collections and tutors were created necessitates verifying the integral relationship among the various social and political activities within The Netherlands. The composers, compositional styles, and instruments were not only of Dutch origin. The Netherlands’ relationship with foreign sovereigns becomes crucial in delineating the musical environment within their borders. Within The Netherlands the division between the Northern and Southern provinces produced characteristically distinct musical histories. The materials in question were all created in the Northern provinces where the “Golden Age” was most apparent.

The Political Situation

The Netherlands experienced unparalleled economic prosperity in the seventeenth century leading to its designation as the “Golden Age.”¹ Due to the Dutch revolt against Spanish control and the resultant flood of immigrants, an extraordinary growth in both population and size occurred in Dutch cities. The century began with the Northern provinces engaged in a war of independence from the Hapsburg Empire. In 1555 Emperor Charles V abdicated control of

The Netherlands and his son Philip, an authoritarian figure who viewed The Netherlands as subordinate to Spain, gained sovereignty. Dutch nobles opposed being ruled by a foreign ruler and resented the increasing restrictions being put on their independence.\(^2\)

The struggle for relief from Spanish religious and economic persecution began in the 1560s. In 1559 Philip proclaimed William I, Prince of Orange and Count of Nassau, the *stadholder* of Holland, Zeeland, and Utrecht, three Northern provinces. Seven Northern provinces formed the Union of Utrecht (1579) establishing the political framework for the government of the Seven United Provinces that became a sovereign state internationally recognized in 1648. Under William I four Northern and two Southern provinces formally declared independence from Spain in 1581.\(^3\) After his assassination in 1584 William’s son, Maurice of Nassau, succeeded as *stadholder* until his death in 1625 whereupon his brother Frederick Henry reigned as *stadholder* until 1647. Under Frederick Henry’s control the Netherlands began to experience the “Golden Age.”\(^4\) The revolt against Spanish rule begun in the 1560s was the impetus for the Eighty Years’ War (1568-1604 and 1621-1648). Peace was established with the Treaty of Westphalia of 1648 which also ended the Thirty Years’ War between the Catholics and the Protestants.\(^5\)

In 1653 Jan de Witt (r. 1653-1672) the leader of the Aristocratic Party was elected as Grand Pensionary of the Republic. Under his rule, the position of * stadholderate* was abolished with the Eternal Edict of 1667.\(^6\) A series of “Navigation Acts” passed by the British Parliament led to the first (1652-1654) and second (1665-1667) Anglo-Dutch Wars. After peace was

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\(^2\) Caughill, 6-7.
\(^3\) Caughill, 9.
\(^4\) The “Golden Age” really only lasted until 1650-75; after that the country began experiencing economic decline.
\(^6\) Caughill, 11.
restored The Netherlands joined with England and Sweden to form the Triple Alliance (1668) and together they forced Louis XIV to end the war with Spain. The alliance was brief and Louis XIV along with England declared war once again with The Netherlands in 1672 (usually referred to as the third Anglo-Dutch War). De Witt was assassinated in 1672 and the position of stadholder was restored to William III, the grandson of Frederick Henry.7

Economic Prosperity

A period of vast economic expansion began after 1585. From that time to the onset of the wars with England and France (1652-1678), the Dutch economy expanded at an unprecedented rate. The government of The Netherlands was the only one to remain solvent throughout the seventeenth century. The Dutch became the importers, exporters, and transporters of the goods for over half of Europe during the sixteenth and seventeenth centuries. Foreign trade and international banking were at the heart of their economic success.8

The Dutch economy flourished long before the end of the Eighty Years’ War. During their struggle for independence, the Seven United Provinces became the richest nation in Europe. This economic success led to the seventeenth century being known as the “Golden Age.” The urban and economic center of The Netherlands actually consists of a small circular area including Amsterdam, Leiden, Haarlem, Gouda, Delft, The Hague, Rotterdam, and Utrecht. Collectively the area is called the Ranstad region and considered a single socio-economic unit.9

The Dutch state began to decline in 1648. The war had been the glue that held the country together politically. During this time a fierce struggle for economic supremacy took place between the Netherlands and England. The British “Navigation Acts” which greatly

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7 Hooker, 98.
8 Caughill, 15-16.
9 Caughill, 18.
restricted Dutch trade with England and led to the Anglo-Dutch Wars ultimately led to England’s position as the world’s leading sea power by the end of the seventeenth century.\footnote{Hooker, 98-100.}

**Religion**

The Protestant Reformation spread throughout Europe during the first half of the sixteenth century. John Calvin (1509-1564) had a profound impact in The Netherlands; his promotion of economic development through industry and his view of the state as subordinate to the church contributed to his popularity. By 1581 Calvinism became the politically dominant religion of The Netherlands.\footnote{At no time was it the religion of the majority of the citizens.}

During the twelve-year truce between the Dutch and the Spanish (1609-1621), internal conflict arose between members of the reformed Calvinist and Catholic sects. The effective role of religion in political matters began to decline. During this time, the predominant religion in the Northern Provinces was Catholic. However, the Calvinists were gaining political control and the economic power was shifting towards a new generation of politically influential Protestant merchants.\footnote{Caughill, 13.} The increasingly Calvinist environment exercised considerable influence on education, society, and culture during the first half of the seventeenth century. In 1578 the citizens of Amsterdam overthrew the Catholic magistracy and Calvinism became the religion practiced in the main churches including the Oude Kerk and the Nieuwe Kerk. This shift put an end to the role of music in public services aside from monophonic psalm singing. The Calvinists rejected Gregorian chant, polyphonic music, and even considered the organ a “worldly” instrument. Organs became municipal property and aside from Sunday services, the churches themselves served municipal purposes including the production of public concerts given once or
twice daily.\textsuperscript{13} Due to their distrust of music as part of the religious service, full employment as a professional musician was rarely established by the church; rather the city employed organists, carillonists, and town musicians to provide concerts and hourly entertainment.

The increasing political and financial stability combined with the spread of Calvinist practices experienced in The Netherlands led to a greater secularization of most aspects of Dutch life; much of the musical activities were relegated to the domestic domain.\textsuperscript{14} The rise of the middle-class and the concomitant secularization of musical activities spawned interest in self-instruction creating a spate of musical anthologies and instructional tutors.

\textbf{Foreign Relations}

The Dutch maintained close contacts with musical developments in England, France, Belgium, and Italy. The Dutch trade route permitted extended cultural influence to be brought into the country; however, Dutch composers were finding it difficult to find employment except in regions closer to home. Successful Dutch composers were working at the courts of Denmark and western Germany and composing in the style cultivated in contemporary North German dance suites or in the international styles of the instrumental canzona or arrangements of vocal music.\textsuperscript{15} Dutch composers showed parallel practices rather than experiencing a direct influence from Germany. Analogous to steps taken by German composer Heinrich Schütz (1585-1672), the Dutch composer Cornelis Schuyt (1557-1616) studied in Italy and based his own style on Italian practices. The early Baroque Italian practices were assimilated around mid-century in both Germany and The Netherlands. With the exception of Jan Pietersz Sweelinck (1562-1621) and his German students, Dutch-German relations and influences were not extensive between

\textsuperscript{14} Caughill, 14.
\textsuperscript{15} Caughill, 28.
1620 and 1685.\textsuperscript{16} One other possible exception is the North German violin tradition represented by Johann Schop (d. 1667), William Brade (1560-1630), and Nicolaus Bleyer (1591-1658).\textsuperscript{17}

Despite the wars, The Netherlands retained close cultural connections with England throughout the seventeenth century. Statesmen, composer, and performer Consantin Huygens’s ambassadorial appointments to the London court and the frequent employment of English musicians in The Netherlands, who may be presumed to have brought with them both printed music and manuscripts, suggest a ready availability of English works in The Netherlands.\textsuperscript{18} The Dutch are deeply indebted to the English traditions of variation, dance, fantasias, and divisions on a ground. By 1600 the English virginalists had highly-developed variation techniques that soon inspired other forms of instrumental music. The recognizable English divisions, a technique utilized by the English during the seventeenth century of improvised variation in which a cantus firmus or ground is divided into shorter values chosen from a set of delineated rules of composition, also impacted Dutch composition.\textsuperscript{19} Christopher Simpson’s \textit{The Division-Violist} (1659, 2/1667) inspired the publication of similar works including John Playford’s \textit{The Division-Violin} (1684) both of which experienced considerable circulation including in The Netherlands. Of course, the art of creating divisions, also referred to as diminutions (It. \textit{diminuire}), breaking (Dutch \textit{breecken}), or improvisations has been around for centuries and is an example of the indirect influence of the Italians on the Dutch. In general, the most significant foreign influences on Dutch music were those from the same countries with which The Netherlands maintained close, political, economic, and/or cultural ties.

\textsuperscript{16} Caughill, 29.
\textsuperscript{17} Rudolph Rasch, “Some Mid-17\textsuperscript{th} Century Dutch Collections of Instrumental Ensemble Music,” \textit{Tijdschrift van der Vereniging voor Nederlandse Muziekgeschiedenis} 22/3 (1972): 177.
\textsuperscript{18} Caughill, 35.
THE MUSICAL ENVIRONMENT

The influx of immigrants during the seventeenth century created a dynamic atmosphere. Art helped forge a national identity; it tended to celebrate the prosperity, freedom, and independence of The Netherlands. The rivalry of provinces and cities in The Netherlands contributed to the flourishing of art. Higher social levels that resulted from the concentration of power and money in the Randstad region permitted a greater separation of artistic pursuits from the economic and religious demands of everyday life. Amsterdam dominated Dutch musical life in the last half of the seventeenth century and achieved the greatest international prominence of the Dutch cities.

