

Caecilia. Algemeen Muzikaal Tijdschrift van Nederland (1844-1880)

Caecilia. Algemeen Muzikaal Tijdschrift van Nederland [Caecilia. General musical journal of The Netherlands],¹ 1844-1944, was one of the longest-running music periodicals published in Europe. The present RIPM publication deals with the journal's first thirty-seven years of publication, 1844-1880. Only three Dutch music journals were published during the first half of the nineteenth century, and two were short-lived: *Amphion, Een tijdschrift voor vrienden en beoefenaars der toonkunst* [Amphion, A journal for friends and practitioners of music], 1818-1822, and the *Muzijkaal Tijdschrift* [Musical journal], 1836. The third journal, the *Nederlandsch Muzikaal Tijdschrift* [The Netherlands' musical journal] 1839-1848 lasted somewhat longer and became indirectly the predecessor of *Caecilia*. The editor of the *Nederlandsch Muzikaal Tijdschrift*, Dr. Florentius Cornelis Kist, resigned his editorship of the journal in 1844, after a disagreement with the board, and subsequently founded *Caecilia*. As the only general Dutch music journal of the second half of the century, the journal regularly serves as a documentary resource for the study of Dutch nineteenth-century music and musical life.

Caecilia's first issue appeared on 15 August 1844, and thereafter an issue generally appeared every two weeks (twenty-four issues per year). Throughout the years 1844 to 1880 the journal was printed consistently in two columns on paper measuring 22 x 28 cm, with each annual volume being numbered consecutively beginning with one. While the number of pages in each issue varies from eight to sixteen, the average is from eight to ten pages. Two double issues appeared during the winter months of 1880,² as fewer issues were published during the summer. In 1845, five extra issues were published and in 1846 and 1847, four, all with the heading "bijvoegsels" [inserts]. These four-page inserts appeared in the week following the publication of a regular issue, and, in the main, contain concert reviews. Their pagination follows consecutively from that of the previous regular issue.

From 1844 to 1880 *Caecilia* was published by three firms: from 1844 to 1862 by Kemink en Zoon³ of Utrecht—known for its theological and scientific publications. In 1847 the editor announced that Kemink en Zoon would continue to print *Caecilia*, but their costs would be covered by the price of advertisements. From 1863 to 1870 the journal was

¹For an early study of the journal see J. H. Scheltema, *Caecilia, Algemeen muzikaal tijdschrift van Nederland 1844-1893. Beknopte geschiedenis van zijn voorganger het Nederlandsch Muzikaal Tijdschrift* [Caecilia. General Musical Journal of The Netherlands 1844-1893. A concise history of its predecessor, The Netherlands' musical journal]. (The Hague, 1893).

²Following are the dates of the double issues: 15 February 1880 and 15 April 1880.

³In 1840, Hermanus Henricus Kemink, who held a doctorate in literature, was placed in charge of the publishing house Kemink en Zoon (founded in 1753). See *De oudste nog bestaande Utrechtse drukkerij en haar grondleggers 1753-1953* [The oldest, still existing printing firm in Utrecht and its founders]. (Utrecht, 1953).

published by J. van Baalen en Zoon⁴ in Rotterdam, and from 1871 to 1906 by Martinus Nijhoff⁵ in The Hague.

Dr. Florentius Cornelis Kist (1796-1863), *Caecilia's* founder and first editor, formulated the new journal's goal in its first issue.

The Netherlands should . . . have a musical journal guided by impartiality, and, its single and only goal should be the promotion of good taste in music and the flourishing of the art in this country.⁶

Eleven years later, in an 1855 editorial, Kist, repeated and elaborated upon these sentiments: what we wish is no partiality, no favoritism, better education for singing in and outside the schools, music theory, music history and music aesthetics as a discipline at the universities, and the creation of a national opera.⁷

Kist was educated as a physician. After practicing medicine for several years in The Hague, he devoted himself completely to music. He was one of the founders of the Concert Society Diligentia, and, Cecilia, a prize winning "liedertafel" [male song society]. In 1840, when Kist became editor of the *Nederlandsch Muzikaal Tijdschrift*, he moved to Utrecht.

In addition to functioning as the editor, Kist also contributed a very large number of articles and reports to the journal until shortly before his death. He was the journal's regular correspondent from Utrecht and his reports from this city appear in almost every issue. He also wrote most of the journal's biographical articles and obituaries as well as many long series of articles on, for example, Dutch musical history,⁸ the history of the

⁴The company J. van Baalen en Zoon existed from 1849 until 1870. See A. M. Ledeboer, *Alphabetische lijst der boekdrukkers, boekverkopers en uitgevers in Noord-Nederland* [Alphabetic list of book printers, book sellers and publishers in The Netherlands]. (Utrecht, 1876).

