

## *Dwight's Journal of Music*

*Dwight's Journal of Music, a Paper of Art and Literature* was published in Boston for twenty-nine years, from 10 April 1852 to 3 September 1881. From its inception to 28 March 1863 the journal appeared weekly, and thereafter, until 21 December 1878, fortnightly. After a short hiatus, regular publication was resumed on 18 January 1879 until the appearance of the penultimate issue on 2 July 1881. Some two months later the final number was published on 3 September 1881.

John Sullivan Dwight, the journal's sole editor, was a graduate of Harvard College (1832) and Harvard Divinity School (1836).<sup>1</sup> From 1841 to 1848 Dwight lived at Brook Farm and contributed greatly as a writer and editor to the *Harbinger*, an intellectual journal published by the transcendentalist Brook Farm community.<sup>2</sup> Dwight's articles for the *Harbinger* reveal evidence of his future importance as an American music critic. Following the disbandment of Brook Farm in 1848, Dwight settled in Boston and pursued a career as writer on music and other subjects for several journals including the *Dial*, the *Daily Chronotype*, and the *Daily Advertiser*.<sup>3</sup> During 1850-51, Dwight wrote monthly articles on music for *Sartain's Magazine*, a Philadelphia journal, and also contributed to the New York music journal the *Message Bird*. From January to June 1851 he was music editor of the *Boston Commonwealth*.<sup>4</sup> Despite the opportunities afforded by this extensive experience as free-lance music critic, this period was, for Dwight, a time of "struggle and disappointment . . . poverty and failure."<sup>5</sup>

In a circular of February 1852, Dwight proposed a plan for the establishment of a music journal based in Boston, and therein he outlined the ideals that were to become the very foundation of his work for the next thirty years:

The *tone* to be impartial, independent, catholic, conciliatory, aloof from musical clique and controversy, cordial to all good things, but not too eager to chime in with any powerful private interest of publisher, professor, concert-giver, manager, society, or party. This paper would make itself the "organ" of no school or class, but simply an organ of what may be called the *Musical Movement* in our country, of the growing love of deep and genuine music, of the growing consciousness that

<sup>1</sup>George Willis Cooke, *John Sullivan Dwight: Brook-farmer, Editor, and Critic of Music*, (Boston: Small, Maynard & Company, 1898): 7-8.

<sup>2</sup>Cooke, 103-12.

<sup>3</sup>Cooke, 134-35.

<sup>4</sup>Cooke, 141.

<sup>5</sup>Cooke, 144.

music, first amid other forms of Art, is intimately connected with Man's truest life and destiny.<sup>6</sup>

At its annual meeting of 1852, the Harvard Musical Association endorsed Dwight's plan, and members assisted with both the establishment of a guarantee fund for the production of the journal in its initial stages, and the solicitation of subscribers.<sup>7</sup>

The full title of the journal, which includes the phrase "a Paper of Art and Literature," is somewhat misleading, for the focus is primarily on music rather than on the other arts. While during the early years, occasional articles concerning painters, sculptors and architects, and reviews of important art exhibitions in Boston and New York are included, these often appear during the summer issues of the 1850s and '60s when there was little professional music making. However, many issues do contain poems, and, occasionally, a short novel, a short story or a literary review finds its way onto the journal's pages. Articles on travel, both in America and abroad, appear from time to time.

The individual volumes of the journal usually comprise twenty-six consecutively numbered issues, always published on Saturday. Until 1863, the weekly publication generates two volumes per year; thereafter, the fortnightly issues produce one volume per year. Volumes containing the weekly issues begin on the last Saturday of March or the first or second Saturday of April, and during the first part of October. The fortnightly series from 1863 to 1878 commences on a Saturday late in March or early in April. From 1879 to 1881 the first issue of each volume begins at the outset of January. Because the number of Saturdays differs from year to year, the number of issues in some volumes varies.

All issues contain eight pages, each divided into three vertical columns. The journal's consistent and fairly equal two-part format is unusually clear. Part one, headed with the journal's title and publication information, contains a leading article, an installment in a series of articles, additional major articles (the majority in translation from the European press), and poetry. Part two is announced by the repetition of the journal's title and publication date in a column often introducing an important (though unsigned) article or review by Dwight. These are usually related to musical matters in Boston or other parts of the United States. Thereafter follows a review section concerning Boston concerts, operas and oratorios; music making in nearby New England towns; reports from the major metropolitan centers of America (New York, Philadelphia, New Orleans, Milwaukee, Chicago, Cincinnati); and miscellaneous items on wide-ranging topics.