The power of the institutions of aristocracy and of the church exerted little influence over the arts. In the Northern provinces basic instruction in music was received in the primary schools administered by the church authorities, but advanced formal instruction was not available, and opportunities for subsequent employment were scarce. Only a small number of Dutch churches employed more than a single musician. Musical appointments at the Dutch court were non-existent until the last decades of the century. Professional performers—an occupation that included almost all seventeenth-century Dutch composers—who were not organists could find very few permanent positions and usually worked only on temporary assignment. Professional musicians were primarily employed by the cities as organists, carillonists, and town musicians who performed in the towers in the mornings and evenings and generally provided the music on important public occasions. Sweelinck, possibly the most notable Dutch composer, organist, and pedagogue in the first part of the seventeenth century, worked as the organist in Amsterdam’s Oude Kerk as an employee of the city. He also led one of the town’s collegia

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Musica and taught pupils both local and from abroad, many of whom became professional musicians themselves.\(^{21}\) Jacob van Eyck worked as a carillonist and rose to the position of Chief of the Bell Chimes for the city of Utrecht. Composer Cornelis Padbrue (c. 1592-1670) worked as a town musician as the appointed first shawm player for the city of Haarlem.\(^{22}\)

Constantin Huygens described the paradox between the economic “Golden Age”\(^{23}\) and the contemporaneous alleged dark days of Dutch music referring to any activity as “musical backwater.”\(^{24}\) The Baroque period generally held to begin in Italy around 1600 was not assimilated in The Netherlands until about the mid-seventeenth century. Composers including Sweelinck, Schuyt, van Eyck, and Padbrue followed traditions begun in the Renaissance. Foreign composers who settled in The Netherlands during the second half of the century introduced the musical language of the Baroque.\(^{25}\) Up through the mid-seventeenth century, Dutch instrumental music was represented by settings of song and dance tunes in simple form or with variations. With the aristocracy and the rising middle class arose a need for music conceived for an amateur public: music with a modest technical level, a wide range of usable instruments, and a close relation with popular tunes.\(^{26}\) Secular music thrived in aristocratic circles, among the common citizenry, and through public performances of music by carillonists and organists of frivolous music abolished by the Calvinists.

Huygens’s depiction of musical backwater is not altogether accurate, for several composers did achieve high artistic qualities during the “Golden Age.” Sweelinck’s reputation as an organist, harpsichordist, composer, and teacher is irrefutable. Van Eyck’s *Der Fluyten

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\(^{21}\) Noske, 5.
\(^{22}\) Grijp, 67-70.
\(^{23}\) The “Golden Age” also refers to the flourishing activities in Dutch literature and painting as well.
\(^{24}\) Grijp, 63.
\(^{25}\) Grijp, 63.
\(^{26}\) Rasch, 161.
Lust-hof still stands as the most comprehensive collection of solo music for a wind instrument. A Dutch family of musicians, the van Noordts, remained active as composers throughout the seventeenth century. Jacob van Noordt (1616-1680), an organist of Amsterdam’s Nieuwezijds Kapel (1639-52) and of the Oude Kerk (1652-79), is represented by his nine recorder solos in ‘t Uitneming Kabinet. Anthoni van Noordt (1619-1675), Jacob’s brother, was also an organist of the Nieuwezijds Kapel (1652-64) and of the Nieuwe Kerk (1664-73) in Amsterdam. His only known works are printed in Tabulatuur-boeck van psalmen en fantasyen (Amsterdam, 1659). Sybrand van Noordt (1659-1705), Jacob’s son, was an organist, harpsichordist, and composer whose only surviving compositions are a set of virtuoso Sonate per il cembalo appropriate al flauto & violino (Amsterdam, c.1701).27 Composer Cornelis Padbrué’s interest in Dutch literature resulted in his collection of Dutch madrigals entitled Kusjes (1631), a collection of poems by Joannes Secundum and translated into Dutch by Jacob Westerbaen. Nicolaes Vallet (c. 1583-1642) was a French lutenist who settled in Amsterdam, introduced French lute music to The Netherlands, and published a two-volume lute book entitled Secretum musarum (1615/6). Carolus Hacquart (c. 1640-1701?) was a viola da gamba player from Bruges who established himself in The Hague after the 1670s and provided a collection of sonatas for three to four stringed instruments and continuo as well as suites for the viola da gamba (Chelys, op. 3). Hacquart was one of the foreign composers who settled in The Netherlands who helped introduce new Baroque idioms into the Dutch literature. The Flanders song-composer Servas de Koninck (c. 1655-1701) settled in Amsterdam and worked for the theater. His fondness for French and Italian musical styles is evident primarily in his instrumental trios and sonatas but his strength as a Dutch musician lies in his song compositions. Even Huygens was a prolific

composer although relatively little of his musical oeuvre survives.\textsuperscript{28} Aside from his personal affiliation with van Eyck, Huygens tended not to associate with Dutch musicians, illustrating his distaste for what he regarded as a passive Dutch musical environment.\textsuperscript{29}

Seventeenth-century music making occurred primarily in the home. By the mid-seventeenth century it had become fashionable among members of the middle class to receive lessons at home, and the teaching of singing and playing of instruments became a profession with increasing opportunities for employment.\textsuperscript{30} Prior to the publication of van Eyck’s collection for the recorder in 1644, little indigenous solo music was available for the wind or bowed-string instruments. Amateur instrumentalists performed in private, generally familial settings and many joined \textit{collegia musica}.

The towns’ \textit{collegia musica} significantly influenced Dutch musical life with their collections of repertory including polyphonic songs, madrigals, and simple instrumental music, many local in origin. The \textit{collegia musica} were most often supported by secular authorities and were generally run by the town organist or \textit{stadsspelers} (professional players usually of string or wind instruments). A seventeenth-century Dutch author outlined the objectives of the \textit{collegia musica} as: to perform and perfect vocal and instrumental music and to offer concurrently an opportunity for diversion and recreation to the members and their families through the performance of contemporary music.\textsuperscript{31} Those who established the musical societies were usually from the prominent families in the cities.

Intrinsically popular in the oeuvre of the towns’ \textit{collegia musica} is the vast song culture upon which many of the variations created by van Eyck and others were sung and played.

\begin{flushleft}
\textsuperscript{28} Grijp, 72.
\textsuperscript{29} Grijp, 72.
\textsuperscript{30} Caughill, 291-292.
\textsuperscript{31} Caughill, 310-311.
\end{flushleft}
However, very few of the tunes were composed by Dutch musicians—most came from France or England. They were the popular tunes of the day and a somewhat unusual practice emerged of acclaimed Dutch poets writing new words for these tunes. Eminent Dutch poets Pieter Cornelisz Hooft (1581-1647), Joost van der Vondel (1587-1679), and Jan Starter (1594-1626) all partook in creating poetry for these simple tunes. The Friesche Lusthof (1621) by Starter is an example of a stunning, richly varied courtly songbook with its engravings and musical notation that illustrates how an originally austere songbook developed into a highly desirable item for the younger prosperous generation in The Netherlands. 32 The song tradition in The Netherlands was unique in its production of these lavishly decorated songbooks but also by the strong emphasis on the writing of verses for existing melodies. 33

Music Printing

Huygens’s decision to send his music to France to be published was a matter of snobbery rather than an indicator of the press available in The Netherlands. Publishing in the Netherlands was not as centralized during the seventeenth-century as it was in England or France, but books were being printed at Amsterdam, The Hague, Leiden, Utrecht, and Rotterdam. 34 During the sixteenth century the Southern Netherlands produced a great majority of the musical works. By 1600 several printers moved north and the center of publishing activity began to shift to the Northern Provinces. 35 Vocal collections comprised the largest portion of output until ca. 1640. Music publishers depended upon the success of their vocal publications; many firms prepared no

32 Grijp, 69.
33 Grijp, 70.
34 Caughill, 30. London and Oxford were the two primary publishing centers in England while Paris and Lyons were the two publishing centers in France.
35 Caughill, 331.
known instrumental music editions. No publisher or printer issued instrumental music exclusively.  

Paulus Matthysz was the most prolific and presumably the most successful Dutch publisher of music in The Netherlands. Between 1641 and 1684 Matthysz was active as a printer, publisher, book-seller, printer of music paper, editor and compiler of collections of music, and composer. Matthysz was not only a publisher of music, but of the seventy volumes published in his lifetime, forty-eight were collections of music. Even his shop was called ‘t Muzyk-Boek (The Music Book). The first music books printed by Matthysz appeared in 1641: they were reprints of Giovanni Giocomo Gastoldi’s Balletten met drie stemmen (1594, 1602) and his Balletti a cinque voci (1591, 1596).  

The instrumental anthologies were compiled and published by Matthysz between 1644 and 1664: Der Goden Fluit-hemel (1644), ‘t Uitneming Kabinet (1646-49), and three volumes of English fantasies and dances (1648-64). Matthysz also marketed his instrumental anthologies abroad within a year or two after publishing them within The Netherlands. Der Goden Fluit-hemel, the first volume of the Kabinet, van Eyck’s Euterpe, and the second volume of Der Fluyten Lust-hof were offered at the autumn book fairs held at Frankfurt a.M. and Leipzig. In 1649 copies of van Eyck’s Lust-hof and the anthologies Der Goden Fluit-hemel and ‘t Uitneming Kabinet were listed in the library of João IV, King of Portugal.  

