

# Quirinus en de andere Van Blankenburgs

*Drie generaties musici  
in de zeventiende en eerste helft  
van de achttiende eeuw*

## ACADEMISCH PROEFSCHRIFT

TER VERKRIJGING VAN DE GRAAD VAN DOCTOR IN DE THEOLOGIE  
OP GEZAG VAN DE RECTOR DR. R. KUIPER,  
ZO GOD WIL IN HET OPENBAAR TE VERDEDIGEN  
OP VRIJDAG 18 OKTOBER 2019  
TE 15.00 UUR IN DE LEMKERZAAL,  
BROEDERSTRAAT 16 TE KAMPEN

door

REINIER FRANCISCUS VERHAGEN



Ernst Ludwig Creite naar een tekening van Jan Jacob Nacheenius (1745)

# Inhoud

## Promotores

Prof. dr. F. van der Pol

Prof. dr. A.A. Clement (Universiteit Utrecht)

## Copromotor

Dr. J.R. Luth (Rijksuniversiteit Groningen)

## Beoordelingscommissie

Prof. dr. G. Harinck

Prof. dr. A.G.M. Koopman (Universiteit Leiden)

Prof. dr. A.C. van Dixhoorn (Universiteit Utrecht)

## Woord vooraf

## Inleiding

### Het Onderzoek 11

#### De Van Blankenburgs en de kerkzang

Introductie 17

Het Geneefse psalter 19

Het Geneefse psalter in Nederland 21

Orgelbegeleiding 31

Een nieuwe berijming 39

#### De Van Blankenburgs en de Musica Nova

Introductie 41

Jacob van Blankenburg 42

Cornelia van Blankenburg 43

Gerbrand van Blankenburg 44

Quirinus van Blankenburg 46

## Proloog

### 1 De vroegste Van Blankenburgs

1.1 Blankenberge 51

1.2 Schoolmeesters, predikanten en musici 52

## Deel 1 De jaren van Jacob en Cornelia 1604-1656

2 Leerjaren 61

### 3 Dordrecht

3.1 Hollands eerste stad 66

3.2 Uytnemende in de musijc 68

3.3 Kerken, orgels en organisten 73

3.4 Organist van Dordrecht 76

## Deel 2 De jaren van Gerbrand 1620-1707

<b>4</b>	<b>Leerjaren</b>	85
<b>5</b>	<b>Organist van Zevenbergen</b>	87
<b>6</b>	<b>Organist van Gouda</b>	
6.1	Kerk, orgels en organisten	90
6.2	Opkomst van een organist	94
6.3	Kroniek van het Goudse klokkenspel	98
6.4	Orgelrenovaties	113
6.5	Laatste jaren	122

## Deel 3 De jaren van Quirinus 1654-1739

<b>7</b>	<b>Leerjaren</b>	127
<b>8</b>	<b>Organist van de Remonstrantse Kerk van Rotterdam</b>	
8.1	Kerk, orgel en organisten	133
8.2	Naarstigheid en deugd	136
<b>9</b>	<b>Organist en klokkenist van Gorinchem</b>	
9.1	Orgels en klokken	139
9.2	Organisten en klokkenisten	144
<b>10</b>	<b>Student in Leiden</b>	146
<b>11</b>	<b>Van Leiden over Gouda naar Den Haag</b>	
11.1	Leerlingen, speelbeurten en een huwelijk	151
11.2	Kroniek van een sollicitatie	155
<b>12</b>	<b>Organist van de Franse Kerk</b>	
12.1	Van Mariakapel tot Franse Kerk	160
12.2	De prins schenkt een orgel	161
12.3	Kroniek van het Haagse klokkenspel	165
12.4	Opkomst van een organist 1	181
12.5	Een wandeling door het Haagse Bos	193
12.6	Klavecimbelmeester van de voornaamste juffrouwen en heren	197
12.7	Opkomst van een organist 2	203

