



CONGRESSBOOK

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The Publication of Printed Music for the Carillon in the Netherlands

From 1920 to 1942

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Introduction

The theme of this conference „Some particulars concerning Carillon Music in the Countries of the World Carillon Federation“, affords me the perfect opportunity of telling you something about the publication of printed music for the carillon in the Netherlands in the period from 1920 to 1942.

The starring role in my story goes to the Rotterdam shipowner Philippus van Ommeren (1861–1945). His interest in the carillon began in 1920, when he and his brother donated the carillon for the new townhall to the city council of Rotterdam. The setting for this presentation is the Klokkenspel Vereniging, (or, Carillon Society). (1)

Philippus Van Ommeren became a member of the Klokkenspel Vereniging in 1924, and joined the board in June 1926. His contribution to the board was primarily financial. He sponsored six of the Society's national carillon competitions. (2)

In 1988, I tracked down the correspondence between Philippus van Ommeren and the Klokkenspel Vereniging. That discovery was the beginning of this presentation. There are over 200 letters spanning the period between 1923 and 1949. The board addresses Van Ommeren in 82 letters, mostly in the person of Dr. J. Casparie, the neurologist from Den Bosch who was chairman from 1926. The official mouthpieces of the Society formed a second source of information, since the music publication arose in relation to the other activities of the Society. These are the journal *Onze Torenmuziek* and its successor, the year book *De Beiaard* (1934 and 1935).

The Society took part in four exhibitions, in Mechelen (1922), 's Hertogenbosch (1925), Scheveningen (1928) and Mechelen again (1938). Catalogues appeared for two of these exhibitions. Finally the music books themselves have also been a source of information for this presentation.

I shall deal with the music publication in chronological order, paying particular attention to their financing.

- (1) In 1918 the Algemene Klokkenspel Vereniging (AKV) was set up with a Northern and a Southern section, covering the Netherlands and Belgium respectively. In 1927 the Northern section continued independently under

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the name Nederlandse Klokkenspel Vereniging (NKV) (Dutch Carillon Society).

(2) 1927, 1931, 1933, 1935, 1937, and 1939.

Four Single Publications; 1920–1924

The oldest known compositions of the Algemene Klokkenspel Vereniging are:

G.H. Brucken Fock: *De nieuwe dag*

So far, no copy of this work has been found, not even a reproduction.

Catharina van Rennes : *Meidansje*

The original copy bears the date 1920.

Julius Röntgen: *Klokkenspel Suite*

A printed copy was exhibited in Den Bosch in 1925. Leen 't Hart revised this suite and published it again in the fifties. The source he worked from to do this was a copy in phototype.

R. Roobol: *Volksfeestklanken*

There is one known copy of this composition, which is dated 1920.

The Society was represented by an entry to the carillon exhibition in Mechelen in 1922. Unfortunately, the catalogue gives no details concerning the presence of printed music in this entry. In 1924, however, the Society used all four of these compositions simultaneously as publicity. In 1925 these four publications formed a part of the 55 pieces of music which the Society sent into the exhibition in 's-Hertogenbosch.

The Brown Series; 1925

When the preparation for the 1925 exhibition had been set into motion, the board had already collected a large number of works for the carillon which it wished to present in printed form. The chairman approached Mr. Van Ommeren to ask for his financial support in getting them published. Van Ommeren made a small sum available, in the hope that others would follow his good example. In this way, five publications came into existence at practically the same time in 1925. They are all furnished with a brown cover sporting the name of the Algemene Klokkenspel Vereniging, North Netherlands section. They are number 5 to 9.

I shall mention the technical specification for the connoisseurs: The type of paper used for the cover is 'casing', and for the inside, 'register'. The lettertype on the cover is 'kaart antiek'. The music staves are preprinted, with the group of music notes printed onto them. The music engraving is by Dirk Kalis of The Hague and the printed material is by Karel F. Misset in Arnhem. This choice of a printer in Arnhem was a rather obvious one, as the then chairman (Brandts Buys) and secretary (Van Westrheene) both lived in Arnhem. Misset also printed the first printed edition of the bulletin „Onze Torenmuziek“.