Matthysz was probably an amateur recorder player himself. The anthologies compiled by him are partially aimed at recorder players. Three solo pieces and two duets for recorder included in Der Goden Fluit-hemel were composed by Matthysz and several of the anonymous

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36 Caughill, 333.  
37 Caughill, 339-340.  
38 Caughill, 341.  
39 Caughill, 343.  
40 Caughill, 343.
Matthysz’s interest in the recorder was a reflection of the general publics’ interest in performing on musical instruments. A social hierarchy of musical instruments was well established, and the recorders were the only wind instrument generally associated and accepted by the middle class. A great deal of the misinformation surrounding the tutors is attributable to the desire to identify the recorders played during the early Baroque. As the musical language changed around the beginning of the 1600s, so did the instruments needed to play the new compositions. The fact that *Der Fluyten Lust-hof*, the largest collection of solo recorder music in European history, originated in The Netherlands reflects the instrument’s popularity in this region; however, akin to the trends in musical composition in The Netherlands during the seventeenth century, recorder development was occurring all over Europe and the practices integrated into The Netherlands. Consideration of the changes occurring in recorder development during the seventeenth century facilitates an awareness of the role the tutors played in preserving information on the recorder capable of playing the music found in both van Eyck’s and Matthysz’s collections.
CHAPTER III

THE RECORDER IN THE SEVENTEENTH-CENTURY NETHERLANDS

The political and social dynamics of The Netherlands created an opportune amateur musical environment in which the recorder was the wind instrument most often associated with the middle class. The general musical public maintained an interest in recorder music throughout the seventeenth century as evidenced by the production of several anthologies of music playable on the recorder accompanied by the two Dutch recorder tutors. The recorder underwent substantial change during the seventeenth century and current interest in identifying the changes has brought much of the attention towards the two Dutch recorder tutors. The tutors address methods for a soprano recorder in c′ pictured in both (see Figure 1). Evidence from the available musical collections alongside the tutors advocate for the popularity of this recorder, and it is certainly this aspect that has excited historians and recorderists who are interested in determining the appropriate instrument for the music preserved in the two collections. However, the diminutive recorder in c′ was not the chief solo instrument in the prior century and only first received mention in Praetorius’ *Syntagma musicum* of 1619.

The development of the solo virtuoso style of music associated with the turn of the seventeenth century impacted the development of the chief members of instrumental consorts. Both solo and ensemble music necessitated an instrument with a wide, flexible and responsive range enabling one to move smoothly between registers. The resultant change from the
Figure 1. Depictions of the recorders in the tutors

A. Recorder depicted in Matthysz’s tutor.

B. Recorder depicted in Blanckenburgh’s tutor.

C. Recorder depicted in the handwritten copy of Matthysz’s tutor, attributed to Jonas Palmquist.

Renaissance type of recorder to a more accommodating early Baroque type must have occurred gradually from around 1600. Recorder music written between 1600 and 1670 requires an instrument between the Renaissance types and the Baroque type associated with Hotteterre and Stanesby around the turn of the eighteenth century. Understanding the impact of the two tutors in determining such factors as instrumentation merits positioning the two Dutch tutors within a historical timeline of similar treatises addressing the family of recorders.

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Instrument Types

Determining the types and sizes of instruments used around the time of the publication of the Dutch tutors is complicated due to a deficiency of literature solely on the recorder and the paucity of extant recorders. The Dutch tutors are the only surviving treatises devoted exclusively to the recorder between Sylvestro Ganassi’s *Opera intitulata Fontegara* (Venice, 1535) and the late seventeenth-century English tutors. However, descriptions of the recorder family appear throughout the sixteenth and seventeenth century in various compendious treatises (refer to Table 2).

The recorder consort is first described in Sebastian Virdung’s *Musica getutscht* of 1511 in which he includes an alto in g, two alto/tenors in c, and a basset in F. The limited range of these instruments encompassed an octave and a seventh. Delegation of an instrument-size largely depended upon the placement of the clefs. By the middle of the sixteenth century a second and higher set of clefs increasingly came into use stipulating the creation of an expanded consort. A new recorder size, the soprano in d′ was first introduced in Jerome Cardan’s *De musica* around 1546.³

Alongside the development of a solo line accompanied by basso continuo, the popularity of consorts diminished as the chief members of each instrumental family gained soloistic precedence. Clefs still designated the instrumentation and since an overwhelming majority of recorder parts were notated with the C1 clef, the alto recorder in g became the standard solo

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The alto in g remains the instrument of choice for performing repertoire from the sixteenth century and well into the seventeenth century.

Increasing use of a higher set of clefs resulted in the emergent popularity of diminutive recorders. The G2 clef often denominated a soprano in d′ or a soprano in c′ which increased in

### Table 2. Sixteenth and Early Seventeenth-Century Recorder Types

<table>
<thead>
<tr>
<th>Treatise</th>
<th>Recorder Sizes</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sebastian Virdung, <em>Musica getutscht</em> (Basel, 1511)</td>
<td>Discant in g, Tenor in c, Bassus in F</td>
<td>g-f‴, c-bb‴, F-d‴</td>
</tr>
<tr>
<td>Martin Agricola, <em>Musica unstrumentalis deutsch</em> (Wittenberg, 1529)</td>
<td>Discantus in g, Altus, Tenor in c, Bassus in F</td>
<td>g-f‴, c-b‴, F-d‴</td>
</tr>
<tr>
<td>Sylvestro Ganassi, <em>Opera intitulata Fontegara</em> (Venice, 1535)</td>
<td>Soprano in g, Tenor in c, Basso in F</td>
<td>g-e‴ + f‴-e‴‴, c-a‴, F-d‴</td>
</tr>
<tr>
<td>Jerome Cardan, <em>De musica</em> (c. 1546)</td>
<td>Soprano in d′, Cantus in g, Tenor in c, Bassus in F</td>
<td>c‴-e‴ + f‴-e‴‴, f-a‴ + f‴-e‴‴, B‴-d‴, E-g</td>
</tr>
<tr>
<td>Aurelio Virgiliano, <em>Il dolcimelo</em>, (ca. 1600)</td>
<td>Flauto in g</td>
<td>g-f‴ + g‴-a‴</td>
</tr>
<tr>
<td>Michael Praetorius, <em>Syntagma Musicum</em> (Wolfenbüttel, 1619)</td>
<td>Klein Flöttlin in g‴, Discant Flöt in d′, Discant Flöt in c‴, Alt Flöt in g, Tenor Flöt in c, Bass Flöt in F, Bass Flöt in BB‴, Gross-Bass Flöt in FF</td>
<td>g‴-f‴‴, d‴-c‴‴, c‴-b‴‴, g-f‴, c-b‴, F-d‴, BB‴-g, FF-d</td>
</tr>
<tr>
<td>Paulus Matthysz, <em>Vertooninge en onderwyzinge</em> (Amsterdam, 1649)</td>
<td>Hand=fluit in c‴</td>
<td>c″-d‴‴</td>
</tr>
<tr>
<td>Gerbrand van Blanckenburgh, <em>Onderwyzinge</em> (Amsterdam, 1655)</td>
<td>Handt-Fluyt in c‴</td>
<td>c″-d‴‴</td>
</tr>
</tbody>
</table>

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4 Van Heyghen, 26.
5 Extracted from Van Heyghen, 59.
popularity especially in The Netherlands around the middle of the seventeenth century. By the mid-seventeenth century nearly all instrumental music was notated in the mixed clef system with G2 for the top parts, logically placing the soprano in c’ as one of the most frequently used recorder sizes. A valid argument may be posited proposing the soprano c’ as the standard recorder size in the early Baroque: first, the diminutive *flautino* was often denominated; second, no assigned recorder part notated with a C1 clef reaches lower than c’ (making the part suitable for a soprano recorder in lieu of an alto in g); and by 1619 Praetorius had already mentioned the soprano in c’ in his *Syntagma Musicum*. The precise time of the soprano’s shift to its solo position certainly is subject to interpretation, but by the mid-seventeenth century, the soprano in c’ replaced the alto in g in The Netherlands as the prominent instrument due to its ease in producing its high register and because the parts infrequently required the lower register.

Four different types of recorder in the Renaissance and early Baroque are known through various treatises and iconographic sources: the first type is a recorder with the external shape of a stretched hourglass; the second is one with a large bore and a pronounced bell; the third type has a completely cylindrical external shape; and the fourth type is a one or two-piece recorder with simple ornaments on the beak, joint and foot. The shape of the recorder directly affects the sound, fingerings and the range.

The first type, the standard Renaissance recorder has a bore profile with a cylindrical section from the blockline down to about the uppermost fingerhole, an inverted conical, increasingly narrowing part (the “choke”) from about the uppermost fingerhole down to approximately the lowest fingerhole, and finally a slight flare down to the bottom end, giving the

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6 Van Heyghen, 28.
7 Van Heyghen, 34.
recorder its “hourglass” shape. Its bore design accommodates a sound that is warm and rich in harmonics. The range is small reaching only an octave and a seventh. The instruments depicted in Praetorius’s *Syntagma Musicum* seem to belong to this category.

The second type is best exemplified by the “Ganassi” recorder: a simple Renaissance form with basically a cylindrical bore with an expansion at the bell. The instrument is long considering its pitch, has large fingerholes, and a lot of first and second harmonics within its sound. This recorder is first described by Ganassi in his *Fontegara* where he also provides a fingering chart that shows an added seven notes to the usual Renaissance range for a total range of two octaves and a major sixth.

The “Bassano” recorder and the *Hand-fluit* depicted in the two Dutch recorder tutors fall into the third category of recorder shape: an instrument with a choke in the bore and below the lowest fingerhole. Because of the narrowing of the foot joint, the length of that section and therefore the length of the whole instrument can be considerably shorter without affecting the pitch of the fundamental note. This type of recorder produced a homogeneous range of two octaves and a major second. Variants of the fingerings prescribed are found in every fingering chart after Praetorius through the eighteenth century.