<sup>6</sup>Dwight's circular, cited in Cooke, 147.

<sup>7</sup>Cooke, 147-50.

In its initial years financial support for the journal came from subscriptions and from advertisements: announcements of concerts and operatic productions, notices of art exhibitions, new music publications and announcements of musicians offering instruction in voice and instruments. In general, advertisements take up no more than one and one-third pages of each issue. Advertising and subscription revenues were meager, however, and Dwight was forced to perform all duties connected with the operation:

It tied him down to a life of the severest drudgery, to work he did not love, and kept him from that kind of work for music which would have been to him a delight.<sup>8</sup>

Dwight's incessant labor caused Alexander Wheelock Thayer to caution the editor:

It will wear you out to go on in this way; and I want you, at all events, to get so situated that you can think out your thoughts and give them to us fresh and full. Take up with almost any terms [to support the journal].<sup>9</sup>

On 3 April 1858, Dwight announced that new arrangements had been secured with the Boston music publisher Oliver Ditson to underwrite the journal's finances and to pay Dwight an annual salary of twelve hundred dollars.<sup>10</sup> Beginning with the 10 April 1858 issue, and continuing until 21 December 1878, Ditson's support was recognized on the final page of each issue through a one-column advertisement headed "Special Notices: Descriptive list of the latest music, published by O. Ditson & Co." During this period, all other advertisements were eliminated. The arrangement with Ditson continued until July 1878 at which time the firm proposed changing the serious tone of the journal to one "more popular . . . to further their publishing interests."<sup>11</sup> The noted poet Longfellow and others cautioned Dwight against the proposal. In 1879, the firm of Houghton, Osgood & Co. assumed financial responsibility for the publication.

The new arrangements are reflected in the 4 January 1879 issue, which is more modern in appearance and somewhat more demanding of readers in its content. In the 18 December 1880 issue, Dwight pointed out to his subscribers that he could not sustain the publication without struggle.<sup>12</sup> The new format and higher quality of the articles had deterred rather than attracted new subscribers and advertisers; Dwight was forced to cease publication in September 1881.

<sup>8</sup>Cooke, 157.

<sup>9</sup>Letter dated October 1856, cited in Cooke, 160.

<sup>10</sup>Cooke, 160-61.

<sup>11</sup>Cooke, 200.

<sup>12</sup>*Dwight's Journal of Music*, vol. XLI, whole no. 1050: 115.

The scope of the British, European and American articles published in the journal is vast and includes memoirs, biographies in continuing series and biographical sketches of well-known and lesser-known composers, performers, historians and theoreticians; historical studies of the major genres; analyses and/or synopses of operas, oratorios, sacred and instrumental music; articles concerning the re-discovery of the historical past and notices about nineteenth-century editions of earlier musical repertoires; studies on acoustics, planning, construction and architecture of concert halls and operatic theatres; music pedagogy; reports of musical societies; articles about the major music festivals in both Europe and the United States; studies of musical instruments, the opinions of the juries of international exhibitions, and the standardization of pitch.

Dwight displays astute and unflinching perception in his selection of articles from the British and European press (the latter republished in English translations), for among the names of authors we find those of Berlioz, Liszt, Schumann, Wagner, Hiller, Féty, A. B. Marx, Scudo, Hanslick, Novello, J. W. Davison, Chorley, Holmes, Oulibicheff, Schoelcher and Franz, to name a few. The sources of this remarkable list of pre-eminent nineteenth-century writers include the most progressive publications of the period, among them the *Musical World*, the *Musical Standard*, the *Athenæum* (England); *Revue musicale*, *La France musicale* (France); *Allgemeine Musikalische Zeitung*, *Neue Zeitschrift für Musik* (Germany). Articles are also reprinted from well-known American newspapers and music journals such as the *Atlantic Monthly*, *Harper's Magazine*, *Brainard's Musical World*, and the *New York Musical World and Times*. In many cases the source of the original publication and the translator is noted. Those translations prepared expressly for the journal employ the heading "For Dwight's Journal of Music." The same heading identifies many English-language articles prepared specifically for the journal.

