

Het Muziekcollege

The first issue of *Het Muziekcollege: Halfmaandelijksch Tijdschrift voor Muziekvrienden en -beoefenaars* was published on 1 November 1913, and the last, on 16 October 1917. Each of its four volumes consists of twenty-four, sixteen-page numbers. The journal attracted a “considerable circle of readers”¹ and its appearance was warmly received by many important and then well-known members of the Dutch musical community including Willem Kes, Daniël de Lange, Julius Röntgen, Leander Schlegel, Johannes Wagenaar, and Bernard Zweers.

Het Muziekcollege was founded by Emil Wegelin, a Haarlem publisher of several specialized periodicals including *Oceaan-Express: Nieuwsblad voor de Stoomvaartlijnen* and *Tijdschrift voor Parapsychologie*. Wegelin invited Willem Landré,² Piet de Waardt and Pieter Anne van Westrheene to form the new editorial board of the journal.

Wegelin’s reasons for founding a music journal were outlined in its first issue:

For a long time now I have felt something missing, being a music enthusiast myself, from the world of amateur musicians—for, when playing music, many of the amateur’s questions remain unanswered... That is why I propose a music journal that could enlighten the amateur musician in the broadest sense of the word.³

While underscoring Wegelin’s view, De Waardt and Van Westrheene further defined the objectives of the journal in the same issue. De Waardt noted that the journal was to offer “a free platform” where all could freely express their opinions, and, an independent voice in a country where music journals were “mainly organs of particular societies.”⁴ Van Westrheene noted that the journal should also be of interest to the professional musician and, like De Waardt, emphasized the journal’s independence, claiming that no partisanship should emerge. He also offered more specific remarks concerning the journal’s content.

Professors in schools of music and other teacher-artists will give lessons, give lectures, analyze compositions, deal with issues of technique and aesthetics, willingly answer questions. To the amateur musician we offer advice, information, support... We will try to encourage the study of history and theory of composition. We will attempt to offer information about the musical goals of our people...

¹ Wegelin, Emil. “Aan de lezers.” *Caecilia* 75, no. 1 (1917): 2.

² Guillaume Louis Frédéric Landré was commonly known as Willem.

³ Wegelin, Emil. “Aan de lezers.” *Het Muziekcollege* 1, no. 1 (1913): 1.

⁴ Waardt, Piet de. “Inleiding.” *Het Muziekcollege* 1, no.1 (1913):3-4.

We wish to disseminate information on international social and artistic movements. We will review new compositions and report on important journal articles published elsewhere, on noteworthy events of the last two weeks, and in exceptional cases we will also review performances.⁵

The members of the editorial board of *Het Muziekcollege* also contributed to the journal. Willem Landré (1874-1948), composer, critic, and teacher of music theory, began writing for the daily newspaper *Oprechte Haarlemmer Courant* in 1898. From 1901 to 1906 he served as music critic for the daily *Nieuwe Courant* published in The Hague. Upon leaving this newspaper, he began a thirty-two-year association with the *Nieuwe Rotterdamsche Courant*. While his most important contribution to *Het Muziekcollege* was the column "From foreign periodicals and weeklies" (*Uit de buitenlandse tijdschriften en weekbladen*), mentioned below, he also reviewed new compositions, wrote obituaries and discussed events and news concerning Dutch musical life. His compositions were occasionally reviewed in the journal, and one of his works was printed therein.⁶

Piet de Waardt (1875-?), a pianist and composer, held many positions in the music community including that of secretary of the Haarlemsche Orkest Vereeniging about which he wrote a small book for its one-hundred-twenty-fifth anniversary.⁷ While De Waardt did not write a regular column in *Het Muziekcollege*, he supplied the answers for the feature "Question and answer" (*Vraag en antwoord*) and articles on musicians and amateur orchestras. He also wrote obituaries, brief notices under the heading "Intermezzi," anecdotes, and was responsible for the so-called "Memory contest" (*Geheugenwedstrijd*), described below.

Pieter Anne van Westrheene (1863-1929) was music critic for the *Nieuwe Arnhemsche Courant* and a correspondent for the *Weekblad voor Muziek* before beginning his association with *Het Muziekcollege*. As a music teacher and conductor he was closely associated with amateur musical life. Generally considered a musicologist, Van Westrheene's most important contribution to *Het Muziekcollege* was the column "Important dates" (*Belangrijke data*), which he wrote for each issue and which provided insights into musical history. In 1897 he wrote a small biography on Edvard Grieg.⁸

⁵ Westrheene, Pieter Anne van. "Opening." *Het Muziekcollege* 1, no. 1 (1913): 3-4.

⁶ *Het Muziekcollege* 1, no. 1 (1913): 16.

⁷ Waardt, Piet de. *Gedenkboek uitgegeven ter gelegenheid van het 125-jarig bestaan der Haarlemsche Orkest Vereeniging*. (Haarlem, 1938).

⁸ Westrheene, Pieter Anne van. *Edvard Grieg*, in the twenty-eighth collection of *Mannen en vrouwen van beteekenis in onze dagen: Levensschetsen en portretten*. (Haarlem, 1897).