⁵The firm Martinus Nijhoff is well known for its publications in the arts and humanities. This company published, for example, writings by D. F. Scheurleer, W. F. G. Nicolaï, and Van Riemsdijk. See *Fondscatalogus van Martinus Nijhoff, 1853-1953* [Martinus Nijhoff Publisher's Catalog, 1853-1953]. (The Hague, 1953).

⁶De Redactie, "Inleiding. Een woord aan de geabonneerden op het *Nederlandsch Muzikaal Tijdschrift* en aan alle beminnaars en beoefenaars der toonkunst" [Introduction. A word to the subscribers to the *Nederlandsch Muzikaal Tijdschrift* and to all the lovers and cultivators of the art of music]. *Caecilia* 1 (1844): 1-3.

⁷F. C. Kist, "Wat wij wenschen" [What we wish]. *Caecilia* 12 (1855): 1-3.

⁸F. C. Kist, "Bijdragen tot de kennis van Nederlandsche en andere toonkunstenaars, benevens derzelve werken" [Contributions to knowledge about Dutch and other musicians, and their works]. *Caecilia* 4-13 (1847-1856); and, F. C. Kist, "Toestand der toonkunst in Nederland gedurende de eerste helft der 19^e eeuw" [The state of the art of music in The Netherlands during the first half of the nineteenth century]. *Caecilia* 8-10 (1851-1853).

hymn⁹ and musical conditions in Germany.¹⁰ In the latter series he explains the importance in Germany of the Niederrheinische Musikfeste (the concerts of which receive extensive reporting in the journal) and makes interesting observations about German musical life, as he perceived it during his travels there. His articles also focus on improving music education by formulating, for example, standards for directors of music schools,¹¹ the musical qualifications required for musicians desiring to compose,¹² and the reasons why members of the working class should participate in choral singing.¹³ In 1854, Dr. Kist wrote about the improvement of the level of musical art in The Netherlands, the modest role that *Caecilia* played in this development, and the major role played by the Society for the Promotion of the Art of Music.¹⁴

In December 1862 Kist announced that because of failing health he could not continue editing the journal without assistance; at this point Simon van Baalen joined the editorial staff.¹⁵ Dr. Kist died in 1863; the first issue of April opened with a notice concerning his death.¹⁶

Two years before his death Kist's work was honored in the journal by a member of his editorial board, Richard Hol, who declared that Kist could look back on his life with the knowledge that he had done something significant for the arts.¹⁷ Some one hundred and twenty-three years after his death, Kist's strengths and his weaknesses were described by Eduard Reeser in his volume *Een eeuw Nederlandsche muziek 1815-1915*:

[Kist's] contributions of a music-historical sort—while at times compilations in their nature using Fétis as his source—were of great importance to the then

⁹F. C. Kist, "De hymnus: *Stabat mater* en de daarop vervaardigde muziek van den beginne tot op onzen tijd" [The hymn: *Stabat mater* and the music based upon it, from the beginning to our times]. *Caecilia* 3-10 (1846-1853).

¹⁰F. C. Kist, "Reize door Duitsland in het jaar 1843. Een onpartijdig onderzoek naar den toestand der muziek aldaar" [Journey through Germany in the year 1843. An impartial study about the state of the music there]. *Caecilia* 2-7 (1845-1850).

¹¹F. C. Kist, "Een kort woord over hetgeen vereischt wordt van een kunstenaar, die de betrekking van directeur eener muzikschool op zich neemt" [A short word about the requirements for an artist who takes on a position as director of a school of music]. *Caecilia* 18 (1861): 2-3.

¹²F. C. Kist, "Een kort woord aan allen, die zich der muzikale compositie willen wijden" [A short word to all who want to dedicate themselves to musical composition]. *Caecilia* 15 (1858): 1-2.

¹³F. C. Kist, "Oefeningen in het koorgezang voor de arbeidende klasse beschouwd als een krachtig middel tot bevordering van haar genot, geluk en hare beschaving, en ter verkrijging van een beter kerkgezang" [Exercises in choir singing for the working class, considered as a powerful tool to promote its joy, happiness and refinement, and to obtain better singing in church]. *Caecilia* 13 (1856): 1-2, 13-14, 23-24, 47-50, 59-60.

¹⁴F. C. Kist, "Voorwaarts!" [Ahead!]. *Caecilia* 11 (1854): 1-2. For discussion of the Society for the Promotion of the Art of Music, see page xv of the present introduction.

¹⁵F. C. Kist, "De redacteur aan de lezers der *Caecilia*" [From the editor to the readers of *Caecilia*]. *Caecilia* 19 (1862): 207-208.

¹⁶Notification of the death of chief editor F. C. Kist was published in the following issue: *Caecilia* 20 (1863): 81.

