

Nederlandsch Muzikaal Tijdschrift

The *Nederlandsch Muzikaal Tijdschrift*¹ [*NMT*] was published in Utrecht by L. E. Bosch en Zoon,² a firm active under this name from 1839 to 1875 and whose other publications include the *Utrechtsche Courant* and the *Stadscourant van de Regtzaal*.³ The *NMT* is the direct predecessor of *Caecilia*⁴ (1844-1944), the longest running music journal in The Netherlands and one of Europe's longest lived. In contrast, during the first half of the nineteenth century, there were but two short-lived Dutch general music journals: *Amphion, Een tijdschrift voor vrienden en beoefenaars der toonkunst* (1818-1822) and the *Muzikaal Tijdschrift* (1836).

The *NMT*'s first issue⁵ appeared on 15 August 1839; with subsequent issues published twice monthly from August 1839 to December 1839; three times monthly during 1840; again, twice monthly from January 1841 to December 1844; and, finally, monthly from January 1845 to December 1848. The journal, printed consistently in two columns, measured 22 x 26 cm (large quarto format) until 1845, when its dimensions became 20 x 30 cm (small folio format). While the number of its pages varied between four and ten, most issues contain eight pages. During its last three years of publication the *NMT* supplied its subscribers, on the fifteenth of each month, with an additional publication: first the *Nederlandsch Muzikaal Nieuwsblad* (1845), followed by the *Nederlandsch Kunst- en Letterblad* (1846)⁶ and, finally, *De Spektator*⁷ (from October 1847).

The journal's stated goal was to:

...inform our readers about the important artistic events in our country and abroad ... We see it as a part of our task to give impartial reviews of recent compositions and musical works... Such reviews will be in the interest of writers, publishers and the public as well... Without any ulterior motive the journal will try to promote the *good*, the *truth* and to be *thorough* and by so doing, the art itself.⁸

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.* ('s Gravenhage, 1893).

²The archives of the publisher L. E. Bosch en Zoon do not appear to have survived.

³A. M. Ledeboer. *Alphabetische lijst der boekdrukkers, boekverkopers en uitgevers in Noord-Nederland.* (Utrecht, 1876): 22.

⁴The format, page layout, and rubrics of *Caecilia* are similar to those of the *NMT*.

⁵A free specimen copy was published on 1 June 1839.

⁶Copies of the *Nederlandsch Muzikaal Nieuwsblad* (1845) and the *Nederlandsch Kunst- en Letterblad* (1846) are preserved in the Utrecht University library.

⁷In 1848 the reader could choose between a subscription with or without *De Spektator*.

⁸De redactie. "Inleiding." *Nederlandsch Muzikaal Tijdschrift*, Gratis Proefblad (1 June 1839): 2.

A. P. F. Seyff edited the *NMT* from its inception to November 1840, and did so thereafter with Dr. F. C. Kist to September 1841. Kist served as editor-in-chief until August 1844 when, after leaving the *NMT*, he founded *Caecilia*, published by Kemink en Zoon. There was a short pause in Kist's editorship of the *NMT*, when he travelled to Germany from May to October 1843. During this period he was temporarily replaced in his editorial functions by Decker Zimmerman. From November 1845 to the end of the journal's run, W. J. F. Nieuwenhuijsen functioned as editor-in-chief under the pseudonym Ernest van Wachten. It is not clear who edited the journal between the departure of Kist and the beginning of Nieuwenhuijsen's editorship.

Florentius Cornelis Kist (1796-1863) was educated as a physician. After practising medicine for several years in The Hague, he devoted himself completely to music. In 1840, when Kist became editor of the *NMT*, he moved to Utrecht. Eduard Reeser, in his volume *Een eeuw Nederlandse muziek 1815-1915*,⁹ states that:

... [Kist's] contributions of a music historical sort, however compilatory their nature, using Fétis as his source, were of great importance to the then undevelopped musicology in our country... That his vanity often influenced him, and gave to his writings a bumptiousness, although they were intended to be profound,¹⁰ ... was a weakness of his character.