Every issue of *Het Muziekcollege* opens with "Lecture by..." (*College van...*). Usually published in serial form by authors of different backgrounds, these essays deal with a variety of topics of an historical nature and with topics of interest to the amateur performer. The "Lecture by Wouter Hutschenruyter" entitled "The development of the symphony by Haydn, Mozart and Beethoven" (*College van Wouter Hutschenruyter: De ontwikkeling der symphonie onder Haydn, Mozart en Beethoven*) may serve as an example of the former; the "Lecture by Piet de Waardt: Fingering of piano music" (*College van Piet de Waardt: Vingerzetting bij het pianospel*), an example of the latter. Articles entitled "Talk by..." (*Voordracht van...*) are comparable to those cited above. The series of "talks" by P. de Nobel on folksong in different European countries is a noteworthy example of such contributions, as are the reports devoted to Yiddish folksong.

The column "Important dates" (*Belangrijke data*) by Van Westrheene focuses on music history. Here one finds a calendar of dates of birth and death of important composers, performers and musicologists, corresponding to the two weeks following the specific date of an issue's publication. The calendar supplies the basis for a discussion of selected items, with special attention given to Dutch artists.

Another regular feature, "From foreign periodicals and weeklies" (*Uit de buitenlandse tijdschriften en weekbladen*) by Willem Landré, reviews the contents of important contemporary publications. Among those frequently treated are the *Signale für die musikalische Welt*, *Allgemeine Musik-Zeitung* and *Die Musik*, with fewer notices being reserved for the *Guide musicale*, *Neue Musikzeitung*, and the *Musical Times*. This column appeared for the last time in volume four, issue three, after having been omitted from a few issues during 1916. The supply of foreign periodicals ceased as a result of the First World War.

Other regular columns include "Question and answer" (*Vraag en antwoord*) in which responses are offered to readers' inquiries, "Intermezzi," "People" (*Personalia*), and "Book review" (*Boekbespreking*). In "New publications" (*Nieuwe uitgaven*), "New compositions" (*Nieuwe muziekwerken, Nieuwe composities*), and "Review of compositions" (*Bespreking van muziekwerken*), new Dutch works are discussed. In volume four, a news column was introduced under the title "The Dutch composers of the season" (*De Nederlandsche componisten van het seizoen*) in which Dutch works performed in The Netherlands are treated.

In addition to the special attention to Dutch musical life, *Het Muziekcollege* displays interest in Flemish music. This is seen, for example, in the controversy concerning possible differences between Dutch and Flemish music, discussed in volume two, issues thirteen through eighteen.

In volumes two and three, under the heading "Memory contest" (*Geheugenwedstrijd*), the journal published fragments of pieces of music which the readers were to identify. *Het Muziekcollege* also published one music supplement, the "Driekoningenzang" from the opera *Agnete* by Julius Röntgen, which appeared in volume one, issue six.

In the Calendar, authors' signatures appear as they do in the journal; in the Index, authors are identified under the most complete form known of their name, or as they appear in the journal. Contributors used various signatures, pseudonyms, and initials in signing their contributions. The following table lists all the initials and pseudonyms that have been identified.

Contributor	Initials or Pseudonym
Mevr. Amory-Barends	VADA, VAD or Vad.
Ergo, Emile Victor	E. E.
Gerke, W.	W. G.
Hamm, Karel	K. H.
Haverschmidt, François	Paaltjens, Piet
Landré, Willem	L. or W. L.
Loosjes, A.	A. L.
Nobel, P. de	P. d. N.
Ruygrok, Jacobus Johannes	J. R.
Schumann, Robert Alexander	R. Sch.
Tijssen, Jozef	Jos. T.
Veerman, Ger.	G. V.
Waardt, Piet de	P. de W. or P. d. W.
Westrheene, Pieter Anne van	P. A. v. W. or v. W.

On 1 November 1917, *Het Muziekcollege* merged with *Caecilia* (1844-1944), a seventy-four-year-old journal, to become *De Vereenigde Tijdschriften Caecilia en Het Muziekcollege*. The latter was edited by the same individuals who had edited *Het Muziekcollege*: Landré, who remained an editor until *Caecilia* ceased publication in 1944, De Waardt and Van Westrheene. By taking over *Caecilia*, Wegelin guaranteed the survival, well into our own century, of the most important Dutch music journal of the nineteenth century.

The copy of *Het Muziekcollege* in the collection of the Toonkunst Bibliotheek in Amsterdam was used to prepare this publication. In the four bound volumes, the covers are absent and the annual tables of content are bound irregularly. The supplement to volume one, number six (Julius Röntgen, "Driekoningenzang" from *Agnete*) is missing.

In using the Index, one should be aware that the letters c and k were used interchangeably at the beginning of the twentieth century. The spelling of the editorial commentary follows the preferred spelling found in *Herziene Woordenlijst van de Nederlandse taal* ('s-Gravenhage: 1990), better known as *Het Groene boekje*. Several adjectives have two differently spellings in the Index (e.g., “Frans” and “Fransch”). The latter old spelling is used in the journal, and the former is used in the commentary. Since old spelling is not modernized in RIPM volumes, both appear as lead terms in the Index.