



## SUMMARY

Jacob van Eyck (c1589/90-1657) was one of the most remarkable figures in Dutch musical life during the Golden Age. The blind nobleman was city carillonneur of Utrecht and gained international renown as the greatest bell expert of his time. In addition he played the ‘handfluyt’ (‘hand flute’), the instrument known today as the soprano or descant recorder. About 150 solo pieces for this instrument have survived in the two volumes of *Der Fluyten Lust-hof*, which were published during Van Eyck’s lifetime by Paulus Matthijsz in Amsterdam. This repertoire forms the main subject of this dissertation. In the 1990s, the author presented the first complete modern edition of *Der Fluyten Lust-hof*, the so-called ‘New Vellekoop Edition’.

Several other musicians in the Dutch Republic composed solo works that can be considered as recorder repertoire: Paulus Matthijsz, Jacob van Noordt, Johan Dicx, Pieter de Vois, and anonymi. These composers, called ‘the others’ in this dissertation, produced thirty solo pieces, which offer the opportunity to bring Van Eyck’s creative output into perspective.

The dissertation consists of three main parts. An introductory chapter with a bird’s eye view of the recorder in the Golden Age, precedes Chapters 2-8 focusing on the life and works of Jacob van Eyck. The second part, Chapters 9 and 10, is devoted to ‘the others’ and is, in a way, a reflection of the first. Finally, Chapters 11-14 explore several aspects of performance practice: the instrument, time (tempo and rhythm), ornaments and delivery.

The flourishing economy of the Dutch Republic at the end of the sixteenth and the first half of the seventeenth centuries had a positive influence on painting and literature, but less so on musical composition. Music played a minor role in the Stadholderly courts, whereas the Calvinist religion stood in the way of church music. In its printed form, the music of Jacob van Eyck and ‘the others’ was aimed primarily at amateurs. The repertoire must have found its way predominantly into the family circles of a well-to-do class. The fact that Van Eyck’s music was reprinted once or even two times, might easily lead to the assumption that the recorder was one of the most played instruments. This, however, should be put into perspective: according to the title pages, the music was found suitable for ‘allerley speel-tuygh’ (‘all kinds of instruments’).

The recorder frequently shows up in Dutch paintings. Again, one should use caution in drawing conclusions regarding the popularity of the instrument. In the pastoral art of painting, recorders were a common attribute in the hands of shepherds and shepherdesses. In many cases, the recorder served as a phallic symbol, whether to express transience (*vanitas*) or not. The depicted hand flutes are usually of a smaller type. In this, the Netherlands differed from other regions like France and Italy, where the alto recorder with lowest note G' was the more common type. The small size of the soprano recorder (with lowest note C'') made the instrument a good fit for children’s hands, and it was therefore suitable for the young and the old. Moreover, the instrument was played by both sexes, in all layers of society. The combination of these factors makes a broad popularity plausible.



Jacob van Eyck asserts himself as an exponent of this recorder culture. Almost immediately after the completion of *Der Fluyten Lust-hof*, the Chapter of Saint John's in Utrecht increased the salary of its carillonneur 'on the condition that on occasion in the evening he would entertain the people strolling in the churchyard with the sound of his little flute.'

Van Eyck was not from Utrecht; he was probably born in Heusden, a small garrison town near 's-Hertogenbosch. Both his father and his mother were of noble birth. In Heusden, he became an expert in the area of bells and carillons, although the town had only one small carillon in the tower of the town hall. The local organist performed the carillonneur's duties. Van Eyck was only responsible for the monthly changing the pegs of the carillon's automated drum.

Undoubtedly, the opportunities in Heusden were too limited for him to fully develop his talents. After several visits to Utrecht, Van Eyck was appointed carillonneur at the city's Dom Church in 1625. He later held similar positions at the Janskerk (St. John's Church), the Jacobikerk (St. James' Church), and the town hall. In 1628, he was entrusted with the technical supervision of the bells of all Utrecht parish churches and the town hall, thus acquiring the title of 'Director of the Utrecht bell-works'. Several Dutch cities – the Hague, Deventer, Nijmegen, Arnhem, and others – requested his specialist's skills. Van Eyck played an important role in the development of the carillon. He discovered the (over-) tone structure of bells, and how they can be tuned by changing their shape. Various intellectuals including Isaac Beeckman, René Descartes and Constantijn Huygens reported his findings. This practical knowledge found its pinnacle in Van Eyck's collaboration with the bell-founders François and Pieter Hemony. In Utrecht, they installed new carillons in the towers of the Jacobikerk and Nicolaikerk (St. Nicholas' Church). The Hemony carillon of the Dom dates from 1664, seven years after Van Eyck's death.