¹⁷Richard Hol, "Nieuwjaars-mijmering!" [New year's thoughts!]. *Caecilia* 18 (1861): 1-2.

undeveloped musicology in our country ... That his vanity often influenced him and gave to his writings a bumptious quality, although they were intended to be profound ... was a weakness of his character.¹⁸

From 1863 to 1870, Simon van Baalen—of the publishing firm J. van Baalen en Zoon in Rotterdam and a well-known figure in Rotterdam's musical world—together with J. R. Smalt served as the journal's interim editors after Kist's death. However, neither Van Baalen nor Smalt contributed to the journal and both remained somewhat in the background. During their editorship the number of correspondents from different cities increased. This resulted in more space being devoted to reviews and less to articles.

In 1870 W. F. Thooft (1829-1900) became the journal's new editor. Thooft studied music theory and composition in Rotterdam and Leipzig and later was one of the founders of the Hoogduitsche Opera in Rotterdam (1860). He also wrote the opera *Aleida van Holland* (1866), which received a few performances but did not remain in the repertory. In an "Introductory word from the new editor" Thooft outlined his plans to share with readers his "lasting appreciation of older and classical music, not because it is old, but because it is good and proven; [his] ongoing interest in the development of the art, [and his] practical appreciation of the good and beautiful that the new music offers."¹⁹

He also mentions the international "Wagner conflict" in this statement²⁰ claiming that the Dutch up until then remained neutral spectators of the affair. Neutrality however did not mean indifference. To the contrary, the Dutch world of art, Thooft claimed, was open to new influences and tried to find in them their merits, good and beauty. Schumann, for example, apparently appreciated this Dutch open-mindedness.

Among other things, Thooft contributed a contemplative article about criticism,²¹ a comparison of the centralization and decentralization of musical organizations and institutions in France and Germany,²² and an article about the Jews and music.²³ During his editorship Thooft was also correspondent from Rotterdam. However, after one year Thooft found his responsibilities too time consuming and resigned.

¹⁸Eduard Reeser, *Een eeuw Nederlandsche muziek 1815-1915* [A century of Dutch music 1815-1915]. (Amsterdam, 1986): 64.

¹⁹W. F. Thooft, "Inleidend woord van den nieuwen redacteur aan den lezer" [Introductory word from the new editor to the reader]. *Caecilia* 27 (1870): 85-86.

²⁰*Ibid.*

²¹W. F. Thooft, "Het wezen van den criticus" [The essence of the critic]. *Caecilia* 28 (1871): 57-60.

²²W. F. Thooft, "Frankrijk en Duitsland: centralisatie en decentralisatie in de kunst" [France and Germany: centralisation and decentralisation in the arts]. *Caecilia* 27 (1870): 193-197.

²³W. F. Thooft, "De Joden en de muziek. Dr. B. Tideman Jzn., *Ahasverus*. S. J. Moscoviter, *Ahasverus*. Een woord aan dr. B. Tideman Jzn." [The Jews and music. Dr. B. Tideman Jzn., *Ahasverus*. S. J. Moscoviter, *Ahasverus*. A word to Dr. B. Tideman Jzn.]. *Caecilia* 27 (1870): 93-96, 101-104.

In May 1871 Willem Frederik Gerard Nicolaï (1829-1896) became the journal's new editor. An organist, pianist and composer, he studied at the Leipzig Conservatory. Nicolaï was director of the Koninklijke Muziekschool [Royal school of music] in The Hague, a conductor of choirs and orchestras in The Hague and Rotterdam, and a promoter of the works of Berlioz and Wagner. Nicolaï was one of the founders of the Dutch Society of Musicians, and composer primarily of piano and vocal works.²⁴ He also wrote a theoretical work entitled *Manual for Teaching Music Theory*,²⁵ which was serialized in *Caecilia* before being published as a volume. In 1875 he introduced in a new column into the journal, "The Wagner Movement" which continued for approximately one year. As editor, Nicolaï's goal was "to satisfy the demands of the professional musician and to fulfill the needs of the dilettante. For this reason he believed the journal "should be scientific as well entertaining and comprehensible."²⁶

Caecilia's internal structure is similar to that of the *Nederlandsch Muzikaal Tijdschrift*, its predecessor. A typical issue of *Caecilia* contains a number of sections, some of which appear more regularly than others. The journal opens with a section entitled "Verhandelingen" [Treatises] which contains one or two main articles focusing on topics of contemporary and historical interest including essays on music theory, performance practice, acoustics, musical instruments, music festivals, analyses of large-scale compositions, and polemical issues. This is often followed by a biography or an obituary. Thereafter appears a review section, "Beoordeeling" [Review], dealing with newly published books and music. This section is often followed by "Binnenlandsche berigten," [News from within the country] which offers concert reviews and at times reports about new organs (even in small villages), with list of stops and manuals. Next is "Buitenlandsche berigten" [News from abroad] which contains miscellaneous reports and occasionally reviews. This is followed by the "Feuilleton," a rubric with a large inventory of miscellaneous news. Here one finds short notices concerning Dutch and foreign news (the latter probably taken from foreign periodicals, without reference to the original publication), and short subsections entitled, for example, "New Operas and Oratorios," "Obituary," "Official Decorations," "Traveling Artists," "New Foreign Music and Music Literature," "Sent in for Review"—which contains announcements (not reviews) of new books and music— "Letter Box"—which acknowledges receipt of correspondence and promises to answer readers' queries— and "Errata." In 1873 a new rubric "Programs" appeared. It contains, under the names of cities, a list of many concerts and their respective programs. In 1880 a symbol was added, in the form of a hand, that made clear