W. J. F. Nieuwenhuijsen (1818-1869) succeeded his father as organist and carillon player at the Domchurch in Utrecht. In addition to editing the *NMT*, he occupied a post on the boards of the "Nederlandsche Koraalvereniging" (Dutch Society for Chorales) and the "Vereeniging voor Noord-Nederlandsche Muziekgeschiedenis"¹¹ (Society for the Music History of The North-Netherlands).

During the journal's first two years, its contents were somewhat variable but consisted mostly of announcements, letters to the editor, reviews and reports. Thereafter, a relatively stable pattern evolved. Each issue opens with articles dealing with historical,¹² or more contemplative subjects¹³ often under the heading "Verhandelingen" (Treatises). This is generally followed by reviews of published music, a biography and the regular rubrics,

⁹Eduard Reeser. *Een eeuw Nederlandse muziek 1815-1915* (Amsterdam, 1986): 64.

¹⁰See, for example, F. C. Kist. "De invloed van de zangkunst op den mensch." (The influence of the art of singing on humanity.) *Nederlandsch Muzikaal Tijdschrift* 3 (1841): 1-2, 9-11, 17-20.

¹¹Today the "Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis" (Royal Society for Music History of The Netherlands).

¹²See, for example, F. C. Kist. "De oude koralen." (The old chorales.) *Nederlandsch Muzikaal Tijdschrift* 3 (1841): 57-58, 73-75, 99-101.

¹³One such article is: F. C. Kist. "De weinige liefde voor de toonkunst, blijkbaar uit de handelingen der menschen." (The little love for the art of music evident in human action.) *Nederlandsch Muzikaal Tijdschrift* 4 (1842): 97-98.

the first of which is "Binnenlandsche berigten" (News and reviews from within the country). The information supplied in this rubric frequently came from correspondents who signed their contributions only with initials and who have remained unidentified. This rubric consists primarily of concert reviews, which offer remarkable coverage throughout most of the country, with emphasis understandably on Amsterdam, Utrecht, The Hague and Rotterdam. Among the smaller cities treated are Leiden, Dordrecht, Gorinchem, Vianen, Middelburg and Leeuwarden. The majority of the concerts are orchestral with a variety of soloists. However, opera is, of course, reviewed in The Hague (the home of the Théâtre Français) and in Amsterdam, as are the concerts of touring virtuosos. Of particular interest to the historian of music in The Netherlands is the vast number of compositions performed by Dutch composers, little-known today. The works of two better-known national composers—Johannes Verhulst and J. B. van Bree—are well represented. Among the news topics treated in the "Binnenlandsche berigten" are the efforts of the Maatschappij tot Bevordering der Toonkunst (Society for the Promotion of the Art of Music) to strengthen their society and to bring better musical education to a wider range of people.

The next rubric, "Buitenlandsche berigten" (News and reviews from abroad) is less extensive and contains information provided by correspondents. The Gewandhaus concerts in Leipzig were regularly reviewed. Also treated are massive musical events like the German "Musikfeste" (music festivals) which offered oratorios as well as orchestral and vocal concerts over three-day periods.

The following and final section—first titled "Allerlei," later "Feuilleton" and finally "Muzikaal observatorium"—offers miscellaneous short news items and anecdotes. The information in this section is almost entirely drawn from foreign journals. Those most frequently cited are German- and French-language periodicals such as *Signale für die musikalische Welt*, *Allgemeine musikalische Zeitung*, *Allgemeine Wiener Musik-Zeitung*, *Berliner musikalische Zeitung*, *Neue Zeitschrift für Musik*, *La France musicale* and *Revue et gazette musicale*.

While the *NMT* is in large part devoted to Dutch musical life, musical activities in Germany play a significant role in the journal, as do, to a less degree, those in France. On occasion, news from England is reported. Clearly, however, a preference for German musical taste is expressed throughout the *NMT*, as, for example it is in E. Kruger's article "Over de hedendaagsche opera" (On the present state of opera).¹⁴

¹⁴E. Kruger. "Over de hedendaagsche opera." (On the present state of opera.) *Nederlandsch Muzikaal Tijdschrift* 2 (1840): 29-31, 33-34, 37-39, 45-47.