Van Eyck was well into his fifties when his first compositions appeared in print. He dedicated them to Constantijn Huygens, the influential secretary of the Dutch Stadholder, who was a distant relative of the blind musician. The collection consists of two volumes: the first, issued in 1644, was titled *Euterpe oft Speel-goddinne* ('Euterpe, or the Goddess of instrumental music'), the second appeared in 1646 as *Der Fluyten Lust-hof II* ('The Flute's Garden of delight', II). When a revised and greatly extended reissue of *Euterpe* was published in 1649, it was called *Der Fluyten Lust-hof I*. New printings appeared in 1654 (first volume) and c1656 (second volume).

Most of the works are sets of variations on the best-loved melodies of the time, such as French *airs de cour* and international 'tophits' like Dowland's 'Lachrymae', 'Amarilli mia bella' by Caccini, and 'Questa dolce sirena' by Gastoldi, as well as on melodies from the Genevan Psalter. The themes reflect a Dutch song culture, most of them can be traced to the many Dutch songbooks of that period.

The variation technique was called 'breecken' (breaking), and involved the gradual division of notes from the theme into groups of smaller note values, i.e. diminution. This process leads to increasing virtuosity: whole notes are divided into halves, then quarter notes, eighth notes, etc. In vocal music, the art of diminution was already fading. In the purely instrumental practice of variation, it had a long future, extending well into the nineteenth century. A variation was called 'modo' (the Italian for 'manner'), modo 1 being the theme, modo 2 the first variation, etc.



The instrumental art of variation can be considered a form principle. In Van Eyck's works, congruent and incongruent variations can be distinguished. In the first category, a variation has the same form schedule as the theme. If the theme contains a repeat sign, this sign turns up in the variation again. In incongruent variations, the form scheme differs.

Within a set of variations, Van Eyck usually maintained one type, so the dichotomy can also be applied to sets as a whole. Most pieces from *Der Fluyten Lust-hof* are of the congruent type. The incongruent type is represented by themes with ornamented reprises, themes with a through-composed modo 2 and sets of variations in which Van Eyck applied a technique that we have called *schakeling* ('linking').

Little originality can be attributed to the ornamental patterns that Van Eyck and his contemporaries applied; they formed a *lingua franca*. Van Eyck used various techniques to create a gradual progression in the process of breaking. By exposing the contrast between a jumpy and a more fluent style, one stage of breaking could generate two variations. Also triplets or 32nd notes could serve for the expansion. Van Eyck was particularly fond of octave echoes.

Van Eyck the carillonneur also played variations. This raises the question how both aspects of his musicianship related. Since carillonneurs improvised, no carillon repertoire of the time has survived. Yet the mystery can be unraveled. Stylistic features give evidence that the variations on psalms and other liturgical songs did not belong to Van Eyck's regular recorder repertoire. He simply took his carillon practice as the starting point.

In the psalm variations, Van Eyck has searched for a suitable 'recorderistic' variant. The whole and half notes of the themes offered few possibilities and breaking them could easily have a dry result. Van Eyck experienced special problems in creating psalm variations dominated by 16th notes. Apparently, as a carillonneur he did not go beyond eighths notes.

The observed developments lead to the assumption that the art of variation as performed by the carillonneur Van Eyck was mainly monophonic, at least as far as this concerns the psalms. The basis was formed by a 'linear harmony': the succession of consonant intervals, often appearing in the form of broken triads. Reverberation of the bells automatically resulted in a mild form of true harmony. Van Eyck made use of quasi-polyphony as well. As a recorder composer, he searched for a more fluent style and more diversity of note values. Many carillons in Van Eyck's time had a compass of two octaves, just like the recorder, making separate bass-lines practically impossible.