²⁴J. van Santen Kolff, "Het oratorium *Bonifacius* door W. F. G. Nicolaï" [The oratorio *Bonifacius* by W. F. G. Nicolaï]. *Caecilia* 30 (1873): 93-96, 121-124.

²⁵W. F. G. Nicolaï, "Proeve eener handleiding bij het onderwijs in de theorie der muziek" [Example of a manual for education in music theory]. *Caecilia* 29 (1872): 155-156, 164-165, 174-175, 180-181, 187-189; 30 (1873): 30-31, 62-63 and supplements with music examples: 1872, *hors texte*, 168/169; 1873, *hors texte* 32/33 and 64/65.

²⁶"Intentieverklaring van de nieuwe redactie" [Declaration of intention by the new editorial board]. *Caecilia* 28 (1871): 81.

which program contained Dutch music or music from composers living in The Netherlands.

On occasion, appearing in the "Buitenlandsche berigten" [News from abroad] section or immediately following it are foreign reports in the form of letters from the journal's correspondents in Brussels, Antwerp, Rome and Paris, as well as reports on the annual Niederrheinische Musikfeste which often appear as installments in three or four successive issues. The festival was held in several cities including Cologne and Aix.

Because *Caecilia* was the principal music periodical of The Netherlands, subjects of national and international importance were regularly treated. In general, and as reflected in the journal, musical taste in The Netherlands was close to that of Germany's. While the quality of French music was often discussed it was not—with a number of notable exceptions including works by Meyerbeer and Berlioz—viewed as art of the highest level. Italian opera was also not greatly appreciated by critics; however, the operas of Bellini and Donizetti (whose melodies at times received favorable comment) were much preferred to those by Verdi. German opera was clearly the model of excellence. However, it should be noted that given the large number of performances of Italian operas, the genre must have been much appreciated by the public. During this period Italian opera was most often performed either in German at the Hoogduitsche Opera in Rotterdam, or in French at the Théâtre Royal Français de la Haye (The Hague). Only a few travelling Italian opera companies toured The Netherlands performing the standard repertory in Italian. There were few Dutch composers of opera, and, it was not until 1886 that a national opera, where works were performed in Dutch, was established.

The influence of Germany on Dutch musical culture can also be measured by the number of Germans holding important musical positions in The Netherlands.²⁷ Conductors such as Woldemar Bargiel, Friedrich Gernsheim and Ferdinand Blumentritt held positions in Rotterdam; Robert Collin (conductor) and his wife Anna Collin-Tobisch (singing teacher) worked in Amsterdam, and the same situation existed in the rest of the country. However, the Dutch composer Johannes Verhulst held the leading musical positions in The Netherlands. He became Music Director of the Diligentia-concerten in The Hague in 1860, of the Amsterdam Division of the Society for Promotion of the Art of Music in 1863—a position he already held for the Rotterdam Division of the Society—of the Felix Meritis-concerten in Amsterdam in 1864, and of the concerts of Maatschappij Caecilia also in Amsterdam in 1865.

There are regular reports in the journal concerning performances and activities at the Théâtre Royal Français de la Haye where works were performed only in French and at the Hoogduitsche Opera where works were almost always performed in German. The French theatre flourished between 1830 and 1852, and maintained a respectable level of performance thereafter. Gounod's *Faust* was performed there in 1860, one year after its

²⁷Eduard Reeser, op. cit., 105

first performance in Paris. The Hoogduitsche Opera survived without any financial governmental support for over thirty years (1860-1890). Its orchestra, which consisted of fifty musicians, had good soloists and conductors; amongst the latter was the Wagner apostle, Hermann Levy. The repertory was varied and contemporary. After their premières in Germany, Wagner's operas regularly received their first foreign performance at the Hoogduitsche Opera long before they were mounted elsewhere.²⁸

The many concerts of the Dutch Liedertafels, male song societies, occupied an important place in Dutch musical life of the period and consequently were discussed frequently in the journal. This phenomenon came from Germany—the first Liedertafel was founded by Carl Zelter in Berlin in 1809—and, apart from developing singing skills, it created a great sense of community amongst the participants. When this initially German singing movement became popular in The Netherlands, the Dutch organizations continued to perform its extensive repertory in German.

