

***La Hollande musicale* (1854-1855, 1866-1867)**

*La Hollande musicale*¹ was published monthly from September 1854 until October 1855, and from January 1866 to September 1867.² It was produced in The Hague and printed by Belinfante frères. No reason is offered for the extensive lapse in publication or the journal's sudden reappearance. In all there are twenty-two issues. In 1866, the July and August issues are combined into a double issue: number 7-8. The same year ends with issue number 10 in October. The following double issue, number 11-12 is dated 1866-67. It is followed by a double issue, number 1-2 dated September 1867. Single issues are about four to seven pages in length, and double issues, from six to thirteen pages.

From September 1854 to October 1855, the journal title reads: *La Hollande musicale. Journal mensuel. Théâtres, Concerts, Causeries musicales, Variétés*. "Avec chaque numéro: une Romance, un morceau de Piano ou une Lithographie."³ On 1 January 1866, the title changed to: *La Hollande musicale. Journal mensuel. Théâtres, Concerts, Nouvelles musicales de toute la Hollande*.

In the first issue of September 1854, the editors explain, in a foreword entitled "Pourquoi ce journal?" the decision to create a journal in French:

Ever since the day that Mr. Roger⁴ declared—in a refined way that could not ease the cruel lesson given to our national pride—that he was far from expecting to meet legions of artists beyond the Moerdijk ... the doubt disappeared about the necessity to create a French journal aimed at bringing news about the musical festivities in The Netherlands to the Parisian press.⁵

At the same time they explained the aim of the publication:

Especially dedicated to art, this journal will follow its progress in whatever form it shows itself, now conservatory, competitions, and

¹ A note in *Caecilia: Algemeen Muzikaal Tijdschrift van Nederland* [(1 November 1854) 11, no. 21: 200] announces that a new music journal *La Hollande musicale* will be published by La Correspondance musicale. On the last page of each issue of *La Hollande musicale* appears, at the left bottom edge, "Corresp. Musicale," and on the right edge: "Imprimerie de Belinfante frères." Beginning with no. 5 (May 1866) and in the later issues of the second year, under the date of the journal is mentioned: Paris, chez A. Ikelmer et Cie, Boulevard Poissonnière, 4.

² A note at the end of the first year (*La Hollande musicale*, October 1855: 55) mentions: "Fin de la 1^{re} année (première revue d'un an). (Nous ne saurions encore déterminer quand nous commencerons la seconde année)."

³ The subtitle is reproduced exactly as it appears.

⁴ Perhaps Gustave-Hippolyte Roger, the well-known tenor who created the role of Jean de Leyde in Meyerbeer's *Le Prophète* at the Paris Opera in 1849 and who was singing in The Netherlands at this time.

⁵ *La Hollande musicale* (September 1854): 1.

then festivals ... For articles dealing with the *Theater*, we will make it a duty to only consider our French stage activities ... in their direct relations with the evolution of the musical art in the Netherlands; and this question of rather considerable importance ... will be treated ... with all the caution and mature thinking which the complexity of the matter suggests.

Until 1855, no editor is mentioned and it seems that the journal had no regular contributors. However, in the January 1866 issue Achille Desfossez⁶ is cited as the journal's editor.

There are few signed articles. Each issue begins with a table of contents. All articles, set in two columns per page, reflect the musical life in the country's main cultural centers: The Hague, Amsterdam and Rotterdam. The journal layout changes after publication is interrupted. Until October 1855, musical events are treated under several columns: first, "Chronique musicale" or "Chronique" followed by either "Nouvelles diverses" or "Nouvelles-Faits divers" and then "Variétés." However, beginning in January 1866, the journal's layout is more concise. There are new columns. Usually "Théâtre royal français de La Haye" opens the journal, followed by "Opéra de Rotterdam." Performance reviews for each follow. Other columns such as "Concerts," "Concerts de musique de chambre" or "Chroniques" deal with various musical performing groups. Now and then, under "Nouvelles publications musicales" are listed newly published works and scores. The columns appear in the order mentioned.