The integration of true Baroque recorders in The Netherlands is difficult to ascertain. Based on iconographical evidence, the earliest painted Baroque recorder was by the Flemish artist Cornelis Gijsbrechts (c. 1630-1675) when he lived in Denmark in 1672. Dutch painter

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8 Van Heyghen, 36.
9 Van Heyghen, 35.
10 The Bassanos were an Italian family of musicians, instrument-makers and composers active in England in the sixteenth century. The Bassano brothers formed their own consort of recorders and their instrument production even reached Mersenne who supposedly used their instruments in his depiction of the larger recorder consort within his *Harmonie universelle*.
11 Van Heyghen, 37. Beginning with Mersenne, fingering charts for this recorder are found in Matthysz, Blanckenbergh, Hotteterre, and Stanesby.
12 A reference to high Baroque or true Baroque recorders fashioned after Hotteterre and Stanesby.
Evert Collier (1640-c.1706) painted an early Baroque recorder as late as 1684 in a Vanitas that also included music by van Eyck. Unfortunately, Collier only painted a true Baroque recorder after his move to England in 1693. There is not a Baroque recorder depicted by a Dutch painter in Holland before 1700.\footnote{Legêne, “The Early Baroque Recorder,” 107.}

Elsewhere in France the earliest Baroque recorder is not known. However, in 1696 in Germany records show that instrument makers J.C. Denner and Johann Schnell believed the Baroque recorder was developed in France approximately twelve years prior and then introduced to Germany. In England a new type arrived from France in 1673. The earliest depiction is in Hudgebut’s *Thesaurus Musicus* (1693-98) bearing the date 1682. In Italy the earliest depiction (although still in g) was in Bartolomeo Bismantova’s *Compendium musicum* (1677), although this publication was not sent to print until 1694 and changes could have been made in these years.\footnote{Legêne, “The Early Baroque Recorder,” 106.}

The four variants of recorders are known primarily through iconographical evidence whether it be through depictions in treatises or artwork. Problems arise when trying to recreate recorders from this evidence because artistic liberty often deprives historians the accuracy needed to properly recreate a functional instrument as seen with Fred Morgan’s failed attempt to recreate the “van Eyck” recorder utilizing the depictions in the tutors. The question still remains: are the van Eyck variations and the music present in Matthysz’s ‘*t Uitnemen Kabinet* playable on the recorder whose image appears in both tutors? If the depicted recorders are an inaccurate representation of the recorders that were capable of playing the variations, then the images likely were derived or copied from a previous source.
Publishers of musical treatises in the sixteenth and seventeenth centuries frequently duplicated older published pictorial images. An agreeable and valid theory posited by Eva Legêne suggests that Matthysz similarly copied the image found in both tutors from Virdung’s *Musica getutscht* of 1511.\(^{15}\) Noting the similarity in the drawing of the asymmetrical bell, Legêne superimposed the Virdung and Matthysz recorders revealing the matching widths of both recorders, matching windows, and approximate matching of the fingerholes.\(^{16}\) Therefore the depicted recorder in the Dutch tutors is unable to render the music found in van Eyck’s and Matthysz’s collections because it is a modified cylindrical recorder copied from a century-old source. The tutors are an unreliable iconographical source and any further denomination of ‘van Eyck” recorders should be made only in reference to evidence provided by the music itself, the information and the ranges provided by the two tutors, and possibly other pictorial sources.

The musical evidence presented through van Eyck’s *Lust-hof* and the recorder-appropriate pieces excerpted from Matthysz’s *Kabinet* clearly show that the range of the notated music exactly matches the ranges given in Matthysz’s and Blanckenburgh’s tutors. Only one piece in van Eyck’s *Lust-hof* (“Batali”) requires a range of two octaves and a step while the majority of the variations stay within a range of two octaves.\(^{17}\) The note c”” must have been standard for it is frequently notated although it us usually approached by step. Many lengthy passages also exist that use the lowest notes of the instrument; clearly they must have been stable and resonant. The frequency of both extremes suggest that the recorder van Eyck and Matthysz played was a transitional instrument between the standard Renaissance recorders with their low resonant notes at the cost of the higher range, and the emerging Baroque recorder, with its well-

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\(^{15}\) Legêne, “The Early Baroque Recorder,” 111-114.

\(^{16}\) Legêne, “The Early Baroque Recorder,” 114.

developed high range at the expense of the lower register.\textsuperscript{18} Unfortunately, a recorder matching these requirements has yet to be found.

Matthysz’s and Blanckenburgh’s tutors provide evidence in support of the instrument capable of playing the music within collections. An in-depth look at the information provided by the tutors substantiates evidence in support of the creation of a recorder capable of playing van Eyck as long as their origins are made clear.

TWO SEVENTEENTH-CENTURY RECORDER TUTORS

\textit{Vertonige en onderwyzinge op de hand-fluit} (Presentation and Instruction on the recorder)\textsuperscript{19} by “P.M.” appears in two of the five extant copies of \textit{Der Fluyten Lust-hof} (see Figure 2). P.M. is presumably Paulus Matthysz who was an amateur recorder player and composer himself. Matthysz gives instructions for both the recorder and the flute in this short, four-page set of instructions. Fingering instructions are given in prose for a C instrument for most of the notes from c’ to d”. The title continues “To blow all the notes purely: It is, as they say, from the bottom up; that is from c to the top, upwards.”\textsuperscript{20} The only specified advice in this short tutor concerns fingerings. Most of the tutor is present in the handwritten copy attributed to Jonas Palmquist (refer to Figure 3). The assumption is that this is the tutor the title page of ‘t Uitnement Kabinet II references (see Figure 4).\textsuperscript{21}

The second tutor was written by Gerbrand van Blanckenburgh, a seventeenth-century Dutch organist and carillonist. A note at the end of this eight-page tutor states that Blanckenburgh wrote the tutor at Matthysz’s request. The complete title reads “Instructions for

\textsuperscript{18} Griffioen, 385.
\textsuperscript{19} The translations are Griffioen’s.
\textsuperscript{20} Griffioen, 377-379. “Om alle Toonen zuiver te blazen: Zoo ift, dat men spreekt, van ondren op; dat is: van c na boven toe, op-gaende.”
\textsuperscript{21} See Figure 3.4; “een korte onderwyzinge op de hand-fluit” (a short instruction for the recorder).
how one can eventually blow all the tones and semitones purely, and how one can most easily trill on each one; very useful for the amateurs. Written by the artistic Musician G. van Blanckenburgh, organist of the city of Gouda.\textsuperscript{22} Blanckenburgh’s tutor was published in 1655 alongside the second edition of \textit{Der Fluyten Lust-hof} and \textit{‘t Uitneming Kabinet II}, but is also known from independent publications as well.\textsuperscript{23} The tutor provides fingering instructions,

\textbf{Figure 2. The first and last pages of the recorder tutor by P.M.}

\begin{quote}
\textit{Vertusinge en Onderwyzinge op de Hand-fluyt.}

Om alle Toonen zuiver te blazen: Zoo is't, dat men spreekt, van ondren op; dat is: van e na boven toe, op-goende.

Om $e$ te blazen: moet men alle vingeren, met de pink en de duim toe doen.
Om $d$ te blazen: moet men de pink op doen, en de vinger naast de pink op doen, voorts alle vingeren en de duim toe: een octaf, hoger, dan de duim achter, maar half op.

\textit{Vertusinge op de Duyts-fluyt, wat de ondertste G is.}


\textit{Namen de Lief-hebbers.}

En als men de derde gelegenheit, enige fluyten voor de Kust en Amtond uiteraen, als nacht enige fluyten, die op de Verhanden moeten gehoord te zijn, en dat op mogtens goede manier aangebracht van is feit of, die dan de hebbers, dat fluyten van de gelegenheyt, wat de drie vingers, de vingaren, met de vingers, met de vingers, van de vingers, met de vingers, van de vingers, met de vingers, van de vingers, met de vingers, van de vingers, met de vingers, van de vingers, met de vingers, van

\textsuperscript{22} Griffioen, 381. “Onderwyzinge hoemen alle de toonen en halve toonen, die meest gebruyckelyck zijn, op de handt-fluyt zal konnen t’eenemaal zuyver blaezen, en hoe men op yeder ‘t gemackelyckst een trammelant zal konnen maken, heel dienstigh viir de life-hebbers. Gestelt door den konstrycken Musicyn G. van Blanckenburgh, Organist der Stadt Gouda.”

\textsuperscript{23} Griffioen, 377, note 1. The Blanckenburgh tutor was reprinted in Amsterdam in 1744 and in Munich in 1871.
Figure 3. Handwritten copy of Matthysz’s tutor, attributed to Jonas Palmquist.
in prose, for the C instrument, a fingering chart, and two bits of advice: (1) stop the holes neatly; (2) if you blow too hard or too softly, the intonation will suffer. The idiosyncratic fingering chart in Blanckenburgh’s tutor is remarkable in his preference for half-covering rather than cross-fingering, in giving separate fingerings for enharmonically equivalent notes (although the difference usually consists of slightly more or less shading of one finger-hole) and one or more trill fingerings for every pitch (again involving only one finger-hole; see Figure 5).24 The depicted recorders in the tutors do not clearly indicate a practical recorder for realizing the music.

in the two collections; however, the information regarding the fingering instructions does expound evidence towards realizing a practical instrument.

Figure 5. Fingering Charts from Matthysz’z and Blanckenburgh’s tutors.