From 1845 to 1852 the Niederrheinische-Niederländische Sängereisen [Song festivals of the Lower Rhine and The Netherlands] were a major yearly event; their preparation and concerts were followed closely in the journal. These large-scale song festivals, lasting two or three days, were held in alternate years in Kleef in Germany and in Arnhem in The Netherlands. After a dispute,²⁹ the collaboration between the two national organizations ceased. Thereafter, beginning in 1853 annual Dutch song festivals, the Nederlandse Nationale Zangersfeesten, were held in The Netherlands.

Individual Liedertafels also organized and hosted musical song competitions, inviting national and international song societies to perform and be judged. These too were also accounted for in *Caecilia*, as were questions concerning the fairness of the judges.

The Society for Promotion of the Art of Music—which was founded in 1829 and still exists today—was a very prominent in Dutch nineteenth-century musical life. Consequently, its activities are frequently the subject of reports in the journal. The Society had branches in ten to fifteen cities. Each had an amateur choir which regularly performed sacred and secular oratorios and other vocal works. Smaller cities performed less demanding vocal compositions by, for example, Gade and Bruch, most often with amateur soloists and piano accompaniment (only occasionally with orchestral accompaniment). The larger and richer branches such as those in Amsterdam, Rotterdam, The Hague and Utrecht hired highly-regarded soloists—for example, the soprano Sophie Offermans-van Hove, the alto Wilhelmina Gips, the tenor Carl Schneider and the baritone Carl Hill—regularly offered concerts with orchestral accompaniment, and performed

²⁸Ibid., 104.

²⁹In 1852 the Dutch song societies preferred to attend a song competition in Amsterdam rather to participate in the Niederrheinische-Niederländische Sängereisen held in Germany. See Jozef Vos, "Mannenzangverenigingen in de negentiende eeuw" [Male song societies in the nineteenth-century] in Louis Peter Grijp, ed. *Een muziekgeschiedenis der Nederlanden*. [A music history of The Netherlands]. (Amsterdam, 2001): 403-408.

well-known oratorios by Handel, Haydn, Mendelssohn, Schumann and Spohr. The journal published extensive reviews of the Society's many concerts as well as reports on the Society's annual meetings, which outlined its accomplishments and plans.

The Society of Dutch Music History, founded in 1868, grew out of The Society for Promotion of the Art of Music. The aim of the new Society was to bring to light and publish the works of earlier Dutch composers such as Jan Pietersz. Sweelinck (1591-1652), Jacob Obrecht (1450-1505) and Cornelis Schuyt (1557-1616). Reports concerning the Society's activities also appear regularly in *Caecilia*.

The Dutch Society of Musicians was founded in 1875. *Caecilia* supported the Society by regularly publishing news of its activities and offering a reduction in the cost of a journal subscription to the Society's members. Composed of Dutch and Flemish speaking Belgian members, the Society organized music festivals and concerts at which music by Dutch and Flemish composers was performed. The musical repertory at these events reflected the rising interest in Dutch and Flemish music, the latter being awakened by the nationalistic compositions by Peter Benoit. Influenced by Wagner, Benoit composed oratorios such as *De Schelde*, and *Lucifer* on Dutch texts.

In general, Dutch orchestras during this period consisted of both professional and amateur musicians. Most of the concerts included works for instrumental soloists, one or two singers, and a symphony and/or overtures. Initially the concerts of the Maatschappij *Caecilia*³⁰ consisted exclusively of symphonic works, a programming concept favored by the journal's writers. When soloists were later added to the program to please the public, writers in the journal strongly objected. With respect to symphonic music, the most highly regarded Dutch composers at the time were Johannes van Bree and Johannes Verhulst.

Almost every big city had its own series of chamber music concerts performed by a local quartet society. While the repertoire consisted mostly of works by Haydn, Mozart, Beethoven and Mendelssohn, from time to time new compositions by Dutch composers Van Bree, Verhulst and Van Eyken were performed, as were those by the German composers Bargiel and Gernsheim then living and working in The Netherlands.

In summer, when the regular season of concert series was over, open-air concerts by military bands were given in the different cities. Particularly well known was the Muziekkorps van het Regiment der Grenadiers en Jagers [Musical corps of the Grenadiers and Hunters Regiment], a military band conducted by Frans Dunkler who also arranged much appreciated overtures and symphonies for his ensemble. Reports of these and other open-air concerts appear regularly in *Caecilia*.

³⁰Founded in Amsterdam in 1841, this was an orchestral society with a philanthropic purpose, namely to create a pension fund for musicians. Societies with similar goals existed in The Hague (the Maatschappij De Toekomst, 1855) and in Rotterdam (the Maatschappij De Voorzorg, 1864).