The relationship raises the question where in *Der Fluyten Lust-hof* the influence of the carillon ceases to exist and where 'real' carillon music begins. Labeling variations as carillon compositions would be contradictory to the idea that bell players improvised. It is the sum of the parts – the complete body of figurations – that makes a variation point towards the carillon or not. The focus on harmony and dialogue is a decisive factor. Only occasionally, this focus is so evident, that variations can safely be argued to be veiled carillon works: modo 2 and modo 3 from 'Psalm 140, ofte tien Geboden' [NVE 6] and 'Psalm 15' [NVE 126]. Striking similarities between the two works show that Van Eyck was guided by the force of habit. Especially 'Psalm 140, ofte tien Geboden' must have played a prominent role in Van Eyck bell practice. The melody was not just used for psalm 140, but also for the Ten Commandments, which belonged to the 'daily bread'. A frequent performance increases the chance that improvisation solidifies into fixed patterns and habits.



This insight invites us to look at *Der Fluyten Lust-hof* from a new perspective. Modo 2 from ‘Onan of Tanneken’ [NVE 18] appears to be a transcription of the two-part model for violin and bass that is found in Nicolas Vallet’s *Apollos soete Lier*, compressed to monophony. Also modo 3 of the ‘Eerste Carileen’ [NVE 63b] and the second set of variations on ‘Wat zalmen op den Avond doen’ [NVE 52] seem to originate in the carillon practice.

Chapter 6 examines Van Eyck’s art of variation for significance from different perspectives. The dichotomy improvisation versus composition appears to be problematic. The variations of the blind Van Eyck are often shown as examples of improvisation, which is in contradiction with notational fixation. The assumption that he was a skilled improviser, does not exclude composition. Van Eyck might have used his memory to help him to attain real composition. *Der Fluyten Lust-hof* shows that complete pieces were filed in his memory. Small deviations, on the other hand, reveal that improvisation played a role. Based on the dichotomy improvisation versus composition *Der Fluyten Lust-hof* cannot be interpreted in a unequivocal way. Many levels will have existed. It seems safer to speak about composition rather than improvisation, especially because Van Eyck made the effort to commit his inventions to paper. *Der Fluyten Lust-hof* should be interpreted as a random indication of a work that was always *in progress*, or better, *in process*.

More than once listeners can imagine themselves being the guest of an improvising Van Eyck, who casually tosses his figurations off. In other works the process of thinking seems to have outpaced the action. These variations attract the attention because they are more whimsical, less predictable, or because they relate to the theme in an unusual way: regular breaking gets additional interest. One could say that these variations go beyond technique. This, for instance, applies to the four works that consist of a theme with through-composed modo 2: ‘Doen Daphne’ [NVE 3, ‘modo 4’], ‘Sarabande’ [NVE 10], ‘I’ Amie Cillæ’ [NVE 20] and ‘Lossy’ [NVE 107].

*Der Fluyten Lust-hof* contains two variations in which the composer seems to deny the characteristic quality of the theme: modo 2 of ‘Lavolette’ [NVE 133] and modo 3 of ‘Waeckt op Israël’ [NVE 80]. The transmutation results in pieces that drift far away from the theme. Both cases bear witness to a certain sense of humor. ‘1. Balet, of Vluchste Nimphje van de Jaght’ [NVE 116] can be interpreted as true program music.

It is questionable if and how much Van Eyck’s creative output has undergone a stylistic development. The ornamental patterns as such hardly show any individuality, nor does the elementary process of breaking give space to fundamental changes of course. On the other hand: whatever the genesis of a work may have been, it is certain that at some time the seed was sown. This makes the question relevant.

The best insight is offered by the themes that Van Eyck took as a starting point more than once. Only occasionally a development can be perceived, in the sense that a work can be regarded as an improvement or refinement of an earlier piece. The most interesting object is formed by the two sets of variations on the ‘Engels Nachtegaeltje’ [NVE 28 & 115] (the second set is called ‘Den Nachtegael’). ‘Den Nachtegael’ is sharper, more theatrical, more exuberant, and can be considered a crystallized version of the ‘Engels Nachtegaeltje’. This might be regarded as a rare example of stylistic development.