<b>13</b>	<b>Organist van de Nieuwe Kerk</b>	
13.1	Kroniek van een orgel voor de Nieuwe Kerk	208
13.2	De zaak Grempef	220
13.3	Kroniek van een orgel voor de Rotterdamse Waalse Kerk	222
13.4	Organist in zaken	226
13.5	Pour l'usage de Son Altesse Serenissime Monseigneur Le Prince Hereditaire de Wirtemberg	231
13.6	In tijdnood	234
<b>14</b>	<b>Organist in deeltijd</b>	
14.1	Kroniek van een orgel voor de Amsterdamse Remonstrantse Kerk	238
14.2	Kanttelingen bij een brief	249
14.3	Klavecimbellessen voor Willem Bentinck	255
14.4	Kroniek van een orgel voor de Amsterdamse Oude Kerk	261
14.5	Definitief in deeltijd	272
14.6	Een heerlijk naspel	274
14.7	Vertwijfelde omstandigheden	281
<b>15</b>	<b>Epiloog</b>	
15.1	Nabestaanden	284
15.2	Opvolging	285
15.3	Postuum verschenen werken	286
15.4	Roem, verguizing en vergetelheid	287

## Deel 4 Werken

<b>16</b>	<b>Chronologisch overzicht</b>	
16.1	Jacob van Blankenburg	293
16.2	Een twijfelgeval	293
16.3	Gerbrand van Blankenburg	294
16.4	Quirinus van Blankenburg	294
<b>17</b>	<b>Werken van Jacob en Gerbrand Van Blankenburg</b>	
17.1	Jacob van Blankenburg: tabulatuurboeken	301
17.2	Een twijfelgeval	302
17.3	Gerbrand van Blankenburg: Onderwyzinge	303
<b>18</b>	<b>Composities van Quirinus van Blankenburg</b>	
18.1	Quirinus van Blankenburg als componist	306
18.2	Prelude de monsieur Blankenburg	309

18.3	Muziek voor een erfprins	312
18.3.1	De muzikale nalatenschap	312
18.3.2	Composities	315
18.3.2.1	l'Apologie des femmes	315
18.3.2.2	Air nouveau: Demande	320
18.3.2.3	Marche de Blankenburg	321
18.3.3	Airs Allemans	322
18.3.4	Bewerkingen en afschriften	326
18.3.4.1	Sammelband	326
18.3.4.2	Clavierbuch	335
18.4	Composities onder pseudoniem	338
18.5	Fuga obligata	340
18.5.1	Van Blankenburgs fuga (1)	340
18.5.2	Händels fuga	341
18.5.3	Van Blankenburgs fuga (2)	342
18.5.4	Fuga of speeltekst	344
18.5.5	Lustig over Händel, de fuga en Van Blankenburg	345
18.6	Twee koraalboeken	347
18.6.1	Clavicimbal en orgelboek der gereformeerde psalmen	347
18.6.2	Clavicimbel en orgelboek der psalmen	351
18.6.2.1	Een uitgave met hindernissen	351
18.6.2.2	Psalmen om te zingen met twee stemmen in concert	353
18.6.2.3	Clavicimbel en orgelboek herdrukt	353
18.6.2.4	Vloeiende maatzangen	356
	Appendix Psalmen en versieringen	360
18.7	Duplicata ratio musices	365
18.7.1	Muziek bij een vorstelijk huwelijk	365
18.7.2	Musique algebraïque	369
18.7.3	La diversité des gouts modernes	372
<b>19</b>	<b>Muziektheoretische werken van Quirinus van Blankenburg</b>	
19.1	De noodzakelijkheid van cis en dis in de basklokken	373
19.2	Elementa musica	376
19.2.1	Met een aandacht van 60 jaren	376
19.2.2	Staet in 't kort uyt te komen	381
19.2.3	Een werkstuk, blakend van licht	383
19.2.3.1	Van de elementen	385
19.2.3.2	Van de regelen	389
	Appendix: Bibliografie Elementa musica	391

<b>20</b>	<b>Dichtwerken van Quirinus van Blankenburg</b>	
20.1	Quirinus van Blankenburg als dichter	398
20.2	Op de doodsmert den volke overgekomen	399

<b>Slotbeschouwing</b>	<b>404</b>
------------------------	------------

<b>Summary</b>	<b>412</b>
----------------	------------

<b>Bijlagen</b>	
-----------------	--

1	Genealogie	417
2	Van Blankenburgs in lexica, biografische woordenboeken e.d.	424
3	Portretten Van Blankenburgs en verwanten	432
4	Een 'stamreeks' van Sweelinck tot Pitton	436
5	Lofdichten van Samuel Sylvius	439
6	Contracten en keuringsrapporten	
	1 Het Haagse klokkenspel	
	1.1 Contract met Melchior de Haze	442
	1.2 Keuringsrapport 1	443
	1.3 Keuringsrapport 2	445
	2 Het orgel van de Amsterdamse Remonstrantse Kerk	
	2.1 Contract met Thomas Weidtmann	450
	2.2 Twee keuringsrapporten	452
	3 Het orgel van de Amsterdamse Oude Kerk	
	3.1 Contract met Christian Vater	454
	3.2 Keuringsrapport	457
7	Relaas gedaan door Q. van Blankenburg	460
8	Inleydinge tot de compositie van de bassen der psalmen	464
9	Privilegeverzoek	467
10	De muziekbibliotheek van de Van Blankenburgs	468