The quality of concert life was high. Famous artists from abroad visited The Netherlands and many of their concerts were reviewed in the journal. Schumann conducted his compositions in The Netherlands and his wife Clara Schumann-Wieck regularly performed on programs in the major concert series. Clara Schumann and the violinist Joseph Joachim often traveled together and performed regularly on the same program. Hans von Bülow frequently appeared in The Netherlands as piano soloist performing and directing works by Liszt, Berlioz, and Wagner among others. Brahms also often visited The Netherlands (for the first time in 1876) conducting his symphonies and performing his piano concertos and chamber music. His works were very well received by the Utrecht correspondent,³¹ and with much reserve by the Amsterdam correspondent.³²

After making a great impression as a piano virtuoso in 1842 and 1843, Liszt later attended performances of his *Graner Messe* and *Les Préludes* in Amsterdam in 1866. Also in the same city, Joseph Joachim performed Brahms' Violin Concerto from the manuscript in 1879.³³ Saint-Saëns performed his piano concertos and conducted his compositions in Rotterdam and Utrecht. Litolff found shelter in The Netherlands after escaping from prison in Britain (where he was serving a term for a matter related to his divorce) and dedicated his *Troisième Sinfonie concerto nationale hollandaise* (1846) to the Society Felix Meritis. Many other well known and talented performers also gave concerts in The Netherlands including the pianists Thalberg, Tausig, Alfred Jaëll, Sophie Menter, and Teresa Carreño; violinists Wilhelmj, Vieuxtemps, Wieniawski, and de Sarasate, cellists Popper and Servais; and, the singers Jenny Ney, Charlotte Dolby, Carlotta and Adeline Patti, Pauline Lucca, Désirée Artôt, Emma Albani, Roger, Formes and Salvatore Marchesi. Of course, the performances of such musical personalities are closely followed in the journal.

Protestant and Roman Catholic church music are recurring subjects in *Caecilia*. Among the subjects treated are, with respect to the Protestant church, the necessity to improve the quality of congregational singing³⁴ and the role that the organ should play in services,³⁵ and, with respect to the Roman Catholic church, the desire to reintroduce Gregorian chant

³¹"Binnenlandsche berichten...Utrecht." *Caecilia* 33 (1876): 25 and *Caecilia* 35 (1878): 31-32.

³²"Binnenlandsche berichten...Amsterdam." *Caecilia* 33 (1876): 43-45 and *Caecilia* 34 (1877): 203-206.

³³"Maatschappij tot Bevordering der Toonkunst" [Society for promotion of the art of music]. *Caecilia* 36 (1879): 111-115.

³⁴F. C. Kist, "Oefeningen in het koorgezang voor de arbeidende klasse beschouwd als een krachtig middel tot bevordering van haar genot, geluk en hare beschaving, en ter verkrijging van een beter kerkgezang" [Exercises in choir singing for the working class, considered as a forceful tool to promote its joy, happiness and refinement and to obtain a better church singing]. *Caecilia* 13 (1856): 1-2, 13-14, 23-24, 47-50, 59-60. J. H. van der Dussen, "Over een godsdienstig kerkgezang en den organist in betrekking tot hetzelfde" [About devotional church singing in relation to the organist]. *Caecilia* 5 (1848): 65-66, 75-76.

³⁵J. C. Boers, "Over het gebruik der orgelen in de kerken" [About the use of the organs in churches]. *Caecilia* 2 (1845): 129-130, 147-148, 171-172.

and early music (for example, Palestrina's masses) into the service.³⁶ Many organ recitals and concerts featuring works for organ and soloists were reviewed; candidates seeking to fill positions of organist were discussed. Of course there were frequent performances of masses, cantatas, and psalms by the many local choirs and these too are accounted for. Also of note is a long series of articles by J. van Santen Kolff about the history of church music and Verdi's Requiem³⁷ which was much appreciated in pages of the journal but which initially caused some surprise because of its dramatic elements.

An extensive list, which was published until 1877 in the masthead of each issue names those who presumably contributed to the journal. Among these are the Dutch writers J. C. Boers, Joh. Bastiaans, J. A. van Eijken, J. N. van Hall, David Koning, Richard Hol, and, the German or Austrian authors Gust. Flügel, W. Freystätter, A. J. Becher, J. B. H. Bremer, C. F. Brendel, S. W. Dehn, Friedrich Kühmstedt, G. Schilling, and August Gottfried Ritter.³⁸ There are also many other contributors. The vast majority of the authors who signed their contributions are Dutch, and, curiously, the German and Austrian authors whose name appear in the masthead do not frequently appear beneath contributions to the journal. The discussion that follows deals only with the most important authors and proceeds chronologically according to the date of their first signed contribution.