The through-composed modo 2 of ‘Doen Daphne’ [NVE 3, ‘modo 4’] follows a version of the theme that differs from the one on which the other variations are based. The first version is the earliest one, originating from Jan Starter’s *Friesche Lust-hof* (1621). This source introduced the melody in the Dutch Republic. This makes it likely



that the through-composed modo 2 is Van Eyck's earliest 'Daphne'. Perhaps the three other through-composed modos 2 are early works as well.

The ornamental art of variation was on bad terms with the ideals of the new Italian music in which the expression of affects formed the highest ideal. Giulio Caccini described the diminution practice as 'tingling for the ears'. It is unlikely that Van Eyck pretended to answer to the new ideals; his recorder playing in the churchyard was a matter of carefree entertainment. In general, one could say that his music focuses on untroubled cheerfulness, and not on moving the heart. There are exceptions, however. He also composed variations on themes that because of their moving character go far beyond everyday cheerfulness, such as 'Lachrimae' [8 & 59], 'Amarilli mia bella' [NVE 36 & 68] and 'Blydschap van myn vlied' [NVE 114]. Van Eyck shows a sensitive ear for the affective qualities of these melodies. In 'Courant, of Ach treurt myn bedroefde' [NVE 12] and 'Si vous me voules guerir' [NVE 24], the variations avoid normal procedures in such a way, that a special affective meaning can be suspected. This can also be said for 'Ballette Bronckhorst' [NVE 50].

The ideas behind the new Italian music originated from the Classical art of rhetoric. Like an orator, a composer or musician had to convince his audience. The affect was an important tool, but the art of eloquence included more. Variation works do not follow the several stages of a good oration. Repetition, an inextricable part of the variation genre, even seems to be square with the basic principles of rhetoric. However, rhetorical practices do play a role. Quintilian, for instance, pointed at the effect of amplification through increasing force, comparison and accumulation. Musical parallels can be found in Van Eyck's variations: the increasing number of notes, leading towards increasing tension; the comparison with the theme and former variations; the accumulation of variations. A musical parallel of the gradual accumulation (*gradatio*) can be found in the principle of linking.

Aside from rhetorical ideas, the art of variation can also be interpreted in a more basic manner, from the joy of changing. Varying is not necessarily a form principle, it is a value in itself. A suitable model is that of the *homo ludens*, the playing human, as described by Johan Huizinga in his study of the same name (1938). That melodic embellishment persisted for such a long time in the art of variation, proves how strong the pleasure of varying has been felt through the ages. In the art of variation, the element of play manifests itself in several ways.

In addition to the variation works, *Der Fluyten Lust-hof* also contains a few other compositions, including two preludes, three fantasias, and a 'Batali'. The preludes mark the opening of both volumes, which indicates that their title should be interpreted literally. They seem to be intended as a warm-up for the fingers, to control the breath and to test the condition of the instrument.

The three solo fantasias differ vastly, suggesting that Van Eyck freely did whatever occurred to his mind, which was a basic principle of the fantasia. The 'Fantasia & Echo' [NVE 16] is a monophonic counterpart of the echo fantasias as they were composed for keyboard by Sweelinck. Van Eyck proves himself a master of the 'free' form. He enthusiastically borrowed, associated and transformed, and made the most of limited material. Within a tight structure, there is a balance between unity and diversity. The 'Phantasia' [NVE 90] contains a string of mostly sequence-like, tonally little uniform sections, for which the name prelude would be a better fit. The 'Fantasia' [NVE 145] can be placed in the tradition of the Italian solo ricercare. It is one of Van Eyck's most whimsical and original compositions, a fantasia in the true sense of the word.



The ‘Batali’ [NVE 47] is neither a variation work nor a ‘free’ composition. It gives a musical description of a battle (‘bataille’), including the preparations. At the time, such pieces were quite popular. They usually combine fixed formulas, characteristic for battle music itself. Van Eyck’s ‘Batali’ remained in the repertoire until the beginning of the eighteenth century.

Chapter 8 examines transmission and authenticity. The printed sources contain many errors. Because of his blindness, Van Eyck had limited control of the process of dictation, writing, typesetting, and printing. In 1644, he asked Constantijn Huygens to check the printed notes, apparently with a second edition in mind. The letter makes mention of several communicative stages between the composer and the performer which can blur the intentions and actually have done so. Scrutinizing the processes gives insight into the problem area of transmission.