Fingering Systems in the Two Tutors

The first page of Blanckenburgh’s tutor reads “Instruction on how one can blow all tones on the recorder with its most needed semitones completely and purely, together with instructions on how one can make a trill on each one; however, many other splendid trills can be made on the recorder, that for lack of space will not be mentioned here and that moreover can be better shown and illustrated than described.” On the following seven pages Blanckenburgh illustrates in

25 The translation is my own from the German translation of the original Dutch by Winfried Michel. G. van Blanckenburgh, Onderwijzingshoeman alle de toonen...op de Hand-fluyt, trans. Winfried Michel (Münster: Mieroprint, 1989), 2. Original Dutch states “Onderrichtinge hoe men alle de Toonen van de Hant-fluyt, met hare halve Toonen, welcke meest gebruyckt (ende aldus met een b: ofte oock aldus met een # inderscheyden worden) zal konnen t’eenmael zuyver blaezen: neffens aenwyssinge hoe dat men op yeder een Trammelant zal konnen maecken:
prose the proper fingerings and how to properly trill from the given note (see Figure 6). Blanckenburgh’s advice on trills stands in the tradition established by Ganassi in 1535; he distinguishes between whole- and half-tone trills and also trills that are less than a half-tone and proceed below the note, also known as “Flattenement.” Problems arise when comparing Blanckenburgh’s fingering preferences to those of his contemporaries; he demands half-hole placement in lieu of the standard fork fingerings which can result in enormous difficulties especially at faster speeds. Blanckenburgh also distinguishes between fingerings for enharmonically equivalent notes. Many of the idiomatic fingering instructions perhaps suggest Blanckenburgh’s unfamiliarity with recorders other than his own.

Matthysz’s tutor serves little advice other than written instructions on how to properly finger each of the given notes. He does not address trill fingerings. The last page (refer to Figure 3) of the four-page tutor is a minimally instructive lesson for the transverse flute. Both tutors provide fingerings for the given range of two octaves and a note although the fingerings slightly vary. The range does encompass the ambitus of the music applicable to the recorder in both van Eyck’s *Lust-hof* and Matthysz’s *Kabinet*.

The information provided by the tutors along with the music itself facilitates determining what type of instrument was used. All of the evidence supports the soprano in c’ as the instrument of choice even if the available images in the tutors misdirect attention in discerning the physical appearance of the recorder. Although it is understandable that the recorder tutors

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*doch konnen op de Fluyte noch veele verscheyden andere treffelycke Trammelanten gemaeckt warden, die om de lanckheydt niet en zullen stellen, ende oock beter ymandt konnen voor gedaen, ende geleert, als beschreven worden." In German it reads “Umittricht, wie man alle Töne der Hand-Flöte mit ihren am meisten gebrauchten Halbtönen (also mit denjenigen, die mit einem b oder auch mit einem # gekennzeichnet warden) ganz und gar sauber blasen kann, nebst Anweisungen, wie man auf jedem einen Triller machen kann; jedoch können auf der Flöte noch viele andere treffliche Triller gemacht warden, die hier aus Platzgründen nicht erwähnt warden und die ausserdem besser vorgemacht und erklärt als beschrieben warden können.”*
Figure 6. Page 3 of Blanckenburgh’s tutor illustrating the proper fingerings and coordinating trills

De e een octaef hooger op de zelfde manier, uytgezeydt den duym half: men trammelant als vooren.

Hier moest men de pinck op doen, en de vinger naest de pinck een weynich meer als half op, al de andre vingers met den duym toe: het trammelant kan men maken met de achterste vinger van de onderste handt.

De voorgaende Noot een octaef hooger, den duym half gestopt, al de andre vingers op de zelfde manier als voren: het trammelant als voren.

Al de vingers met den duym van de bovenste handt toe, van de onderste handt de voorste vinger toe, en de middelste vinger een weynigh meer als half op; het trammelant onder met de middelste vinger.

d’Octaef hooger op de zelfde manier, uytgezeydt de duym half; het trammelant als voren.

Den duym ende vingers van de bovenste handt toe, van de onderste handt de voorste vinger weynigh meer als half toe, alwaer men oock het trammelant mede maect.

have been connected so closely to Lust-hof (since it would be reasonable to publish a recorder tutor alongside a collection of recorder tunes) problems arise when the significance of ’t Uitnemt Kabinet is overlooked, for it is uncertain whether the two tutors would exist without this secondary collection. The parallel relationship that exists between the collections and the tutors certainly cannot be ignored in determining how the tutors should be referenced in the twenty-first century.
Paulus Matthysz is undeniably responsible for the intrinsic relationship between the tutors, *Der Fluyten Lust-hof*, and *‘t Uitnemen Kabinet*, for he published them all. The cultural dynamics that led to the popular song culture, the establishment of *collegia musica*, and the self-instructed domestic scene generated a need for music to fit such occasions. The recorder’s prominent position as a household instrument validated the formation of instructional tutors; it had been over 100 years since a tutor solely addressed the recorder.

The established trade route of the Dutch resulted in a multitude of foreign influences becoming invested into the culture of The Netherlands. Dutch composition certainly reflected these influences; even Matthysz looked beyond his borders to find respectable compositions to be included in his two-volume anthology *‘t Uitnemen Kabinet*. Fundamental to establishing the basis and function of the tutors is the need to determine the influences on the collections. The instruments played during the seventeenth century had to have been capable of playing the melodic range and figurations present in the anthologies. The information and especially the images provided by the tutors also reflect foreign influences, and it is likely that the instruments played were either from or copied from foreign makers. An assessment of the collections provides the crucial information necessary in order to properly establish how the tutors were beneficial to both van Eyck’s and Matthysz’s collections.
JACOB VAN EYCK’S *DER FLUYTEN LUST-HOF*

Published in the mid-seventeenth century by Matthysz the two volumes of *Der Fluyten Lust-hof* contain approximately 150 pieces based on about 120 tunes, each followed by variations of increasing virtuosity. The collection is still the largest compilation of music for a solo woodwind instrument, more specifically the soprano (descant) recorder, an instrument that has little other specific repertoire.\(^1\) The collection was begun with the publication of *Euterpe oft Speel-Goddinne* in 1644. The prefatory pages consist of the dedicatory poem and a letter to Constantijn Huygens followed by an index to the approximately sixty-five pieces. This volume becomes integrated and expanded into the first volume of *Der Fluyten Lust-hof* in 1649.

The prefatory pages of *Euterpe* are also reprinted in *Lust-hof I*. The dedication to Huygens is somewhat paradoxical considering his position on Dutch composition; he believed that compositions should consist of new material and not reworked existent material.\(^2\) Even the instrument of choice for the collection was considered below his societal standards. Huygens played the lute and the gamba and considered wind instruments playable only by street musicians. However, van Eyck and Huygens were related: van Eyck’s grandfather and Huygens’s great-grandfather were brothers.\(^3\) Their close relationship was corroborated by several correspondences.


\(^2\) Griffioen, 61. Griffioen paraphrases Huygens’s *Reigles de composition en musique* which stipulates “Chant inoüy (new melody). In 1657 Huygen comments “C’est travailler en vain et ennuïer l’auditeur du luy: presenter pour chose nouvelle ce qu’il a ouïi ailluers” (It’s a waste of time and bores the listener, to pass off as something new, that which he has heard before. Tr. by Griffioen.) [from NL-DHk, catalog no. KA LXI folder hh f. 334; brought to light by R. Rasch].

\(^3\) Griffioen, 59.
The first volume of *Der Fluyten Lust-hof* contains the contents of *Euterpe*, which were expanded by a third to about 90 pieces in 1649. The title page (see Figure 7) reads:

**THE FLUTE’S PLEASURE-GARDEN**

Full of Psalms, Pavanes, Allemandes, Courantes, Ballets, Airs, &c.
Artistically and charmingly embellished with many variations.

By the Noble Jonker Jacob van Eyck, Musician and Director of the Bellworks of Utrecht, &c.
The 2nd Edition again listened to, improved and expanded by the Author, with Psalms, Pavanes, Allemandes, and the newest tunes, and various pieces to play with two descant-parts.

FIRST [Printer’s Mark] PART

In Amsterdam, printed by Paulus Matthysz in the Stoof-steegh, at the [sign of the] Music-book, 1649. 4

**Figure 7. Title page of Der Fluyten Lust-hof I**

The following prefatory pages are equivalent to those in *Euterpe*. The same two-page dedication to Huygens exists with only minor spelling changes followed by the index and a second title

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4 Translation by Griffioen, 52.
page that is identical to the first, except that the date is given as 1648; evidently the work was begun then and the prefatory pages were finished the following year.\(^5\)

The index to the 1649 *Lust-hof* lists nine pieces for a solo descant instrument by Jacob van Noordt and Johann Dix with folio numbers 32 to 37. These pieces are found on those pages in ‘t Uitnemenm Kabinet II, whose two editions were printed in the same years as the two editions of *Lust-hof* I. Apparently Matthysz was directing the solo player of van Eyck’s book to the solo pieces present in the *Kabinet* I.\(^6\)

*Lust-hof* I was reprinted undated in about 1655. The title pages are identical to those of the 1649 with two exceptions: 1) the words “Den 2 Druck” (The 2\(^{nd}\) Edition) are not present, and 2) no date is given on either title page.\(^7\) The pieces from the *Kabinet* are not listed in the index as found in the 1649 edition.

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*Der Fluyten Lust-hof* II (1646, 1654)

*Lust-hof* II is a new collection of fifty-eight pieces published in 1646 and reprinted in 1654. Its title page (see Figure 8) reads similarly to the first with the exception of the “second part” and date of 1646. This collection also is dedicated to Huygens with a new letter (see Figure 8):

To the very noble, Highly-learned and very famous Sir, // CONSTANTIJN HUYGENS, Knight, Lord of Zuylichem, Secretary to his Highness, // the Prince of Orange. //

MY LORD,

The cause which moved me to have my first work (under the name *Euterpe*, or the Goddess of Instrumental Music) venture into the world under your Honor’s luster and protection, these same reasons commit me strongly to dedicate this my second work (under the title of The Flute’s Pleasure-Garden) to none other than your Grace; with hope and trust that it will be received by your Grace and from all art-loving Characters with the same pleasantness. By which I shall once again be obliged to your Grace my whole life long to praise your Grace’s greatness and favor, and to remain

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\(^5\) Griffioen, 54.