J. C. Boers—a music historian, composer and conductor in Nijmegen and Delft—signed his articles from 1844 to 1855. He contributed an extensive bibliography of Dutch Music literature³⁹ published in many parts in the journal from 1844 to 1854. The German organist August Gottfried Ritter contributed for twenty-seven years from 1844 to 1870; of particular note is his long series of articles on the history of organ playing.⁴⁰ Ed. G. J. Gregoir, author of an important biographical music dictionary⁴¹ about Dutch musicians, lived in Antwerp and was responsible for many reports in the journal from Belgium. He also contributed for twenty-seven years, from 1849 to 1876. Joh. Bastiaans, composer, pupil of Mendelssohn and founder the Bach Society in Haarlem in 1867 was perhaps best known as the premier organist in The Netherlands.⁴² He wrote reviews of published

³⁶N. A. Janssen, "Geschied- en oordeelkundige beschouwingen over de wereldsche en kerkelijke muziek" [Historic and opinionated contemplations, about secular and church music]. *Caecilia* 7 (1850): 107-109, 115-118, 133-137.

³⁷J. van Santen Kolff, "Een en ander over kerkmuziek, naar aanleiding van het Manzoni Requiem van Guiseppe Verdi" [Something about church music, arising from consideration of the Manzoni Requiem by Guiseppe Verdi]. *Caecilia* 32 (1875): 21-22, 29-30, 37-39, 45-46, 53-55, 63-64, 119-121, 143-145, 161-163.

³⁸After Nicolai became editor in 1871 only Dutch names appeared in the masthead.

³⁹J. C. Boers, "Bouwstoffen tot eene Nederlandsche muzikale litteratuur" [Building materials for Dutch music literature]. *Caecilia* 1-11 (1844-1854).

⁴⁰A. G. Ritter, "De orgelspelkunst en derzelver ontwikkeling gedurende drie eeuwen" [The art of playing the organ and its development during three centuries]. *Caecilia* 1-5 (1844-1848); and *Caecilia* 15-18 (1858-1861).

⁴¹E. G. J. Gregoir, *Biographie des artistes-musiciens néerlandais des XVIIIe et XIXe siècles et des artistes étrangers résident ou ayant résidé en Néerlande à la même époque*. (Antwerp, 1864).

⁴²Bastiaans was the organist of the famous Muller organ at Haarlem's Grote Kerk (St. Bavo Church).

music. J. B. Litzau, an organist and composer of organ works living in Rotterdam also wrote reviews of published music and, for example, about the Dutch Bach Society. Richard Hol, composer and conductor, was well known in his time. His contributions to the journal number nearly seventy; these include reviews and analyses as well as reports dealing with music festivals and special events abroad, such as the Tonkünstler Versammlung (Leipzig, 1859).

Maurice Hageman—pianist, violinist, music teacher, conductor and composer—worked in Brussels, Groningen, Leeuwarden and Amsterdam and was journal's correspondent for the first three of these cities. In 1859 he wrote an article⁴³ entitled "Iets over de muziek" [Something about music] which caused a polemic concerning art criticism.⁴⁴ M. A. Brandts Buys, organist, conductor and composer, was born in Deventer into a family of musicians. He worked in Zutphen, contributed regularly and wrote reviews of published music. Ed. de Hartog, a composer whose works were influenced by Meyerbeer, Gounod, and Offenbach, lived for some time in Paris; his contributions began to appear in 1865. In addition to his Letters from Paris he also contributed biographical articles. Born in Germany, G. A. Heinze moved to Amsterdam in 1850 and became a Dutch citizen in 1880. A conductor and composer, he wrote many reviews of published music. David Koning—composer, secretary and later president of Maatschappij *Caecilia*—wrote reviews and two articles, one dealing with the use of Dutch as opposed to other languages for singing⁴⁵ and, the other, a very critical article about Schumann's music.⁴⁶ The latter created such a controversy amongst contributors that the editorial board was forced to declare a neutral position. In response to Koning's article, Richard Hol stated that established music critics should not write articles focusing on the failures of great composers, and threatened to resign as contributor, as did Brandts Buys and Litzau (who alone actually resigned).

J. van Santen Kolff joined *Caecilia* in 1872; according to Reeser he brought music journalism in The Netherlands to an international level.⁴⁷ Van Santen Kolff wrote extensive reviews on new compositions, Wagner's prose and poetry, important concerts, and German music-festivals. Among his many contributions are articles on works by Schumann⁴⁸—in reaction to Koning's critical evaluation⁴⁹—Liszt, Berlioz and Saint-

⁴³Maurice Hageman, "Iets over de muziek" [Something about music]. *Caecilia* 16-17 (1859-1860).

⁴⁴S. van Milligen, "Een en ander over het leven en de geschiedenis van ons tijdschrift *Caecilia*" [Something about the life and history of our journal *Caecilia*]. *Caecilia* 72 (1915): 167-172, 195-203.

⁴⁵David Koning, "Iets over de grondoorzaken der meerdere of mindere geschiktheid eener taal voor den zang in het algemeen en der Hollandsche taal in het bijzonder" [Something about the reasons for the more or less suitability of a language for singing and of the Dutch language in particular]. *Caecilia* 8 (1851): 195-199.