The sources cannot always be trusted in the supply of accidentals, which is a more general problem in printed music of the seventeenth century. Ambiguity is often caused by the uncertainty with regard to leading notes. The variations on ‘Doen Daphne’ are examined for the possibility of B and B-flat in measures 4 and 24. Van Eyck seems to have been receptive to both possibilities. The application of accidentals may have been of secondary importance in his practice. It is advisable to respect discrepancies, as long as the sounding result is not strange to the ears.

In the final variation of a set, Van Eyck has often extended the final note by one or more measures. In case of repeats, logic dictates that these small codas should be saved for the *seconda volta*. Some examples hint at this indeed. In the application of repeat signs, the manuscripts that were sent to Paulus Matthijsz must have been rather untidy.

The printed sources of *Der Fluyten Lust-hof* are not always clear in which variations go with each other and form a whole set. ‘Doen Daphne’, ‘Amarilli mia bella’, and ‘De eerste licke-pot’ each pose their own problems. The transmission of ‘Stil, stil a reys’ [NVE 15] is completely chaotic. The reconstruction presented here differs from the one that the author gave in the New Vellekoop Edition.

In 1649, the first volume of *Der Fluyten Lust-hof* contained five duets, all linked to monophonic sets of variations. So much is wrong with these, that Van Eyck’s authorship can be excluded. Paulus Matthijsz, especially interested in turning monophonic compositions into multi-part music, could be unmasked as a ‘duet smith’.

The works of ‘the others’ appeared in the collections *Der Goden Fluit-hemel* (1644) and in the two volumes of *’t Uitnemend Kabinet* (1646, 1649). Each time when music of Jacob van Eyck was printed, Paulus Matthijsz published an anthology as well, in the same sexto-oblong format. One could speak of ‘twin editions’. *Der Goden Fluit-hemel* (‘The Gods’ Flute-Heaven’) contains pieces for one, two and three melody instruments. The title pages mention the recorder and the violin. *’t Uitnemend Kabinet* (‘The Excellent Cabinet’) was primarily presented for string instruments. The second volume, however, was accompanied by a *Vertoninge en onderwyzinge op de hand-fluit*, a recorder instruction written by Paulus Matthijsz. Nowadays this instruction is erroneously associated with *Der Fluyten Lust-hof*. In a part of his 1649 print run, the titles of the monophonic pieces from the *Kabinet* were transferred to the table of contents of *Der Fluyten Lust-hof I*, printed at the same time.

Of the others, Paulus Matthijsz (1613/14-1684) was the only non-professional musician. Matthijsz, the eldest son of a Danish schoolmaster who had settled in



Harderwijk, had his shop and printing office in the Stoofsteeg of Amsterdam. He was the first important music printer in the northern Netherlands. Three monophonic pieces from *Der Goden Fluit-hemel* bear his initials. They are the work of an independent mind, who dealt with the themes in a free manner and had other habits in breaking than Van Eyck.

The organist and carillonneur Jacob van Noordt (c1616-1680) played an ivory recorder, as a contemporary poem stated. Eighteen recorders were found in his study when Van Noordt was declared bankrupt in 1671. The greater part of his career Van Noordt was organist of the Oude Kerk (Old Church) in Amsterdam. The solo compositions by his hand include eight variation works and a prelude. The melodies of five ‘Petits branles’ were complemented with ornamented reprises, which – through the diversity of note values – represent a mixed style. The figurations are not particularly lively, the result is rather restless, stiff and heavy. A stylistic feature that can be regarded as a personal ‘finger print’, is a fondness of octave breaking. ‘Frere Frapar’ reminds of Van Eyck in its form and content. ‘Malle Symes’ and ‘Repicavan’ are themes that were also varied by Van Eyck, which invites a comparison of the works of both Jacobs. An octave shift in ‘Malle Symes’ gives full evidence that the piece was created with the recorder in mind. Van Noordt’s prelude is typically a warm-up piece. Within the key of C major all regions of the hand flute are exhausted through sequences.