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An overview of both the Society's written and music publications is given on the inside cover of these five numbers. According to an entry in the Den Bosch catalogue dated 5 August 1925 not all five works appeared at the exhibition in printed form. Van Ommeren's correspondence, however, indicates that this brown series can be dated 7 August 1925. The music was distributed by G. Alsbach and Co. in Amsterdam.

They are the following publications;

number 5, Frans Hasselaar, *Kwartet – en Kwintenspel*

number 6, Johan Meyll, *Tuim'lende klanken*
This work is dedicated to Jef Denijn.

number 7, H. P. Steenhuis, *Rondino*

number 8, Willem de Vries, *Prelude*

number 9, Emile Wambach, *Fantasia*

In 1922 Jef Denijn stated that this work had been meant for a volume, the 'Nederlandsch Beiaardboek', which had been planned in 1916.

The Green Series; 1927-1928

From 1927 these publications appeared under the new name, the Nederlands Klokkenspel Vereniging (NKV) (that is, the Dutch Carillon Society), and with a green cover. But the printer remained the same, and the series was simply numbered consecutively.

Number 10 is the *Rondino* by Jan Willem Kersbergen.

This composition was the compulsory piece at the National Carillon Competition in Utrecht, on 27 August 1927. When the competition was announced in the summer of 1927, the printing had just been finished. I have not come across any details concerning the financing.

Number 11 and 12 appeared simultaneously in 1928, just in time for entry to the Music Exhibition at the Kurhaus in Scheveningen that year. Van Ommeren sent a twenty-five-guilder note through the post to cover the printing costs. The entry to Scheveningen also contained handwritten music, and books about carillons. The Society aroused a lot of interest in this way, and their publications therefore sold well. Obviously, the previously printed editions were also part of the entry in Scheveningen.

The publications from 1928 are:

Number 11, Jos de Klerk: *Dansje*

This work dates from May 1916. De Klerk had just fled from Belgium because of the outbreak of the First World War. In 1925 it was already at Den Bosch, in handwritten form.

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Number 12, Willem Pijper: *Passepie*

This work is dated 16 September 1916. A handwritten version was exhibited at Den Bosch in 1925. It was the compulsory piece at the carillon competition in 1931. However, this work came out to be too difficult for most of the participants.

Carillonneurs Compose

The economic crisis resulted in the board of the NKV pursuing a policy of restraint in the years 1929 to 1931. No competition was organised in 1929. The exterior of the paper *Onze Torenmuziek* became austere, and its dimensions reduced. The publication of music for the carillon stagnated. By 1930 the list of carillon compositions still numbered only 12 publications.

Carillonneurs started composing for the carillon themselves. In this connection, Jacq. A. Maassen, with a suite, and Willem Créman and Ferdinand Timmermans, each with a sonata, should be mentioned.

At the carillon competition of 1931 in Rotterdam and Breda, the participants P.A. van Langen from Alkmaar and Jos Reckers from Utrecht presented their own work. This gave the board the idea of introducing a section for composition in the competition programme, at the competition in Oldenzaal and Enschede in 1933. In the spring of 1933 six participants had already put their names down. The prize was awarded to Barend de Bruin for *Kling-Klang*. Van Langen from Alkmaar secured the second prize with a fugue. The four-part suite by Maassen was honoured with the third prize. After the competition it emerged that there remained a small surplus of sponsorship money. In consultation with Van Ommeren, this was spent on printing *Kling-Klang*. In February 1934, Casparie presented the proofs to Van Ommeren. The appearance of *Kling-Klang* was announced in *Onze Torenmuziek* in 1934. In the *Jaarboek* of 1935 it was added to the list of printed music. The typesetting and printing is by Senefelder of Amsterdam. More detailed particularisation is not possible because the cover is missing from the only known copy.