\(^6\) Griffioen, 52, footnote 19.

\(^7\) Griffioen, 54.
Your Grace’s humble Servant, JACOB van EYCK

Figure 8. Title page of Der Fluyten Lust-hof II and dedication letter to Huygens

8 Translation Griffioen, 54-55.
The second volume of *Lust-hof* seems to have been printed prior to the first version with a simple explanation. *Der Fluyten Lust-hof II* was designed to be the second volume of *Euterpe oft Speel-goddinne*. However, the existence of a two-volume set with different names seemed unsatisfactory. When *Euterpe* was enlarged and ready for reprint in 1649, the name was changed to *Der Fluyten Lust-hof I* and it was written that it was the “second edition, enlarged and ‘reheard’ by the composer.”

Three of the five extant copies of *Der Fluyten Lust-hof* contain a set of instructions for playing the recorder and flute. Two of the copies contain a four-page tutor by P.M. and one copy contains a tutor written by Gerbrand van Blanckenburgh. The existence of the tutors alongside *Lust-hof II* has lead scholars to misinterpret their origins, ultimately resulting in inaccurate attributions. The tutors are believed to be designed for inclusion alongside Matthysz’s ‘t Uitnemen Kabinet.

**Foreign Influences on the Lust-hof**

The variation technique utilized by van Eyck stems from a long tradition of improvised diminutions that had been documented in Italy by the first third of the sixteenth century. Van Eyck’s practice was referred to as *breecken* (breaking): the division of long notes into shorter note values. Most of the pieces in the *Lust-hof* include the phrase “*gebrooken van J. Jacob van Eyck*” [broken by J. Jacob van Eyck] directly after its title. However, van Eyck’s pieces should only be indirectly likened to Italian diminutions. Whereas Italian diminutions consist of

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10 Griffioen, 377. The two copies that contain Matthysz’s set of instructions for recorder and flute are located in NL-At: 207 G 40 and and B-Br: II.31.679. The third copy with Blanckenburgh’s tutor is located in GB-Lbm:K4a2.
11 Ganassi’s *Fontegara* of 1535 illustrates advanced diminution principles that had been in practice for years prior to its publication.
formulas that substitute melodic intervals or successions of intervals creating an alternate melodic line (usually while the unornamented madrigal or motet was being sung or played on lute or keyboard), van Eyck used the practice in order to create a new instrumental form that took an existing piece only as a starting point. The Italian diminution style was designed to imitate the vocal style, while van Eyck was using the practice in order to generate an instrumental form. The Italian diminution practice also was applied unequally, creating spurts of rhythmic activity that frequently changed from beat to beat or measure to measure. Van Eyck’s variation style most frequently remains at one rhythmic level throughout the variation with each successive one using progressively smaller note values.12 The Italian diminution practice formed the basic principle for van Eyck’s variation technique; however, his rhythmic flow and many of the characteristic figures are more closely related to the instrumentally-conceived variation practices developed by the English virginalists.13

The English virginalists adopted the diminution style of ornamenting vocal works and adapted the style in order to create independent keyboard pieces. The former stepwise motion generally found in vocal practices was replaced with idiomatic keyboard figures including triads and arpeggios, zig-zag figures, a figure with a leap and neighbor tones (a seventeenth-century “Alberti bass”), a pseudo-polyphonic hocket-like effect, and two-note tremolos in thirds, sixths, or octaves (see Figure 9).14 Van Eyck utilizes many of these same figures especially favoring the “Alberti bass” figure and the pseudo-polyphonic hocket-like effect. As a carillonist and presumably an organist as well, van Eyck would have been familiar with keyboard idioms; it is not surprising to find the similar idioms within the Lust-hof.

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12 Griffioen, 365. The one exception is van Eyck’s final variation of “Amarilli mia bella,” a work that van Eyck may have known in the Italian diminution style.
13 Griffioen, 365.
14 Griffioen, 365.
In contrast to the English practice, Sweelinck’s works, although influenced by the English virginalists, stand out for their incessantly even rhythmic and melodic patterns. The Dutch practice of consistency of figuration contrasts with the motivic freedom associated with the English. The rhythmic and motivic consistency is even more noticeable in the work of van Eyck.

**Figure 9  English keyboard idioms in the work of van Eyck**

A. Triads (“Comagain” Modo 2, m. 25-28 [I:39])

B. Arpeggios (“Wat zal” Modo 9, m. 1-6 [I:57])

C. Zig-zag motion (“Tweede Licke-pot” Modo 3, m. 5-7 [II:54])

D. Leaps and neighbor-tone decoration (“Philis schooner Herderinne” Modo 4, m. 9-12 [I:38])

E. Pseudo-polyphonic hocket effect (“Wat zal” Modo 3, m. 1-3 [I:56])

F. Two-note tremolo (“Fantasia” [II:61])

Eyck: most of his variations are composed in one rhythmic value, only breaking at the cadences. Van Eyck achieves variety by constantly altering the melodic motives within the perpetual motion. Each variation uses progressively smaller notes values resulting in the whole set being...
arranged in a strict rhythmic order. This trait is perceptible not only in the *Lust-hof* but also in many of the solo variations present in the *Kabinet*.

Another feature particularly developed by the Dutch is the echo: a short motive repeated at the octave. First adapted to keyboard music, the echo originated in paired imitations common in sixteenth-century vocal works and was used more by Dutch composers who even extended it to an entire genre, the Echo Fantasia.\(^\text{16}\) In the case of van Eyck, the echo effect is most striking due to the variation in volume and timbre in the different registers of the recorder.

**PAULUS MATTHYSZ’S ’T UITNEMENT KABINET**

Instrumental music collections including *Lust-hof* and *Kabinet* provide a wealth of information pertaining to the repertoire of instrumental performances. The two-part musical anthology *’t Uitnement Kabinet* contains around 200 pieces of instrumental music for one to three instruments by many composers, both Dutch and foreign, professional and amateur. The volumes confirm the prominent role of popular song tunes in the musical life of the seventeenth-century Netherlands; adaptations of folk and dance tunes constitute a significant portion of their repertoire due to their familiarity and accessibility. Improvised or composed variations were a frequently cultivated form. Two variation principles are distinguishable: the addition of separate variation sections and the addition of varied repeats to different portions of the tunes.\(^\text{17}\) The variation-diminution principle is ubiquitous in van Eyck’s collection and subsists throughout the *Kabinet*. The two collections are linked musically as well: they share twenty-six of the same popular tunes used as the foundation for variation.\(^\text{18}\) Matthysz clearly conceived the anthologies

\(^{16}\) Griffioen, 367.


\(^{18}\) Griffioen, 58.
with an amateur public in mind; the modest technical level, variable instrumentation, and popular song settings accentuate the prevalent middle-class amateur musical life in The Netherlands.\footnote{Rudolph Rasch, “Some Mid-17th Century Dutch Collections of Instrumental Ensemble Music,” \textit{Tijdschrift van der Vereniging voor Nederlandse Muziekgeschiedenis} 22/3 (1972): 161.}

Similar to the compilation history of \textit{Der Fluyten Lust-hof}, an initial collection was published under a different name and some of the pieces were later dispersed among the second volume of the \textit{Kabinet}. Matthysz compiled tunes for his 1644 publication \textit{Der Goden Fluit-hemel}, an anthology of mixed pieces for one to three recorders. The anthology begins with a number of tunes set for two descant recorders, continues with a group of pieces with mysterious titles (\textit{Garint, Poliphemus, Postilion, Carileen, Comagayn} [from Dowland’s song “Come Again”], \textit{Frere frapar}), followed by a set of pieces for three descant recorders, and ends with a miscellaneous set of tunes for unaccompanied recorder. The pieces lack a certain amount of compositional excellence; the harmonizations are awkward in their abundance of consecutive fifths and inadequate part-writing.\footnote{Thurston Dart, “Four Dutch Recorder Books,” \textit{Galpin Society Journal} 5 (March, 1952): 59.} The anthology was dedicated to recorder enthusiast Adriana van den Berg in praise of her playing on the treble recorder.\footnote{Rasch, “Some Mid-Seventeenth Century Dutch Collections,” 162.}

\textit{‘T Uitnement Kabinet, Eerse deel} was published in 1646 and dedicated to Pieter Pers and Cornelis Kist, both of whom are represented by works within the anthology. \textit{‘T Uitnement Kabinet, Tweede deel}, published in 1649, was again dedicated to Adriana van den Berg but this time in praise of her performances on viola da gamba.\footnote{Rasch, “Some Mid-Seventeenth Century Dutch Collections,” 163-165.} The second volume of \textit{‘t Uitnement Kabinet} contains pieces from \textit{Der Goden Fluit-hemel} along with a variety of other instrumental pieces from both native and foreign professional and amateur composers. Both volumes were republished in the same years as the reprints of \textit{Der Fluyten Lust-hof} (refer to Table 1).
The composer’s reputation as a virtuosic recorder player and the evidence of the music itself in Der Fluyten Lust-hof establishes the appropriateness of the descant recorder (or tenor, although less likely) as the instrument of choice. The instrumentation is not generally indicated in ‘t Uitnemen Kabinet; instruments are appropriated for some but most pieces are written in such a way to allow performance on a variety of instruments. The parts are designated after the relative pitch: hoogste-geluid, middelste-geluid, and laeghste-geluid (higher, middle, and lower voice) and are notated above the part. The higher and middle voices are always a treble instrument and the lower voice may be a treble instrument or bass. The bass parts are playable on viola da gamba, violincello, or bassoon, but were not originally meant to serve as continuo basses: figurations are absent. The bass viola da gamba is the only instrument that is specifically notated within the anthology but there are instances where the violin is unambiguously appropriate. Matthysz included works by Johann Schop, a famous violinist and composer, and the ambitus (g-d‴) along with the bowing indications and multiple stops clearly indicate the violin as the instrument of choice. Matthysz’s decision to reuse pieces from his first anthology Der Goden Fluit-hemel also indicates a preference for recorder. The musical characteristics of these pieces, especially the works of Jacob van Noordt, Johann Dix, and Pieter de Vois, mimic those found in van Eyck’s collection and idiomatically fit on the recorder. The non-idiomatic treble voices notated with a violin clef most often possess an ambitus of c′-c‴ allowing for performance on a variety of instruments.

