

# Johannes Berghuys and his son Frederik Berghuys

two Delft carillonneurs from 1741 to 1835

and their collection of music for carillon



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This article is based upon two papers presented at the Meeting of the World Carillon Federation, Ann Arbor, Michigan, and the Annual Meeting of the Guild of Carillonneurs in North America, Ottawa, Canada July 1986

Mr Chairman, Ladies and Gentlemen

This paper presents some data on the life and the works of Johannes Berghuys and his son Frederik Berghuys, city carillonners in Delft, the Netherlands, at the end of the 18<sup>th</sup> and the beginning of the 19th century. The city of Delft is situated in the old district of Holland. From early days Delft had connections with other Dutch cities such as The Hague, Haarlem, Leiden, Gouda, Rotterdam and Amsterdam.

**Johannes Berghuys** was the second child born to taylor Frederik Berghuys and Alida Meyers who lived in Zutphen, but originally came from The Hague. The first son, Johannes, died shortly after birth in 1721. A second son, also called Johannes, was born in 1724. At the age of 17 this Johannes Berghuys moved to Delft upon being appointed city carillonner. His parents settled with him there.

At the age of 32 Johannes Berghuys married Maria Otte from The Hague. That same year their daughter Alida was born and six years later they had their son Frederik. No details are known about the family life and professional training of Johannes Berghuys in his Zutphen periode. But we may assume that the then carillonner of Zutphen, the blind Hubertus Ramp, took part in it.

Contrastingly the application procedure in Delft is well documented. In June of the year 1741, two Dutch carillon posts became vacant at the same time: The Hague due to the death of Aeneas Egbertus Veldcamps and Delft due to the death of Hubertus Cornelis Scholl. For both positions an advertisement was placed in local and national newspapers. On the 4th of July 1741 both advertisements appeared in the Holland Historical Courant, the local newspaper of Delft.

Such advertisements, followed by playing competitions, were the order of the day. Generally many candidates applied for the posts of carillonner / organist and for both Delft and The Hague 21 candidates applied. Eleven were candidates for both selection procedures, The Hague having organized theirs the day after Delfts. In Delft the obligatory works at the carillon were Psalm 68, followed by Folies d'Espagne and/or Aimable Vainqueur. As for both the organ and the carillon Johannes Berghuys was the best competitor he got the appointment. His instruction mentioned that he had to play the carillon, to play the organ of the New Church, to put melodies on the automatic playing cylinder and that supervising the five city clockworks belonged to his duty too.

During his career Johannes Berghuys was an acknowledged expert in organ building and in carillon problems, as is shown in the next table:

Table

Johannes Berghuys, expert in carillon, clockworks and on organ.

date	city	building	instrument		
1758	Schiedam		organ		
1762-64	Brielle		clockwork		
1765	Delft,.	Luth.Ch	organ		
1774 ca	Delft	New.Ch	organ		
1778	Rotterdam		organ		
1780	Delft	WallonCh	organ		
1782	Delft	Old Ch	clockwork		
1787	Schiedam		carillon		
1788-90	Brielle		clockwork		
1795	Rotterdam		organ		

**Frederik Berghuys** was reportedly trained by his father. In 1775, when only 14, Frederik was nominated assistant carillonneur, at the intercession of his father. His nomination as assistant organist took place in 1782. After his father's death in December 1801 he succeeded him in 1802. Frederik Berghuys did never marry.

Both carillonneurs Berghuys were known as gifted performers and especially Frederik was reputed for his arrangements for the automatic playing cylinder. Like his father, Frederik Berghuys was an expert on organs at several occasions, but thusfar consultations on carillon are not known.

