



Universiteit
Leiden
The Netherlands

Gheerkin de Hondt : a singer-composer in the sixteenth-century Low Countries

Roelvink, M.V.E.

Citation

Roelvink, M. V. E. (2015, June 24). *Gheerkin de Hondt : a singer-composer in the sixteenth-century Low Countries*. Retrieved from <https://hdl.handle.net/1887/33233>

Version: Not Applicable (or Unknown)

License: [Leiden University Non-exclusive license](#)

Downloaded from: <https://hdl.handle.net/1887/33233>

Note: To cite this publication please use the final published version (if applicable).

Cover Page



Universiteit Leiden



The handle <http://hdl.handle.net/1887/33233> holds various files of this Leiden University dissertation

Author: Roelvink, Véronique

Title: Gheerkin de Hondt : a singer-composer in the sixteenth-century Low Countries

Issue Date: 2015-06-24

Stellingen / Propositions

bij het proefschrift van / to the Ph.D. thesis of

Véronique Roelvink, *Gheerkin de Hondt. A singer-composer in the sixteenth-century Low Countries*

Maart / March 2015

1. Gheerkin de Hondt was born around 1495 in Bruges, in a family of prominent roofers, living in the parish of Sint-Jacob. He is not to be confused with his namesake, fellow townsman and contemporary Gheeraert de Hondt, who was buried in the Sint-Jacobskerk in March 1562 (Andriessen 2002, pp. 267-269), but who was in fact a grocer.
2. A sixteenth-century *zangmeester*/composer in the service of a church where the seven canonical hours were sung every day worked for seven days a week; the income Gheerkin de Hondt obtained in this capacity positioned him in the higher middle class.
3. Gheerkin de Hondt was a representative of the *zangmeesters* of the Low Countries: he was part of the large network of singers meeting each other regularly in one of the many musical centres, and with his compositions he contributed to the musical heritage of the Low Countries. Gheerkin's work demonstrably shows the influence of his contacts.
4. As a composer Gheerkin de Hondt shows that he was widely acquainted with the works of his contemporaries (among them Benedictus Appenzeller, Lupus Hellinck, Nicolas Gombert and Johannes Lupi), but he developed his own unique style, making a clear musical setting of texts his own personal trademark.

5. It would be worth while to start a database with themes of motets and Masses of Renaissance composers: by doing so an overview would be created of the reuse of melodies, we would have a better and more systematic insight into the relations between different composers and their personal preferences, and we would be able to establish a standard of the originality of composers.
6. Josquin and Gombert may well have been the greatest among the Renaissance composers, but the so-called *Kleinmeister* like Gheerkin de Hondt, Jheronimus Vinders, Johannes de Hollande or Pierkin de Raedt nowadays deserve more appreciation for their personal contribution to one of the most significant periods in the history of music in the Low Countries, but only have small paragraphs in music history reference works – if any at all (for example: Oxford Music Online for all four of them; Roelvink 2009 for De Hondt; Andriessen 2002 for De Hondt, De Hollande and De Raedt; Jas 1994a for Vinders).
7. Many Masses from the Renaissance, even though modelled on the works of other composers, would stand the test of the present Dutch copyright act: after all, most of them were new and original in their arrangements, bearing the personal trademarks of the composers as their creators.
8. The results of conducting historical research in city, state and church archives provide the necessary concrete ingredients for the development of modern cultural-historical programmes for a broad audience.
9. Academic talent in the humanities cannot do without entrepreneurial qualities and market-orientated thinking.
10. *Als meer mensen aan yoga zouden doen, zou de wereld er relaxter uitzien, maar of de Hondhouding daaraan bijdraagt is twijfelachtig.*
(If more people would do yoga, the world would be more relaxed; but if the Downward Facing Dog Pose contributes to this is doubtful.)