The International Volume of 1934

In 1934, the board of the NKV organised an international carillon competition in Amsterdam in collaboration with the city council. Shortly afterwards the volume *Vijf composities voor den Beiaard* appeared. This volume had an international character; only two of the five compositions were written by Dutch people. The works were selected on the criteria of quality, style and dimensions, appeal to listeners both at home and abroad, and the familiarity of the compositions. The printing of the music by Senefelder of Amsterdam. The cover was printed by Hoeijensbos & Co. Of Utrecht. The lettertypes used are Nobel and Holland Medieval, the paper is by Corvey of Amsterdam. The vignette on the cover is a design by the secretary P.T.A Swillens, and is still used by the NKV today. There are indications which show that Van Ommeren financed this volume. In December 1934 Casparie sent him a „demonstration“ copy with which he expressed his appreciation of his generosity. 250 copies of the volume were

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printed. The volume attracted a great deal of attention both at home and abroad. At an exhibition designed by William Gorham Rice in Albany NY USA, this music book stood out as the most useful and comprehensive volume of music for carillon. It contains the following works:

Alphons Diepenbrock, *Zegeklanken*

This work is dated 26 May 1916. Jacob Vincent gave the first performance at the Royal Palace in Amsterdam on 16 June of that year. It is based on fragments from the *Brabanconne*, the *Marseillaise*, and the *Wilhelmus*. Such a work, at the beginning of the First World War can be seen as the equivalent of resistance poetry. A handwritten version was at Den Bosch in 1925.

Wouter Paap, *Suite voor beiaard*

This was Wouter Paap's first composition for the carillon, as he informs us himself in the preface. He used traditional forms in combination with modern elements.

Staf Nees, *Studie in re klein*

Nees dedicated this work to Dr. Casparie, the chairman of the NKV. The work was the compulsory piece in the 'master class' section of the 1935 competition.

Géo Clément, *Suite Archaïque*

The Belgian composer-carillonneur Clément gave the première of this work at the international competitions in Amsterdam in 1934. At the competitions in Zwolle, in 1935, this composition was the compulsory piece in the category 'amateurs'.

Gladys Watkins, *Prélude for bells*

No further details concerning this composition are available. The composer came from New-Zealand.

A pause on the publishing front , 1935-1939

In 1935, the National Carillon Competition took place in Zwolle. In the composition section the *Toccata Jubilante* by Jac. Bonswet and the *Impromptu* by Ferdinand Timmermans were awarded the first and second prizes respectively. The third prize went to the *Impromptu* by C. Beekman.

The prize-winning works were not immediately circulated in printed form. There are no indications that the board asked Van Ommeren for financial support. An explanation for this could be that during this period Van Ommeren retreated into the background of the carillon world, because his wife had died in the spring of 1935.

In the meantime, the printed materials were selling well. Copies 1 to 9 were sold out in 1935, and there was even a second printing of number 8 in the series, the *Prélude* by W. de Vries.

In 1937 in Maastricht, the compositions Variations on *Patertje langs den kant* by Jacques Bonset and *Dansje* by Cees Roelofs were given the prize. But there was to be a wait of a few years for the printed versions of these works as well.

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Plans for Printing Staf Nees 's Compositions

The carillonneur from Mechelen Staf Nees formed part of the judging panel in Zwolle in 1935, and in Maastricht in 1937. On both these occasions he also gave a concert. In Zwolle he gave the first performance of his *Preludium and fuga (on Gekwetst ben ic van binnen)*, that he dedicated to the secretary of the Society, Swillens. In 1937 he launched his composition *Toccata, lied en Fuga (on Daer staet een clooster in Oostenrijc)* in Maastricht. He dedicated this work to Van Ommeren.

The chairman Casparie put a proposal to Van Ommeren that a small volume should be published with the prizewinning compositions of 1935 and 1937, and a separate volume with the two large compositions by Staf Nees. Van Ommeren's correspondence does contain the request, but no reaction to this proposal, which was never carried out. Since no association bulletins appeared after 1935, no information is available from that quarter either.