Rudolph Rasch edited and organized ‘t Uitnemen Kabinet into ten volumes in the 1970s. The volumes are appropriately divided into like categories of ensemble configuration. Nearly

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24 Rasch, “General Introduction to Volume 1,” in ‘t Uitnemen Kabinet (Amsterdam: B.V Muziekhandel, Saul B Groen, 1973). Figurations may be absent but this certainly can be interpreted differently and played as figured continuation.
every volume is accessible to recorder players with Volumes 1 and 6 allocating pieces for solo
descant recorder and pieces for descant recorder and thorough-bass, respectively. The pieces
presented in the Kabinet more than double the repertoire solely available through Lust-hof. In
addition, the Kabinet offers a variety of ensemble configurations desirable to the towns’ collegia
musica.

Foreign Influences on ‘t Uitnemen Kabinet

The frequent occurrence of other European composers corroborates the diverse interest in
European musical production. The borrowed song tunes are found in numerous seventeenth-
century Dutch songbooks; however the song tunes themselves frequently were of English or
French origin. Relatively few concordances can be established with other sources especially
considering the large number and variety of pieces in the Kabinet.26 Four concordances have
been established from which Matthysz borrowed: 1) Two anonymous “Fantasias” for two trebles
are from Thomas Morley’s Canzonets to two voices (London, 1595). A number of derivations
exist from the original in those that exist in the Kabinet; 2) Tarquino Merula’s ‘t Hane en ‘t
Hennegekray was borrowed from the Canzoni ovvero Sonate concertate per chiesa e camera a
due et a tre (Venice, 1637); 3) two anonymous “Intradas” were borrowed from Andreas
Hammerschmidt’s Ander Theil newer Paduanen, Canzonen, etc. (Freiburg in Meissen, 1639);
and 4) the anonymous setting of “Wel Jan wat drommel” is a textless instrumental version of the
two-part drinking song “Al tang genoeg” found in a Dutch edition of Giovanni Gastoldi’s five-
part balletti Italiaanse Balletten met viij en ses stemmen (Amsterdam, 1648).27

The remainder of foreign-composed pieces presumably was brought to Matthysz’s
attention through the influx of manuscripts brought in by the trade route and the frequent

26 Rasch, “Some Mid-Seventeenth Century Dutch Collections,” 166.
27 Rasch, “Some Mid-Seventeenth Century Dutch Collections,” 166.
traveling of both Dutch composers abroad and foreign composers to The Netherlands. Works by the French violinist Jacques Foucart are found alongside the violin pieces of Louis Constantin (c.1585-1657) and Schop. At this time solo violin music only circulated in manuscripts, therefore only a few pieces have been preserved making the *Kabinet* an important source of violin music during mid-seventeenth century. Among the dances and songs for one melodic instrument and bass are works by German composer and organist Andreas Hammerschmidt (1611/12-1675) and English songwriter and composer Henry Lawes (1596-1662). Representing the Italian school are Bernardino Borlasca (1580-1631) and Tarquino Merula (1594/5-1665). In general, *‘t Uitnemen Kabinet* represents a typical musical anthology with works by known composers next to anonymous pieces and works of foreign composers alongside representatives of the Dutch school.

**Recorder or Violin in *‘t Uitnemen Kabinet***

Matthysz’s decision to advertise the inclusion of a short recorder treatise on the title page of *‘t Uitnemen II* suggests that he had in mind the recorder as an instrument of choice in performing many of the pieces included in the anthology. However, the wordings of the titles of the anthologies suggest that Matthysz envisioned violins rather than winds as the preferred instruments (see Figure 10). The title reads:

**THE EXCELLENT CABINET**  
Containing pavanes, allemandes, sarabands, courants, ballets, intradas, airs, etc. And the newest styles, for performance by two and three violins or other types of instruments.  
Set by the most ingenious contemporary masters and amateurs of arrangement.

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29 Rasch, “Preface to Volume 9,” in *‘t Uitnemen Kabinet* (Amsterdam: B.V Muziekhandel, Saul B Groen, 1973). The nine trio sonatas by Italian composers in the *Kabinet* were well known in The Netherlands by the 1650s but Dutch composers had not yet begun composing after the Italian models until after the 1660s. The one possible exception is Cornelis Jansz Helbreker’s *Voorspel* also found within the *Kabinet*.
To show off our cabinet better, we will announce to music lovers yearly our progress toward obtaining the new amusements.30

Figure 10. Title page to Kabinet I.

The title of the second volume is nearly identical to that of the first volume aside from the addition of the following after the last sentence: “Also several pieces for two violas da gamba. With a short instruction on the recorder” (refer to Figure 4).31

The two volumes of the Kabinet provide inferential evidence of Dutch instrumental practices during the first part of the seventeenth century. Various instrumental settings are employable for the pieces in the Kabinet. Of the solo instrumental works in the first volume, only one is particularly appropriate for performance by a violin (Schop’s Praeludium). The remaining selections in both volumes are suitable on a variety of instruments including violin,

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31 Ook eenige stukken voor 2. Fioolen de Gamba. Met een korte onderwijzinge op de Hand-fluit. See Figure 4 for title page to Kabinet II.
viol, recorder, and cornett. Eleven of the soprano-bass duet compositions in the first volume and
two of the duets in the second volume are especially suitable for the violin. In two pieces by
Schop and one by Borlasca, an observable successive repetition of four eighth-notes marked
“tremolo” is characteristic of violin music. The remaining seventy-nine soprano-bass duets do
not specify or even imply a specific type of instrument: stringed instruments or recorders would
be equally suitable. The included pieces that are clearly suitable for violin are all duets for
soprano and bass instruments with the one exception of the solo treble piece. Some of the pieces
seem especially appropriate for cornett (though not restricted to this instrument), such as the
settings for two soprano instruments (Postileon, Doodendans, and Comagain) all of which lack
attribution. The remaining treble parts are equally suitable to the transverse flute, the cornett,
the shawm, the descant recorder, and the violin.

The first of the three anthologies, Der Goden Fluit-hemel contains sixty-two items
compiled to be playable on recorders, the instrument of choice for Matthysz’s own musical
pleasure. Thirty-seven of the works were selected for reissue and reprinted in the second part of
‘t Uitnemen Kabinet. The inclusion of these pieces (some even written by Matthysz) alongside
the known recorder works of Jacob van Noordt, Pieter de Vois, Willam Jansz Lossy, and other
anonymous composers within the Kabinet show that the recorder was regarded as a suitable
instrument for realizing the music within the Kabinet.

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33 Caughill, 415.
34 Caughill, 416.
35 The full title reads: “The Golden Flute-Paradise, decorated with the newest courants, pavanes, sarabands,
branles, allemandes, ballets, etc., most with several variations, set for flute and all other winds and other types of
instruments by many renowned musicians. Also containing some courants, ballets, airs, etc. for two and three treble
instruments, as well suited to the violin as to the flute or other wind instruments.” [Der Goden Fluit-hemel, gesiert
met d’alder nieueste Couranten, Pavanen, Serbanten, Branles, Almandes, Balletten, &c. meest met verscheydien
Veranderingen, door veel vermaarde Mausicyns tot de Fluit en allerley Blass- en Speel-tuygh, gestalt. Noch eenighge
Couranten, Balletten, Airs, &c. om met 2 & 3 Booven-zanghen, zoo wel voor de Viool als Fluit, of eenigh Blass-
tuygh te bebruycken.] The title page of the only extant copy is missing; therefore the title cited is what is
found in the catalogue of the Frankfurt book-fair of 1646. Translation found in footnote 35 is by Caughill, 406.
Rasch believes that the violin is still the most preferred instrument in accordance with the wording of the title and because it is the only one that can be applied in all cases. However true this may be, his rationalization does not support Matthysz’s decision to include a recorder tutor nor does it account for the popularity of the variety of instruments that were available for domestic enjoyment in the seventeenth century. Rarely was any anthology or even manuscript circulated with the intent of being playable by a single denominated instrument during the first half of the century.

The Dutch instrumental practice before mid-century was similar to the English practice. Charles Butler’s *Principles of Musicke* (London, 1636) likely was well-known in The Netherlands and one can infer the variety of instruments known to Dutch musicians. Butler does not mention the violin at all; its use was infrequent before 1620 but became much more prevalent by the 1630s. The recorder is the most designated woodwind in seventeenth-century Dutch sources; its popularity is reinforced by contemporary pictorial representations as well. Recorders were found in still lifes, accessories in conversation pieces, and were popular as peasant instruments; they often occur in ensemble with lutes, or in various ensembles that played at peasant and open-air weddings, in the hands of shepherds, children, and street musicians. The recorder was almost as universal as the lute and was popularly played at social gatherings as a solo instrument or to accompany dancing. Few private collections of the time lacked a consort of the instruments. The recorder and the violin were regarded as interchangeable instruments in many works up until the beginning of the eighteenth century; therefore, Matthysz justifiably

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37 Even van Eyck’s *Der Fluyten Lust-hof* is speculatively suitable for transverse flute. Other options given the Dutch practice of the time would include viol or violin, shawm, and cornetto or trumpet.
38 Caughill, 42.
40 Caughill, 49.
considered including a recorder tutor alongside his anthologies. Economically, he could rely on the popularity of the tutors because of the frequent presence of recorders in the domestic musical life.