During his editorship A. P. F. de Seyff (signing δ. Σ.) wrote reviews and critical responses to views expressed in other publications (which responded in kind to his remarks), creating at times the atmosphere of a battlefield in the journal.¹⁵

While editor, F. C. Kist wrote the majority of the journal's major articles, some dealing with music history (see note 12) others being more contemplative (see note 13) or speculative in nature.¹⁶ He also wrote concert reviews and notices dealing with musical activities in Utrecht. In 1843, Kist travelled through Germany reporting to the *NMT* on musical life in several cities.

In May 1843, J. J. Dodt van Flensburg,¹⁷ "the deserving music historian,"¹⁸ began contributing to the journal. One series of particular interest is his "Iets over Gerber en Fétis en de bronnen waaruit ze geput hebben"¹⁹ (Something about Gerber and Fétis and the sources they drew upon), which deals with important composers and theorists of the Renaissance and the Early Baroque.

In October 1843 the journal announced the cooperation of several important German music-writers including Dr. Dehn from Berlin, Dr. Brendel from Dresden, and from Austria Dr. Becker and Aloys Fuchs. While they each signed only one article, it is possible that they contributed unsigned articles and news items as well.

In the Calendar, authors' signatures appear as they do in the journal; in the Index, authors are cited 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. Only a few of them could be identified.

¹⁵For example see the discussion about de Seyff's article: "Het hoofdbestuur der Maatschappij tot Bevordering der Toonkunst, permanent te Amsterdam gevestigd." (Managing committee of the Society for the Promotion of the Art of Music, permanently settled in Amsterdam.) *Nederlandsch Muzikaal Tijdschrift* 2 (1840): 105-08.

¹⁶Among these is: F. C. Kist. "Mag een zanger zich van vrije versierselen bij de voordragt van zangstukken bedienen?" (May a singer avail himself of free ornamentation in the performance of songs?) *Nederlandsch Muzikaal Tijdschrift* 5 (1843): 75-76, 81-84.

¹⁷When Kist founded *Caecilia* in August 1844, Dodt van Flensburg moved with him.

¹⁸Eduard Reeser. *Een eeuw Nederlandse muziek 1815-1915* (Amsterdam, 1986): 64.

¹⁹J. J. Dodt van Flensburg. "Iets over Gerber en Fétis en de bronnen waaruit ze geput hebben." *Nederlandsch Muzikaal Tijdschrift* 5 (1843): 84-86, 103-04, 120-21, 134-35, 151-52, 168-69, 182-83, 199-200; 6 (1844): 26-27, 55-56, 87-88, 107-08.

Contributor	Initials or Pseudonym
Seyff, A. P. F. de	δ. Σ.
Kist, Florentius Cornelis	dr. K. or d ^r K.
Nieuwenhuijsen, W. J. F.	Ernst van Wachten or E. v. W.
Mordach, G.	G. M.
Redactie	Red. or De red.

In preparing this publication the copy of the *NMT* in the Gemeentemuseum in The Hague was employed for the years 1839-1843, and that in the Toonkunst Library of Amsterdam for the years 1844 to 1848.

The journal also published six portraits and twenty-four music supplements, most of which were songs by Dutch composers. These were sent individually to subscribers and not printed within the journal. Three of the portraits were found in the copy of the journal indexed. We know of the existence of the other three, because they are accounted for in a handwritten index to the *NMT*, prepared by J. H. Scheltema.²⁰ A copy of the music supplements is preserved in a bound album in the University library of Utrecht. The journal's original covers have not been preserved.

Notice to the User

In the Calendar, titles are transcribed as they appear in the journal while editorial commentary employs modern spellings. In the Index the individual entries listed beneath the keyword headers retain the original spellings, while modern spellings are employed for the keyword headers themselves. 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."

²⁰Manuscript copies of the index exists at the Haags Gemeentemuseum and the Toonkunst library of Amsterdam.