In 1938 a music exhibition was held in Mechelen within the framework of Staf Nees's Jubilee celebrations commemorating his 25 years as organist of the parish of O.L.V. van Hanswijk. There was no catalogue made at the time. A retrospective inventory of this exhibition by Willy Godenne in 1972, shows that the material from the Netherlands was not sent by the NKV but by several town councils and private individuals.

Six individual Sheets in 1939

In 1939 the carillon competition took place in Bergen op Zoom. The city carillonneur Adriaan de Groot gave a concert that consisted mostly of compositions which had previously been Published by the NKV. From this it would appear that printed music was still a subject of interest.

Once again there was a category for composition. There were so many good entries that the judging panel chose four for the award. The winner of the first prize was selected by drawing lots. At the end of the competition, Van Ommeren consented to spend the surplus funds on printing the four prizewinning compositions. These are:

Oscar van Van Hemel, *Klompdansen*
Dedicated to Staf Nees

Arie Peters, *Het was een maghet suiver en net*

Jacques Bonset, *Hernhutters Avondlied*
Opus 180, dedicated to Ferdinand Timmermans

Gerard Boedijn, *Gavotte*
Dedicated to Dick van Wilgenburg

And another two were added, namely:

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Adriaan De Groot, *Vrije variaties over Merck toch hoe sterck*

Jacques Bonset, *Variations on 'patertje langs den kant'*

Dedicated to Staf Nees and awarded first prize at Maastricht in 1937.

These six editions were issued in folder form and printed by the Rotterdam printer Hezo in 1940. The secretary of the Society sent the six publications to Van Ommeren on 13 June 1940 with the following comment:

'The design has been kept simple yet, in my opinion, effective, by its note type, clarity, the quality of the paper, and the fact that turning over the pages has been made completely redundant'.

The War Years

After the outbreak of the Second World War Van Ommeren became rather restrained in financing large projects. A proposal by the Society for a competition in Leiden in the summer of 1941 had therefore to be withdrawn.

In the spring of 1942 the Society produced a thin and somewhat austere bulletin, in which the issues from 1939 were mentioned. Yet during the war a volume appeared called *Vier be kroonde composities*. The Society's accounts book for the year 1942 notes this item down in the autumn of 1942. The volume was printed by the Rotterdam printer Hezo. There is no explicit indication that Van Ommeren financed this volume.

In July 1943 the Dutch Carillon Society was dissolved, due to the German occupation. But the chairman, Casparie, and Van Ommeren continued their correspondence until Van Ommeren's death in September 1945. Van Ommeren's final remark concerning finances dates from 17 November 1942. He wrote to Casparie: 'Unfortunately, the time when I could be generous with gifts is over'.

The volume *Vier be kroonde composities* contains the following works:

Cornelis Beekman, *Impromptu*

3rd prize in Zwolle 1935

Cees Roelofs, *Dansje*

2nd prize in Maastricht, 1937

Nicolaas Bruyn, *Twentsch Volkslied met Variaties*

1st prize for the arrangement, Zwolle 1935

Ferdinand Timmermans, *Impromptu (hommage á Chopin)*

2nd prize in Zwolle, 1935

Timmermans complained about the large number of printing errors and, in the fifties published a phototype edition himself. Leen 't Hart followed in 1968 with a new copy on the publisher's list of the Dutch Carillon School.

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Conclusion

In the period from 1920 to 1942 a total of 21 printed publications were brought out in the Netherlands, with a total of 28 compositions for the carillon. The Nederlandse Klokkenspel Vereniging was placed in the financial position to do this by the Rotterdam shipowner Philippus van Ommeren. A large number of these works are still performed. In 1988, 11 of them were reprinted by Bernhard Winsemius and Jacques Maassen.