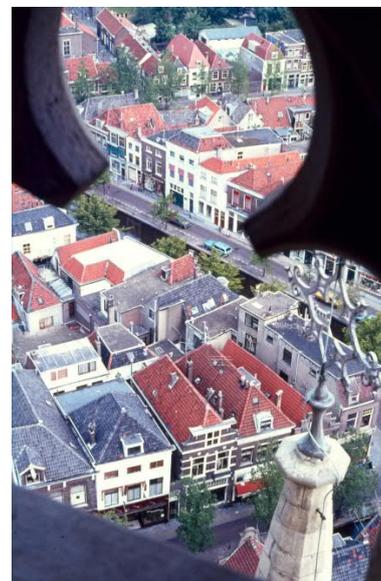
Table  
Frederik Berghuys as an expert on organ

date	city	Building	instrument		
1812 ca	The Hague		organ		
1817	private		organ		
1819	private		organ		
1822	Vlaardingen		organ		
1825	Schiedam		organ		
1830	Pijnacker		organ		

Frederik left a journal with remarks on the weather in Delft, its influence on the water drainage (economy) in the surrounding farm lands and on the growing and the supply of products on the market. He used to go on foot to The Hague or to Rotterdam, a distance of 10 miles, even in wintertime. Every year in the month of April he described the size of the buds and the leaves of the lime tree on the Vlamingstraat, a street not far from his house.



Delft, trees on the Vlamingstraat



Delft, Voldersgracht

As the Berghuys family lived frugally, they could save a lot of the money, derived from the city salary and from private lessons. We have at our disposal several wills and an inventory of estate of Frederik Berghuys. The latter document provides information on the houses in which the family lived, near the tower of the New Church of Delft. For all three generations a house at the Voldersgracht was the main residence. A house on the corner of De Vloew and Vrouw Juttenland

was a home to Frederik's elder sister Alida till her death in 1803. Frederik died of a stroke in 1835. He used to keep his money (mainly golden coins) in bags at different places in the house. Most of the capital and all four houses were left to the Reformed Church of Delft. A portrait of Frederik Berghuys is still present in the conference room of the parish of this church. Frederik's possessions were sold at an auction in Delft. The catalogue of this auction records a collection of musical instruments, such as pianofortes, violins, and even a practice keyboard for the carillon. The most important inheritance of the two Berghuys carillonners, however, is their collection of written music for carillon.

**The Berghuys collection of music** for carillon has been in the City-archives of Delft since 1901, when it was given anonymously. The collection consists of two bundles with a total of 44 notebooks, bearing the archive numbers 39E19 and 39E20. One of the two bundles (nr 39E20) was on display at the exhibition of the 's-Hertogenbosch World Carillon Congress, in 1925. It was described in the catalogue under numbers 40 to 55. Afterwards these numbers were written on the notebooks and are used in this study as well.

After the exhibition of 1925 however the bundle 39E20 returned to its dark shelf. Leen 't Hart arranged works from the books 40 and 41, which he published in 1970 as the Delft Beiaard Books numbers 1 and 2. No attention was ever paid to the books of bundle 39E19.

This second bundle contains notebooks with music for organ, chamber music, psalm books and three more carillon notebooks, numbered, probably by the author, 1, 2 and 3. This article deals only with the books for carillon from the Berghuys collection: books 40 - 51 from bundle 39E20 and books 01 - 03 from bundle 39E19.



The Berghuys collection of music books

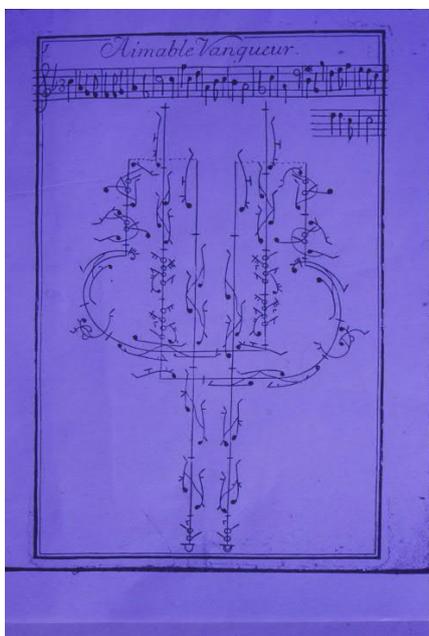
As the collection is dated "1775-1815" it can be attributed to the Berghuys carillonners. The nomination in 1775 of Frederik Berghuys as an assistant to his father corresponds with the first date on the bundles of books. One of the books however contains a composition from 1826, which does not correspond with the second date, 1815, on the outside of the bundle.