Among the main cultural centers cited in the journal, The Hague with its active Théâtre royal français⁷ is most often treated. In the article entitled "Clôture 1855,"⁸ *La Hollande musicale* offers a retrospective list of works performed at this theater since September 1854: in all, eighteen operas and comic operas. The same type of article concerning the annual closing of theaters in 1865-66⁹ lists twenty-six operas and comic operas. Among the composers whose works were performed are: Adolphe Adam (*Le Postillon de Longjumeau, Si j'étais roi*), Auber (*Le Domino noir*), Bellini (*Norma*), Donizetti, (*La Favorite, Lucie de Lammermoor*, etc.), Flotow (*Martha*), Gounod (*Faust*), Halévy (*Charles VI, La Juive, La Reine de Chypre*, etc.), Hérold (*Zampa*), Meyerbeer (*Les Huguenots, Robert le diable*), Ambroise Thomas (*Le Songe d'une nuit d'été*) and Verdi (*Jérusalem, Le Trouvère*). Amongst the performers were: Élizabeth Geismar, Mrs.

⁶ Author of a small book on Henri Wieniawski. [A. Desfossez, *Henri Wieniawski, Esquisse* (La Haye, Imprimerie de Belinfante frères, 1856)].

⁷ The French theater flourished between 1830 and 1852. Gounod's *Faust* was performed there in 1860, one year after its first performance in Paris. [Eduard Reeser, *Een eeuw Nederlandsche muziek 1815-1915* (A century of Dutch music 1815-1915) Amsterdam, 1986: 64] Another RIPM publication—*Caecilia: Algemeen Muzikaal Tijdschrift van Nederland* (Utrecht, Rotterdam, The Hague, 1844-1880) 8 vols. Baltimore: NISC, 2002-2003—was of great assistance in preparing a number of the following notes.

⁸ *La Hollande musicale* (May 1855): 9.

⁹ *La Hollande musicale* (June 1866): 6.

Dhé lens and Léonti (sopranos) Gaudemar and Roberti (barytons), Vila and Dutasta (bass), Bourdais, Révial and René (tenors).

Apart from this theater, the Concerts Diligentia,¹⁰ the Sociétés de Toonkunst,¹¹ d'Aurora,¹² de l'Hélicon,¹³ Caecilia¹⁴ and Con Animo¹⁵ are among the other organizations contributing to The Hague's musical life and consequently treated in the journal.

In the few mentions made of Rotterdam's German Opera,¹⁶ performances of works by the following composers are cited: Gounod, Halévy, Rossini, Mozart and Beethoven. Among the singers at this theater were the tenor Collin, the baritone Roberti, and the soprano Miss Adolph. Moreover, this city's musical life was enriched by the activities of the Sociétés de Voorzorg¹⁷ and Eruditio Musica,¹⁸ as were those in Amsterdam, by the following organizations: Sociétés de Caecilia,¹⁹ Félix Méritis,²⁰ Euterpe²¹ and Toonkunst.²²

Moreover, several prominent figures in the country's musical life are often referred to: J. Verhulst, composer and conductor; Mr. Nicolăi, composer and professor at The Hague

¹⁰ Concert Diligentia, a concert society, was founded in 1821. Among its founders was Dr. F. C. Kist, editor of *Caecilia, Algemeen Muzikaal Tijdschrift van Nederland*. Among the Society's conductors were J. H. Lübeck and a major Dutch composer, Johannes Verhulst. Its concert hall in The Hague still exists. [Eduard Reeser, op. cit.: 21].

¹¹ The Sociéte De Toonkunst (Society for Promotion of the Art of Music), which was founded in 1829 and still functions, was very prominent in Dutch nineteenth-century musical life. 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.

¹² Aurora, a concert society in The Hague, was probably short lived. It is referred to in *Caecilia* in only 1855 and 1856.