THE INTRINSIC RELATIONSHIP BETWEEN THE COLLECTIONS AND TUTORS

Numerous factors unite Der Fluyten Lust-hof, ‘t Uitnemen Kabinet, and the two recorder tutors aside from their sole publisher, Paulus Matthysz. Their publication dates (refer to Table 1) illustrate that both collections were linked in the publisher’s mind as well. The collections are even linked musically, sharing twenty-six of the same tunes. Furthermore, the prefatory pages of Der Fluyten Lust-hof I direct players to nine pieces for a solo descant instrument found in ‘t Uitnemen Kabinet II, published the same year. The publications share the same oblong sexto format and all of the extant copies of both the Lust-hof and the Kabinet, aside from those found in London, are now found bound together.  

Positing a Theory

The musical culture of the seventeenth-century Netherlands generated a need for music that was not too difficult, preferably familiar, and performable on varieties of instruments. Der Fluyten Lust-hof and ‘t Uitnemen Kabinet contain collections of familiar tunes from various origins that suited the desires of the amateur musician. Instructional tutors became increasingly popular and publishing them alongside an anthology of playable tunes was a matter of sensible business. Unfortunately, no printing records of Matthysz’s business have survived; however, several seventeenth-century advertisements and catalogs reveal that in every instance Der

41 Griffioen, 58.
*Fluyten Lust-hof I* and *II* are found alongside *‘t Uitnement Kabinet I* and *II*.\(^{42}\) This perhaps suggests the two collections were bound together in publication. The publication dates certainly support the theory that they were bound together (refer to Tables 1 and 3). The fact that all but two copies of the *Lust-hof* today are found bound with copies of the *Kabinet* suggests that they may have been bound early in their history. *Lust-hof II* and *Kabinet I* are listed under one entry in the 1649 catalog of the king of Portugal (see table 3). The two collections also frequently were advertised together, suggesting that the two may have been considered as one sale.

**Table 3. Distribution records for *Der Fluyten Lust-hof* and *‘t Uitnement Kabinet*\(^ {43}\)**

1. The *Catalogus Universalis* of Broer Jansz, an annual catalog of the Dutch book trade, lists *Der Fluyten Lust-hof II* and *‘t Uitnement Kabinet I* in its 1646 catalog.

2. Matthysz advertised the recent publishing of *Der Fluyten Lust-hof II* alongside *‘t Uitnement Kabinet* in one of the most important newspapers of the time, the *Courante uyt Italien ende Deuytschlandt*, on April 7, 1646.


4. *Der Fluyten Lust-hof II* and *‘t Uitnement Kabinet* are listed together in the library of King João IV of Portugal in 1649.

5. Constantijn Huygens lists “*Euterpe, of Speel-Godinne*, door J. van Eyck, 2 deelen.” on an auction list of 1688. Van Eyck sent Huygens *Euterpe* alongside *Der Gooden Fluyt Hemel*; presumably the second volume referred to is *Fluyt Hemel*.

The Matthysz tutor was bound in publication with the first and second edition of *Der Fluyten Lust-hof I* (1649, 1655) while the Blanckenburgh tutor was bound only with the second edition of *Lust-hof I* (1655). The title page of *‘t Uitnement II* refers to a short instruction for recorder where none seems to exist (refer to Figure 4). However, Table 1 shows that *Lust-hof II* (1646, 1654) was printed before *Lust-hof I* (1649, 1655); therefore, the title page of *Kabinet II* was.

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\(^{42}\) Griffioen, 62.

\(^{43}\) Griffioen, 62-63.
is correct in advertising an instructional tutor for recorder if it was bound in publication with *Lust-hof I*.

In addition to the distribution records, a letter from van Eyck to Huygens in August of 1644 (see Figure 11) reveals that van Eyck was sending both *Euterpe* and *Der Goden Fluit-hemel* to Huygens for his examination. Unfortunately, Huygens’s reply has been lost. Once again, the parallel anthologies are mentioned and subsequently found together in Huygens’s library when it was auctioned in 1688.

**Figure 11. Letter to Huygens from van Eyck**

10 August 1644. In Utrecht. Old style [=20 Aug. n.s.]
My Honored Sir and Cousin, along with suitable greeting, this letter will serve merely to accompany this book it is sent with, entitled *Euterpe oft Speelgoddin*. As far as this first book goes, it was composed by me and dedicated to Your Grace. Also added is *Der Goden fluijt hemel*, the work of several Authors. I hope that your Honor will not receive it badly from me, for, neither finding nor knowing anyone more suited to judge it, I ask you please at some opportunity to examine the aforesaid work, in case some mistakes or errors may have been made either in the dictation or the printing. After you have examined it, I shall await answer on this matter, which would be a special favor to me. Your Grace should also please let me know if I should send some more to you in the army; or, if not, I shall keep them until the time that Your Grace will have arrived home alive and well. May God grant that; in whose grace I am recommended to you, and through whom you are very heartily greeted, or in the name of Your Humble Cousin, Jacob van Eijck

If the posited theory that the two collections and the associated tutors were bound together is viable, then the associated terms “van Eyck” fingerings and recorder are not wholly suitable. The knowledge gained from them towards recreating the recorder remains unchanged. However, the currently accepted nomination of “van Eyck” in reference to both the recorder and to a fingering system is limiting in that it only focuses on one composer of one collection.

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44 Griffioen, 60.
45 Extracted from Griffioen, 60.
CHAPTER V
CONCLUSION

The cosmopolitan environment present in The Netherlands, largely due to their extensive trade route, created a culture in which a mixture of national styles could be heard and absorbed. Despite the influx of other European Baroque practices, the Dutch style remained somewhat old-fashioned. The Italians, Germans, and English composers, who themselves were decades past cultivating the older diminution style, affected the language of Dutch music while the forms frequently were derived from late Renaissance and early seventeenth-century compositions, especially those in England. The English practices of setting simple homophonic and polyphonic dance movements, composing variation forms based on borrowed secular and sacred tunes, frequently adapting traditional folk songs, and the predilection for employing a wind medium were all adopted by Dutch composers. In both England and The Netherlands, domestic music making primarily was for the edification and pleasure of middle-class amateur musicians. Van Eyck’s *Der Fluyten Lust-hof* and Matthysz’s anthologies ‘t Uitnement Kabinet fulfilled the extant interests in creating enjoyable music on available instruments. Certainly, the tutors were aimed at supplying the instruction necessary to generate the delightful and familiar tunes.

Van Eyck was a prominent musician whose distinguished career was captured not only in poetic form by the Dutch poet Regnerus Opperfelt, but his *Der Fluyten Lust-hof* appears in the still-life by the Dutch painter Evert Collier.¹ His compilation is the largest collection of solo

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recorder music compiled to date; this, in itself distinguishes it from ‘t Uitnemen Kabinet, an anthology of various composers’ works for a variety of instruments. The influence of the cosmopolitan atmosphere present in The Netherlands is reflected in the compositions chosen for inclusion in the Kabinet.

The tutors are also a product of this cosmopolitan environment. Blanckenburgh’s tutor especially reflects the traditions established by Ganassi; Blanckenburgh distinguishes between the different types of trills and also discusses the proper effects of “flattement” (although it was not termed this in his tutor). The changing melodic practices that occurred around the turn of the seventeenth century, which introduced the virtuoso soloist (or group of soloists) accompanied by an independent bass line, manifested itself in the growing popularity of solo instruments emerging from the consort. The allocation of the descant recorder in c′ as the instructional recorder reveals the growing need to create a tutor that accommodates the emergence of this recorder as the solo instrument of choice. No tutor devoted solely to the recorder exists between Ganassi’s Fontegara, which provides instruction for the alto in g, and the emergence of the Dutch tutors. The recorder is included in various compendia published between the single tutors (refer to Table 3.1); however, the descant recorder in c′ only first receives mention in Praetorius’ Syntagma Musicum of 1619, and the range is two notes smaller than that included by Blanckenburgh and Matthysz. Mersenne’s Harmonie universelle was published at the later date of 1636/7, but the fingering chart provided is again for an alto in g. Therefore, the tutors reflect and fill the gap between the sixteenth-century preference for the alto in g and the eighteenth-century onset of high-Baroque recorders by providing instruction for the dominant solo descant recorder in c′.
The significance of the information provided by the tutors is not being scrutinized. The narrow understanding of their conception that has resulted in incongruous casual generalizations warranted consideration. The existence of the tutors bound with copies of Der Fluyten Lust-hof I resulted in the assumption that the tutors were created in order to enhance the collection of recorder pieces. However, Der Fluyten Lust-hof is only one-third of the equation; the parallel and intrinsic relationship that exists between the Lust-hof, the Kabinet, and the tutors reveals an even larger need to supply instruction, for the music available in the Kabinet nearly doubles the music playable on the chosen recorder. If the two collections were indeed bound together in their initial publication, then the mysterious advertisement of the short recorder tutor included by Matthysz on the title page of ’t Uitnemt Kabinet II is not incorrect. The available evidence supports this theory.

Today, various recorder makers are producing a “van Eyck” recorder, and the fingering system employed is derived from Matthysz’s tutor. The given name is not entirely incorrect; but it certainly directs performers to one source of music, van Eyck’s collections. Van Eyck’s position as a renowned master of recorder is not in question; his contentious position as a solitary master merits a reexamination of the compositions in the seventeenth-century Netherlands represented in ’t Uitnemt Kabinet. He is certainly not the only representative worth exploring. Eva Legène suggests that a recreated recorder capable of playing this music should be called an early Baroque recorder, thus avoiding the “van Eyck” title enlisted by assorted recorder makers and players.
WORKS CITED