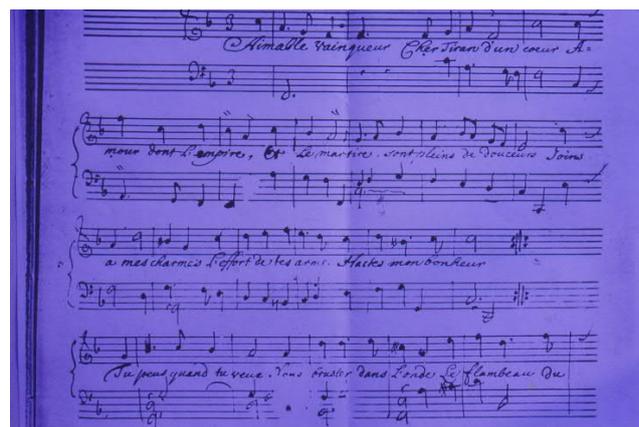
In order to store the characteristics of the 1415 compositions in a database I assigned each of the pieces a 6-digit code. For example composition number 410601 means: book 41, page 06, row 01. Under this code I collected the following 8 items for each composition: Composer if known, title, parts, key, meter, pedal used, other data. A print-out of this database is present in the Delft Municipal Archives.

**The notebooks contain** airs, dances, other anonymous compositions, and transcriptions of music from other composers. Some of these composers could be identified by an abbreviation, by titles of songs or by titles from operas. In the 1415 compositions of this study we could connect a composer's name to 539 compositions. (see table). In book nr 43 there is a discrepancy between the number of identified compositions and the number of composers, due to the fact that this book contains mainly works from one book, the ABC of Nicolai. At this point a total of about 108, mainly contemporary, composers are cited. Some of the composers were connected as musicians at the Court in The Hague. Printed editions of their works were available at Berghuys' time as they were published in Amsterdam and/or The Hague. Some of the operas were performed at the French Theatre in The Hague in the late 18th century. Many of the pieces (airs) in the books 40, 41, 47 and 48 are grouped according to key signatures. A group of 15 composers who are cited 10 times or more consists of Bach (15x), Colizzi (11x), Corelli (12x), Dussik (12x), Gautier (10x), Geilfus (11x), Grétry (21x), Haydn (23x), Locatelli (13x), Neuman (11x), Nicolai (74x), Pleyel (16x), Ruppe (29x), Sterkel (11x) en Tours (11x).

**Some results** of ongoing investigations can be presented now. The song entitled 'Aimable vainqueur' (nr 410501) was the obligatory work when Johannes Berghuys applied for the post of carillonneur in Delft in 1741. The Dutch composer Quirinus van Blankenburg (1654-1739) made a harpsichord arrangement on which he noted the words. There is also known a dance edition with choreography.



Aimable Vainqueur – choreography



Aimable Vainqueur – setting for Harpsichord

The Utrecht composer and organist C.G. Geilfus is represented in the Berghuys collection with 11 compositions, mainly from opus 1 and 2. None of them are known to be left in printed editions or even in handwriting. Reconstructions have been made now by organist dr Gert Oost.

The Berghuys collection contains 4 works of the Dutch composer and violinist Pieter Hellendaal (1721-1799). The Largo from the Sonata for violin opus 1 nr 3 is represented in the collection as nr 421801. Comparison of the original sonata, known from a printed edition, and the Berghuys edition gives an impression how Berghuys transposed, shortened and simplified this music.



Pieter Hellendaal – Sonata for violin. On top: printed edition. At the bottom: manuscript Berghuys

Musicologist Bremer could identify in the Berghuys collection six different compositions which are represented in the well-known Gruyters collection (Antwerp 1746) as well.

We may conclude that the Berghuys collection as such is unique and important because of its sheer size. It provides a tremendous amount of information on what was played by the Berghuys carillonneurs during the second half of the 18th and the beginning of the 19th century on the carillon in Delft, and how they adapted this music for the carillon.

Revisie maart 2020