¹³ Hélicon was a male choral society.

¹⁴ Caecilia, a male choral society, was founded by Dr. F. C. Kist in 1831.

¹⁵ Con animo was a mixed choral society in The Hague.

¹⁶ The German Opera survived for over thirty years (1860-1890). Its repertory was varied and contemporary and after premières in Germany, Wagner's operas regularly received their first foreign performance at the Hoogduitsche Opera long before they were mounted elsewhere. [Ed. Reeser, (op. cit: 64)].

¹⁷ The De Voorzorg orchestral society was founded in Rotterdam in 1864 with a philanthropic aim, namely to create a pension fund for musicians.

¹⁸ Rotterdam's concert society Eruditio Musica was founded in 1829 by the conductor Mühlenfeldt, violinist B. Tours and cellist Simon Ganz. [Ed. Reeser, op. cit: 23].

¹⁹ The Caecilia Society was founded in Amsterdam in 1841 with the goal of establishing a pension fund for musicians.

²⁰ The Felix Meritis Society was founded in 1777. It had different departments: commerce, natural science, art of drawing, music and literature. In 1788 a 600-seat concert hall (with the same name) was built with a podium for 80 musicians. Functioning for a century, it was considered for many years among Europe's most beautiful and acoustically pleasing concert halls. The building still exists. Verhulst became the concert society's music director in 1864. [Eduard Reeser, op. cit: 17].

²¹ Liedertafel Euterpe in Amsterdam was a male choir society; its conductor was Heinze.

²² See footnote 12: Sociéte de Toonkunst.

Conservatory of Music; Mrs. Offermans-van Hove, soprano; Ernst Lubeck, pianist and composer; J. H. Lubeck, conductor; and Mr. Botgorschek, flutist.

La Hollande musicale also published musical supplements to its first twelve issues.²³ Among the works featured there are fantaisies for the piano (“Griselidis,” Queen Hortense’s bolero by Krüger), songs (“Trilby” by Vicomtesse de Grandval), and the piano transcription of Queen Hortense’s national anthem “Partons pour la Syrie.”

During its first period of publication, *La Hollande musicale* published a *feuilleton* under the header “Variétés” which presents eight excerpts from *Souvenirs d’un centenaire*, the source and the author of which are not given. These *Souvenirs* reveal court intrigues at the time of Richelieu and Louis XVth. In the second period of publication the *feuilleton* is replaced by various news items, among which is Jenny Lind’s visit in The Netherlands, commented on in two issues with excerpts from Dutch newspapers. Her performance in Handel’s *Messiah*, in Rotterdam on 28 April 1855 with conductor J. Verhulst is greatly praised. Also, a lengthy article reproduces part of a *Mémoire*²⁴ by Fétis, awarded a prize by the L’Institut des Pays-Bas. The *Mémoire* evaluates “the prominent role of the Dutch nation in the movement that gave new birth to arts and sciences during the Renaissance.”

The rare signed articles are by Arthur Pougin borrowed from *Le Ménestrel* and *La France musicale*, among which are “Un buste de Philidor”²⁵ and biographical sketches on Martini, Devienne²⁶ and Halévy as a writer.²⁷

This RIPM publication is based upon a photocopy of the journal located in the Toonkunst Library of Amsterdam.

²³ In the copy employed for the preparation of this RIPM publication the supplements are bound at the end of October 1855, and are recorded this way in the Calendar.

²⁴ “What did the Dutch contribute to music, especially in the XIVth, XVth and XVIth centuries, what influence did Dutch artists having lived in Italy had on music schools which appeared in Italy shortly after this time?” *La Hollande musicale*, October 1855, 11 and 12 (1866-67): 41.

²⁵ *La Hollande musicale*, 11 and 12 (1866-1867): 41.

²⁶ *La Hollande musicale* op cit.: 42-43.

²⁷ *La Hollande musicale* op cit.: 44-45.