Sources

- Correspondence of Philippus van Ommeren Jr. With the members of the board of the AKV/NKV 1925-1945. Archives of the Wilhelmina Alida (Van Ommeren) Foundation in Wassenaar.
- Correspondence of the author with Albert de Klerk of Haarlem, and with Prof. Dr. H.E. Reeser of Bilthoven.
- Catalogue of the Exhibition for Carillon Art in Mechelen from 13 August to 18 September 1922.
- Catalogue of the Exhibition for carillon Art in 's Hertogenbosch from 5 to 20 August 1925.
- Announcement of national music exhibition in Scheveningen 1928.
- W. Godenne: Retrospective overview in 1972 of the Mechelen Exhibition of 23 July to 15 September 1938, in Jubileumboek Mechelen 1922-1972, pgs 129 – 155.
- NKV bulletin *Onze Torenmuziek* from 1924 to 1933, and the year book *De Beiaard* from 1934 and 1935. Brochure spring 1942.

Tjalling Dito collection / Meilink

Emilie Fens-Schreuder Collection / Meilink

Cor Don Collection / Meilink

Ferdinand Timmermans Collection / (Streek) Regional Museum Hoeksche Waard

Jos de Klerk Collection / Albert de Klerk, Haarlem

Romke de Waard Collection, Voorschoten

Leen 't Hart Collection / 't Hart family, Nijkerkerveen

Rien Hasselaar Collection, Amsterdam

Loek Boogert Collection, Delft

Literature

L.W. Boogert: Een jubileum dat niet wird gevierd. De NKV in oorlogstijd. *Klok en Klepel* 50, (1993), 3-17.

J. Maassen: Music and playing. Dutch Carillon Composers, Compositions and Editions; in *45 Years of Dutch Carillons 1945-1990*. Asten 1992.

L.J. Meilink-Hoedemaker: Philippus van Ommeren jr als sponsor van de nationale beiaardwedstrijden van 1927 tot 1939. *Klok en Klepel* 42 1989, 27-33.

L.J. Meilink-Hoedemaker: Een Taylorklokkenspel voor het Stadhuis van Rotterdam (1916-1920). Rotterdam 1991.

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L.J. Meilink–Hoedemaker: Ferdinand Timmermans (1891–1967), portret van een beiaarder in het kader van zijn tijd. Rotterdam 1991.

L.J. Meilink–Hoedemaker: Toccata, Lied en Fuga van Staf Nees, in 1937 opgedragen aan Philippus van Ommeren jr te Wassenaar, in *Bondnieuws* 100 (1989), 22–25.

Jan Mul: Diepenbrock en de Teutonen. *Mens en Melodie* 1 (1946), 174.

Maurits van Rooijen: Rust en Vreugd: de nalatenschap van het Wassenaarse echtpaar Van Ommeren – de Voogt. Wassenaar 1988

Ferdinand Timmermans: Luidklokken en Beiaarden in Nederland. Amsterdam 1944.

Bernard Winsemius en Jacques Maassen: Herdruk NKV-uitgaven 1919–1954. Amersfoort 1988.

List of names / Lijst van namen

Samenstelling: L.J. Meilink–Hoedemaker, 1993

G. Alsbach & Co, muziekuitgever en boekverkoper in Amsterdam since 1897, thans in het fonds van Strengolt in Naarden.

Frans Althuisen, musicus te Arnhem

Cornelis Beekman (1897-1987), organist en componist te Koog aan de Zaan.

Gerard Boedijn (1893-1972), componist, dirigent en violist te Enkhuizen en Hoorn.

Jac Bonset (1880-1959), componist, dirigent, pianist, organist.

M.A. Brandts Buys (1874-1944) waarnemend beiaardier te Zutphen, van 1905 tot 1944 koördirigent en zangleraar te Arnhem, voorzitter van de Koninklijke Toonkunstenaars Vereniging, voorzitter van de AKV vanaf de oprichting in 1919 tot 1926, afgevaardigde van de Nederlandse Regeering naar het congres te Mechelen 1922, voorzitter van het congres te 's Hertogenbosch 1925, publicist.

Gerardus Hubertus Galenus von Brucken Fock (1859-1935), componist en kunstschilder te Middelburg.

Barend de Bruine (xx-xx), organist, beiaardier, pianist en componist te Brielle en Enschede.