<b>Index klokkentermen</b>	<b>478</b>
----------------------------	------------

<b>Index orgeltermen</b>	<b>480</b>
--------------------------	------------

<b>Lijst van afkortingen</b>	<b>484</b>
------------------------------	------------

<b>Bibliografie</b>	<b>485</b>
---------------------	------------

<b>Noten</b>	<b>494</b>
--------------	------------

<b>Curriculum vitae</b>	<b>526</b>
-------------------------	------------

# Summary

This study aims at a description of Dutch musical life in the 17th and first half of the 18th century in the perspective of three generations of musicians with the name Van Blankenburg. The lives of Jacob, Cornelia, Gerbrand, and Quirinus van Blankenburg span the period between 1604, the birth year of Jacob, the first musician of the family, and 1739, the year of death of Quirinus, the last musician Van Blankenburg. These 135 years are an important, yet still largely unexplored period in Dutch music history.

The start of this period is coloured by the social, ecclesiastical and cultural consequences of the Alteration (1578). The consequences for the musical infrastructure can be called drastic. The then living Dutch organists and composers, including father and son Floris and Cornelis Schuyt from Leiden and Jan Pieterszoon Sweelinck in Amsterdam all lost their ecclesiastical functions and, thus the basis of their international contacts.

Around the year 1570, the Eighty Years' War brought about a refugee flow to the northern regions from those in the Southern Netherlands who had converted to the religion of the Reformation. Probably with the help of so-called *Watergeuzen* (Sea Beggars), the family of one Quirinus - and possibly several other inhabitants of the coastal town of Blankenburg (now Blankenberge in Belgium)- could escape the troops of the Duke of Alva. Claes Quirijnsz was the oldest son of stock father Quirinus and schoolmaster of his profession. He and his descendants would play a role of importance in the early period of the Reformed Church in the Northern Netherlands in their various capacities as preacher, schoolmaster, and /or cantor. Both Claes Quirijnsz and his descendants were later named after their place of origin: Van Blankenburg. Successive generations have produced three musicians who have influenced Dutch music life for almost a century and a half, and enriched this with their works.

The entry of the Reformation in 1578 had major consequences for Dutch musical life. Instead of Gregorian chant and polyphonic choral singing (with organ accompaniment), psalms and hymns, sung *a capella* by the congregation, appeared on texts by Petrus Datheen. For organists and organs, only a modest role remained. Even after the service, psalms were obligatory repertoire, in order to educate people on their way home. Quirinus van Blankenburg, one of the most striking musicians from the Dutch Baroque, was born in December 1654 in Gouda as the son of city organist Gerbrand van Blankenburg. This Gerbrand had learned the music profession from his uncle, Jacob van Blankenburg from The Hague. The lives of these three Van Blankenburgs are in the centre of this monograph. As such, this research also serves as a contribution to the knowledge of congregational singing in Reformed Protestantism in the Netherlands.

Jacob van Blankenburg (c1604-1656), the blind son of Cornelis Claesz van Blankenburg, shoemaker in The Hague, reported around his fifteenth year in that town as a student at the organist of the Great or St. Jacob's church, Pieter Alewijnsz de Voys. After having worked as a carillonneur of The Hague for seven years, Jacob van Blankenburg was appointed city organist of Dordrecht in 1632. Because of the problems that arose from the beginning with the a capella singing of psalms and hymns, churches were allowed in 1636 to use the organ during the church service in order to accompany the singing. In 1638, Dordrecht was one of the first cities making use of this opportunity, and Jacob was one of the first organists to take on the task.

In his capacity as city organist. Jacob became in 1641 also musical leader of the newly-founded *collegium musicum* (music college). As the description of his music library shows, its repertoire largely consisted of music by Italian composers such as Luca Marenzio, Tiburtio Massaini, and Pomponio Nenna. Jacob's love for the new Italian music was awakened during his years with Pieter De Voys. He transferred his preference to his own students, including his nephew from Texel, Gerbrand van Blankenburg. Jacob van Blankenburg remained unmarried all his life and died during a visit to Leiden, aged 52, in July 1656. According to the description of his estate, he left sixteen collections with handwritten music in tablature. Unfortunately, all this music has been lost.