The extensive review sections of events in America—those by Dwight and those supplied by correspondents or reprinted from other sources—are usually found in the second part of each issue. Many reviews of European productions and concerts are found in the first part. Dwight's contributions are most comprehensive and usually include discussions of the philosophical meaning, the historical background, or the structure of the compositions under consideration. Moreover, Dwight's articles are sometimes in series, as he wished to prepare gradually his Boston readership for major forthcoming performances. Reviews by writers from other American cities are usually collected under the headings "musical correspondence" or "musical intelligence." In an effort to be comprehensive, these correspondents exercise brevity in discussions of performances and thus are able to deal with a number of concerts or operas in a single communication. Such reviews seldom address any aspects other than the quality of execution. Reviews and information about European musical activities are sometimes presented as rather extensive independent articles or appear under the heading "music abroad" or "foreign intelligence."

The greatest number of leading articles are signed either by the author's correct name or initials, or by a regularly encountered pseudonym. Alexander Wheelock Thayer, an important American writer who contributed a very large number of articles to the journal, employed several pseudonyms—the Diarist, Signor Masoni, Mr. Brown—and, at other times, used his initials A. W. T. Because Thayer's pseudonyms frequently appear in the title column, they appear as leadterms in the index. Another writer and translator, who contributed extensively was Fanny Malone Raymond. After her marriage to Frederic L. Ritter her articles are signed Fanny Raymond Ritter. Both forms of signature—Raymond and Raymond Ritter—appear in the index. Contributions by the regular New York correspondent Trovator are located under his initials W. F. W. Many other contributors signed their articles with pseudonyms, initials or typographical signs. In the index, articles by those writers who have been identified will be found under their proper names or initials. The following table lists all the pseudonyms, initials and typographical signs that have been identified:

A. Kk.	Adolph Kielblock
A. W. T.	Alexander Wheelock Thayer
C. F.	Charles A. Fischer
C. H. B.	C. H. Brittan
C. P. C.	Christopher P. Cranch
C. T. B.	Charles T. Brooks
D.	John Sullivan Dwight
F. L. R.	Frederic L. Ritter
F. M. R.	Fanny Malone Raymond
G. W. C.	George W. Curtis
J. C.	John Crowdy
J. S. D.	John Sullivan Dwight
K.	Adolph Kielblock
J. C. D. P.	J. C. D. Parker
L. B.	Ludwig Bischoff
L. M.	Lowell Mason
N. R.	Nathan Richardson
O. W. H.	Oliver Wendell Holmes
R. E. A.	R. E. Apthorp
S. P. T.	S. P. Tuckerman
W. S. B. M.	W. S. B. Mathews
W. W. S.	William W. Story
Hafiz	George W. Curtis
La Spia	Harrison Millard
Timothy Trill	C. Jerome Hopkins
Trovator	W. F. W.
*†	G. A. Schmidt

Dwight arranged with the proprietors of Oliver Ditson & Co. to provide weekly four-page music supplements. A considerable repertoire was issued over a long period, and included complete piano-vocal scores of Handel's *Messiah*, Haydn's *Creation*, Mozart's *Don Giovanni* and Weber's *Der Freischütz*; piano scores of Donizetti's *Lucrezia Borgia*, and Flotow's *Martha*; Schumann's *Kinderszenen*, op. 15 and *Album for the Young*; complete editions of Chopin's Mazurkas and Waltzes as well as a host of shorter vocal, choral and instrumental works. The fact that the music supplements were not bound into the journal issues has caused some problems. In the UMI microfilm employed for the preparation of the present publication, many four-page supplements—portions of larger compositions—are located in single issues. In other cases, however, the music supplements are gathered together to form complete compositions and placed following the last issue of the year. These are catalogued as they appear on the microfilm.

Several irregularities of spelling and grammar, and the use of French, German and Italian accents were encountered in the titles of articles, compositions and books, and in the names of persons and places. The Americanization of European surnames was particularly problematic. In such cases, variants are retained as they appear in the journal, but the spelling most often employed is used as the leadterm in the index. While frequently encountered nineteenth-century spelling variants have been transcribed as they appear in the journal, foreign-language accents have been altered to conform to present-day standards. Obvious typographical errors have been corrected without further commentary.

A rather free and unsystematic use of upper- and lower-case letters in the titles of songs, poems and operas presented another problem in transcription. In the present publication, songs, airs, duets, etc., which appear to reproduce the first line of the text as a title, are transcribed, with respect to capitalization, as a regular line of verse. Those compositions or poems with apparent formal titles are transcribed accordingly. Capitalization of English, French, German and Italian has also been made to conform to present-day standards.