Johan Dix (? – 1666) was a confidant of Van Eyck, as well as his successor and the first heir of the blind musician, who had remained unmarried and childless. Little is known about his person; the three variation works even form the earliest sign of life. Dix may have been the assistant to whom Van Eyck dictated his music, which would explain how Dix was able to publish music by his own hand. Examining Dix’ bookish art of variation is a sobering experience. The figurations are predictable; they keep safely near the thematic notes.

Pieter (Alewijnsz) de Vois (c1580/81-1654), the blind organist of the Sint-Jacobskerk (St. James’s Church) in the Hague, was one of the most gifted pupils of Jan Pieterszoon Sweelinck. When Sweelinck died in 1621, De Vois was the first asked to succeed his master as organist of the Oude Kerk in Amsterdam. De Vois already enjoyed a privileged position when he was still studying with Sweelinck: as a violinist, he performed the table music in the Amsterdam town hall, while Sweelinck accompanied him on the harpsichord. The fact that *’t Uitnemend Kabinet* primarily was aimed at string players, is a reason to consider De Vois’ works from this collection as violin music. That does not change the fact that they are playable on recorder as well.

The ‘Pavane de Spanje’ can be tied to the recorder because of its appearance in *Der Goden Fluit-hemel*. With this work, Pieter de Vois followed in the footsteps of Sweelinck, who composed keyboard variations on the same tune. Although this happened decades earlier, Sweelinck’s influence can still be felt. Both other solo pieces by De Vois are fantasias, one in F major, the other in g minor. Fifth and fourth relationships in the treatment of the material seem to echo a polyphonic keyboard practice. De Vois took the opening *soggetto* of his F major fantasia from a violin sonata by Marco Uccellini.

A remarkable piece by De Vois is ‘Je ne puis eviter’, which in the course of the composition also bears the names of Steven van Eyck and ‘J.’[Jacob] van Eyck. The



composition looks like a *pasticcio*. Steven van Eyck, a son-in-law of De Vois, was not related to Jacob van Eyck. The incomplete piece is a result of pottering. De Vois and Steven van Eyck probably provided the unembellished theme with one through-composed modo 2. Consequently, Matthijsz rearranged the form and asked Jacob van Eyck to compose the last ten measures.

*Der Goden Fluit-hemel* contains eleven anonymous solo pieces. On stylistic grounds, three of them can be attributed to Paulus Matthijsz. Three ‘Petits Brandes’ are probably by Jacob van Noordt. A ‘Stemme Nova’ can be identified as a composition by Jacob van Eyck.

The works of the others show that Van Eyck was no isolated figure with his solo works for recorder. He should be seen as a protagonist of a recorder and a variation culture. Van Eyck surpasses the others in the number of works, sometimes also in his power of expression or inventiveness. In general, however, it should be said that the works of the others measure up with his works. It makes sense to put Van Eyck’s significance as a composer in the right perspective. We do him and his colleagues justice by considering Van Eyck as a *primus inter pares*.

The instrument, time (tempo and rhythm), ornaments and delivery are the aspects of performance practice that are discussed in the chapters 11-14. This is the third and last part of the dissertation. Jacob van Eyck played the hand flute, a soprano recorder with c" (sounding: notation: c') as lowest note. Surviving instruments and fingering charts demonstrate that standardization was still part of a distant future in recorder making. For many decades, twentieth-century recorder players tended to perform Van Eyck’s music on an instrument with a cylindrical bore that became known as ‘Ganassi recorder’. Gradually the insight grew that this is not a suitable instrument for the repertoire. The new, three-jointed baroque recorder cannot be considered a historically proper candidate either, since this distinguished instrument came into existence after Van Eyck’s death. The idea grew that there must have been a transitional type, for which the term ‘early Baroque’ was coined. The discovery of two ivory recorders in the Rosenborg Castle (Copenhagen) has created new myths. In the discussions about the instrument, little attention has been paid to the specific features of Van Eyck’s music. In the absence of external evidence, this question from the inside is crucial. The notes demand a steady sound spectrum. The low register can possibly be more modest (softer, less rich of overtones), but the difference may at most be marginal. For the virtuosic repertoire of Van Eyck, the instrument should respond easily and be flexible.