Gerbrand van Blankenburg (c1620-1707) was the son of Quirinus Gerbrandsz van Blankenburg, schoolmaster of the village De Waal on Texel. He also had musical talent and moved around 1635 to Dordrecht, where his uncle Jacob worked as city organist. Gerbrand got his first position as organist in Zevenbergen, a small town in the northwest corner of Brabant, in 1641. Seven years later, he became city organist of Gouda. 1648 was also the year of the Peace of Munster, which drew a dividing line between the Northern and Southern Netherlands. It caused an intensified cultural separation with countries such as Italy and, thus, with the height of baroque monody. For Gerbrand this meant a break with his education and musical preferences.

In contrast to the cultural and musical infrastructure of Dordrecht, Gouda was a city of merchants and small industrialists. In order to preserve the organs in the Janskerk, the city council had hardly any money left, but years of complaints about the quality of the chimes forced the city administrators to buy in 1676 one of the last chimes of Pieter Hemonij. Gerbrand became consultant in this project but - on his recommendation - his 21-year-old son Quirinus, organist and carillonneur of Gorinchem was summoned as external advisor.

From memories of his father, recorded by Quirinus in his later life in *Elementa musica* (1739), it becomes clear that Gerbrand's fascination with Italian music was at least as great as Jacob's. For example, he ordered the young Quirinus to play and listen to music only from Italian messengers. He labelled other music, especially that of his

compatriots, as *lomperyen* (clumsy things). In the last years of his life, Gerbrand got bored with his son because of Quirinus' behaviour and recurring money debts. In a will, Gerbrand disinherited his son, but then restored the relationship and had the previous will be destroyed. Gerbrand van Blankenburg was the author of an important manual for the recorder, published in 1654.

For Quirinus van Blankenburg (1654-1739) it was almost obvious that his musical talent and background would lead to a professional life as an organist. His intelligence and desire for academics resisted in vain, which resulted in a lifelong hatred / love relationship with his 'predestined' profession. His talents would lead to *Elementa musica* (1739), an authoritative study on the principles and laws of music and the figured bass, but also to a number of valuable compositions, including chorale books and cantatas. In his most famous composition, *L'Apologie des Femmes* for voice, 2 violins and B.c., Quirinus appears to master musical painting of the text and treatment of the figured bass. His harpsichord suite *Duplicata ratio musices*, written on the occasion of the marriage of the later stadholder William IV and the daughter of the English king in 1734, is another attractive and widely played piece.

Already in his fifteenth year, Quirinus proved so advanced in music that he was appointed organist of the Remonstrant Church of Rotterdam. In 1675 an appointment followed as organist and carillonneur of Gorinchem. Being well-known as connoisseur and innovator of tuning clocks, he ignored career opportunities and resigned in Gorinchem in 1679, in order to study law at Leiden University. In 1682 he left the university without a licentiate, but with a self-chosen assignment to investigate the basic elements of the music and the rules of figured bass. After a short stay with his parents in Gouda, he moved to The Hague, with its noble families and dignitaries, hoping to earn a living by teaching and playing the harpsichord. This proved to be a too optimistic approach. Partly as a result of this, but above all because of a planned marriage, he was forced to return to the profession of organist: in 1687 of the Walloon Church and in 1703 of the Nieuwe Kerk (New Church) in The Hague. He would fulfil this latter function until his death in 1739.

His position as organist of the Walloon Church brought him in contact with noble families, including the Van Wassenaer family and the Bentinck family, which led to a employment as music teacher of the young noblemen and harpsichord player. Visiting foreign guests, including Prince Friedrich Ludwig of Württemberg-Stuttgart, also chose him to work for them in both capacities, resulting among other things in a large number of harpsichord arrangements of music of French, Italian, and English origin.

After this period, his reluctance being an organist arose again. In order to escape it, he decided to continue his musicological research started in Leiden. To this end, and with the permission of his employers, he resigned in 1719 for half of his position in the New Church. His student Frans Pitton would temporarily fulfil the other half of the job. The last 20 years of Quirinus' life had a happy start with the young Count Willem Bentinck, who first became his pupil, then his patron, making financially possible the publication of his compositions and the result of his research financially possible. Quirinus van Blankenburg passed away in May 1739.