Nicolaas Bruyn (1883-1972) diploma Mechelen 1935 en 1950, organist en beiaardier te Amelo van 1910-1972.

dr J. Casparie (1873-1948), zenuwarts te 's Hertogenbosch, voorzitter NKV, voorzitter congres 's Hertogenbosch 1925, briefwisseling met Van Ommeren.

Géo Clément (1902-1969), diploma Mechelen 1929, componist, beiaardier te Doornik.

W.J.A.P. (Willem) Créman (1895-1970), diploma Mechelen 1931, organist, beiaardier, componist en muziekdocent te Amsterdam en Zwolle.

Jeff Denijn (1862-1941), beiaardier en componist te Mechelen, directeur van de beiaardschool aldaar.

Alphons Diepenbrock (1862-1921), componist.

Willy Godenne (xx-xx), uitgever te Mechelen.

Adriaan de Groot (1893-1967), diploma Mechelen 1938, beiaardier te Bergen op Zoom, directeur van de muziekacademie aldaar.

Frans Hasselaar (1885-1950), beiaardier en organist van de Oude Kerk te Amsterdam.

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- Oscar van Hemel** (1892-1981), musicus te Bergen op Zoom, componist te Hilversum.
Hezo muziekdrukkerij te Rotterdam.
- Jac. N.D. Hoogslag** (xx-xx), musicus te Sneek, secretaris NKV vanaf 1939.
- Jan Willem Kersbergen** (1857-1937), dirigent en componist te Amsterdam
- Jos de Klerk** (1885-1969), componist, muziekrecensent te Haarlem.
- P.A. van Langen** (18xx-1948), diploma Mechelen 1932, componist beiaardier en organist te Alkmaar.
- Jacques Aloysius Maassen** (xx-xx), beiaardier van Breda 1923-1946, componist.
- Johan Meyll** (18xx-1960), diploma Mechelen 1931, beiaardier en organist te Nijkerk, stichtend bestuurslid (penningmeester) van de AKV/NKV.
- Karel Misset**, drukker te Arnhem, thans te Doetinchem.
- Star Nees** (1901-1965) beiaardier, organist, koordirigent, beiaarddocent, componist te Mechelen.
- Philippus van Ommeren jr.** (1861-1945), reder te Rotterdam, later woonachtig te Wassenaar .
- Wouter Paap** (1908-1981), publicist en componist te Utrecht.
- Arie Peters** (1901-1980), beiaardier en organist te Nijmegen en Haarlem.
- Willem Pijper** (1894-1947), componist te Rotterdam.
- Jos Reckers** (xx-xx), organist en componist te Utrecht.
- Catharina van Rennes** (1858-1940), componist en zangeres te Utrecht.
- William Gorham Rice** (1858-1945), ambtenaar te Albany NY USA, sponsor beiaardschool Mechelen 1922, lid van het congres comite ´s Hertogenbosch 1925, publicist.
- Cees Roelofs** (geb 1905), diploma Mechelen 1933, organist en beiaardier te Amsterdam, beiaardier te Barneveld en Apeldoorn.
- Julius Röntgen** (1855-1932), koordirigent, pianist en componist.
- R. Roobol** (xx-xx), componist.
- Senefelder**, drukkerij te Amsterdam.
- Hendrik Pieter Steenhuis** (1850-1934), beiaardier en organist te Groningen, muziekhandelaar, uitgever en drukker aldaar.
- P.T.A. Swillens** (xx-xx), kunsthistoricus en recensent te Utrecht, secretaris van de NKV 1930-1939).
- Ferdinand Timmermans** (1891-1967), organist, beiaardier en componist te Rotterdam.
- Jacob Vincent** (1869-1953), beiaardier Koninklijke Paleis in Amsterdam.
- Willem de Vries** (1871-19xx), organist en beiaardier te Nijmegen 1902-1936.
- Emiel Wambach** (1854-1924), componist en dirigent, leerling van Peter Benoit.
- Pieter Anne van Westrheene** (1863-1929), musicus te Arnhem, secretaris NKV 1918-1929.
- Gladys Watkins** (19xx-1940), diploma Mechelen 1930, beiaardier van Wellington, Nieuw Zeeland since 1932.