*Der Goden Fluit-hemel* contains pieces for three soprano recorders, suggesting that standardized pitches did exist in the Dutch Republic of the seventeenth century. A pitch of approximately A415 was most common; some surviving wind instruments are a half step higher. In the 1670s, the Baroque recorder came into fashion. It is likely that the music of Van Eyck and the others has been played on this new instrument. As the ‘Van Eyck recorder’ is doomed to remain a myth, the issue of the instrument asks for pragmatics solutions. ‘If it sounds good, it is good’, one could quote Duke Ellington.

Also regarding to the tempo, questions are abundant. What should be the tempo relationship between the theme and the variations? Should one tempo be maintained? How can the ‘right’ tempo be established? An argument that one tempo should reign a whole variation sequence, is offered by the process of *schakeling* (linking). Any





concession towards speed could be explained as a loss of tension and a loss of face. No tempo indications appear in the sources. It is not necessary to strive at all costs for the limits of what is technically feasible.

Many of the themes were dance melodies. Dance types have their own characteristics, one of which is the tempo. For psalm melodies a tempo of 67 half notes per minute was found suitable in the early eighteenth century. Establishing the right tempo can be a complicated issue. Natural tension, technical limitations, affects, rules – in many cases the performer has to weigh the pros and cons. One relief: the right tempo is an elastic concept.

Van Eyck was not insensitive to the power of rhythm, he dealt flexibly with it. Small rhythmical deviations between works that are virtually identical, bear witness to a lively, improvisatory practice. Inequality as a means of expression is chiefly associated with French music (*notes inégales*) of the late seventeenth and early eighteenth centuries nowadays. However, it existed already in Van Eyck's time. The variation work 'Wel Jan &c.' [NVE 87] could, with some caution, suggest a familiarity with inequality. '1' Amie Cillæ' [NVE 20] seems to beg for it.

Seventeenth-century musicians were expected to be skillful in supplying notated music with their own improvised ornaments. It gave them a creative role next to the composer. The Dutch art of variation for the recorder, however, leaned on the same ornamental patterns that were common in the improvised art of diminution. This raises the question: are performers expected to show initiative in this direction? Paulus Matthijsz and Jacob van Noordt were not afraid of applying embellishments in their reproduction of the themes. Although Van Eyck exercised more restraint, also in his works incidental ornaments appear in the theme. Performers could take the examples as a guide.

In the area of trills, the *groppo* (cadential trill) and tremolo ('free' trill) can be distinguished. Of the *groppo*, the *Lust-hof* gives some written-out examples. Trills were usually not incorporated in printed music, which does not mean that they should be left out. Gerbrandt van Blanckenburgh, in his *Onderwyzinge* for the hand flute from c1656, gave instructions for 'trammelanten' ('tremblants'), referring to both trills and finger vibrato. Recorder players can consult Dutch and foreign keyboard manuscripts, which are quite informative about the use of *tremoli* and *tremoletti*.

The final chapter of the dissertation is devoted to delivery. In music that is primarily intended as a form of light entertainment, the role of the performer seems extra important. There is little to enjoy when music by Van Eyck or 'the others' is performed in a mechanical manner. Performers have to play with the notes in their delivery. The fundamentals of musical delivery are based on the principles of Classical rhetoric. The *pronuntiatio* should be pleasant, persuasive, and moving, Quintilian wrote. Cicero distinguished accuracy, brightness, elegance, and an apt expression. One should discover means of delivery that suit one's own constitution best. It is of critical importance that an orator (musician) remains true to himself, without seeking refuge in an unnatural, mannered delivery.

Van Eyck's virtuosic recorder music requires good technical control, a *Lust-hof* is no battle-field. Van Eyck was capable of more than he usually showed. There was a term for this, *sprezzatura*, coined by Baldassare Castiglione in 1528. This neologism more or less meant carelessness, negligence, an easy, almost casual way of behaving. Van Eyck's *sprezzatura* is suggested by a contemporary poem, stating that he 'scattered around' his 'superhuman measures' from an 'agile mouth's breath'.



Bright, charming, natural, free, easy, unaffected, without dryness – those are qualities that should be looked for. Respect for the notes and expression are not mutually exclusive. It is up to the musician to recognize the expressive possibilities behind the notes and to translate them into a lively performance. *Der Fluyten Lust-hof* was not only written *by* but also *for* a *homo ludens*, a playing human.