⁴⁶David Koning, "Ideeën over muziek en muzikale toestanden. II-IV" [Ideas about music and musical conditions]. *Caecilia* 30 (1873): 17-18.

⁴⁷Eduard Reeser, op. cit., 109.

⁴⁸J. van Santen Kolff, "Eenige opmerkingen over hetgeen Robert Schumann voor de Toonkunst is geweest" [Some remarks about what Robert Schumann meant for the art of music]. *Caecilia* 30 (1873): 25-27 and 33-34.

Saëns. He was also the journal's regular correspondent in The Hague. Marcellus Emants,⁵⁰ a well-known Dutch writer contributed two letters in 1874 on musical life in Italy. Daniël François Scheurleer—collector of music, founder of the music collection in the Gemeentemuseum in The Hague—contributed an article on Liszt and program music⁵¹ and also served as a correspondent from The Hague.

Finally, a small number of articles translated into Dutch were reprinted from major foreign music journals such as the *Allgemeine musikalische Zeitung*,⁵² *Fliegende Blätter für Musik*⁵³ and the *Revue et Gazette musicale de Paris*.⁵⁴

The vast majority of authors either did not sign their contributions or signed them with a pseudonym or with initials. The following table lists the initials and pseudonyms along with their corresponding authors of those we have identified.

Table of Pseudonyms and Initials

J. C. Boers	J. C. B.
R. F. Bokelman	R. F. B.
M. A. Brandts Buys	M. A. B. B. and B. B.
G. J. van Eyken	G. J. v. E.
J. A. van Eyken	J. A. v. E.
E. Gregoir	E. G.
J. N. van Hall	Matino
F. C. Kist	dr. K.
J. B. Litzau	J. B. L.
W. F. G. Nicolai	W. F. G. N. and N.
J. van Santen Kolff	J. K.
D. F. Scheurleer	D. F. S., D. F. Sigma, # b, b # ⁵⁵
W. F. Thooft	W. F. T.
Joh. C. Visser	Joh. C. V.

⁴⁹David Koning, op. cit., 17-18.

⁵⁰Marcellus Emants, "Brief uit Napels" [Letter from Naples]. *Caecilia* 31 (1874): 59-60 and "Een concert te Florence" [A concert in Florence]. *Caecilia* 31 (1874): 111-112.

⁵¹D. F. Scheurleer, "Die Ideale, Symphonische Dichtung van Franz Liszt, en de programma-muziek" [*Die Ideale*, symphonic poem by Franz Liszt, and program music]. *Caecilia* 34 (1877): 85-88, 93-95.

⁵²Philipp Spitta, "Het oratorium als kunstsoort" [The oratorio as an artistic genre]. *Caecilia* 25 (1868) 149-151, 157-159, 165-167, 173-176.

⁵³Unsigned, "Een Don Juan van Gluck" [A *Don Juan* by Gluck]. *Caecilia* 11 (1854) 47-48.

⁵⁴Francois-Joseph Fétis, "Over de verschillende systemen betreffende de menschelijke stem en bij gelegenheid, over de vermoedelijke oorzaken der onttaarding van dit orgaan in het tegenwoordige tijdstip" [About different human vocal systems and occasionally about the presumable reasons for the degeneration of this organ at the present time]. *Caecilia* 6 (1849) 161-164, 171-173.

⁵⁵Onno Mensink, *Daniël François Scheurleer—een biografie* (in preparation).

Notes on the Catalogue and Index

In the Catalogue titles are transcribed as they appear in the journal while editorial commentary employs modern spellings. In the Index individual entries listed beneath keyword headers retain their original spellings, while modern spellings are employed for the keyword headers. In particular, this applies to words exhibiting a shift during the nineteenth century from the use of “c” to “k”, from “qu” to “kw” and from “ph” to “f”. Thus, in the Index “clavier” will appear under “klavier”, “quartet” under “kwartet” and “philosophie” under “filosofie.”

The name for the city of The Hague appears in the journal as Den Haag, Haag, 's Hage, and 's Gravenhage. The latter is the city's official name and that which is employed as a keyword header in the Index. However, the possessive form Haags also appears as a keyword in the Index. Similarly, Den Bosch appears under 's Hertogenbosch.

The RIPM publication is based on a microfiche copy of the journal located in the music library of the Gemeentemuseum in The Hague. The cataloguing of issues missing in this copy—(vol. 20, no. 19; 1 October 1863; vol. 22, no. 16, 15 August 1865; vol. 22, no. 17, 1 September 1865; two inserts, vol. 3, dated 6 and 20 February 1846)—was based upon a number of uncatalogued separate issues in the same library.

Musical supplements and portraits of musicians were irregularly issued until 1853. These were not included in the copies of the journal indexed and are therefore not recorded in the Catalogue. The few errors in journal pagination are corrected in brackets in the page number column of the Catalogue.