

***Music. A Monthly Magazine Devoted to the
Art, Science, Technic and Literature of Music***
(Chicago, 1891-1902)

A musical reflection of the American Progressive movement's concerns for education and reform, *Music* was published and edited by the music educator and prolific writer William Smythe Babcock (W. S. B.) Mathews (1837-1912). From the first issue, appearing in November of 1891, *Music* published two volumes per year with each monthly issue containing in excess of 100 pages in octavo format. One double issue appeared in August-September of 1901 and publication was suspended between May and August of 1902. In January 1903 the journal merged with *Philharmonic* (Chicago, 1901-1903). Totalling some 15,000 pages over 11 years, *Music* represented the high ideals and progressive character of the editor and chief contributors. Mathews saw the need for a more serious music journal in the United States, to stand in contrast to the numerous news- and review-oriented music journals already in wide circulation. Mathews thus summarized his aims for the journal: "That idea, need it be said? is the establishment of a musical periodical of a character and scope not yet realized in the musical world."¹

W. S. B. Mathews was born on a New Hampshire farm in an environment mostly devoid of music.² Musically, he was largely self-taught, studying piano with local teachers in New Hampshire, later in Boston, and with William Mason during the summers of 1871 to 1873. During the early 1860s, Mathews taught music in Georgia, North Carolina, West Virginia, Alabama, and Illinois, before finally settling in Chicago in 1867. In 1868, he founded a music journal, *The Musical Independent*, which published until the Great Chicago Fire of 1871 consumed its subscription lists. Mathews continued his journalism in the 1870s and 1880s, writing for *Dwight's Journal of Music* (under the pseudonym "Der Freyschutz"), *The Etude*, *The Chicago Times*, *The Chicago Herald*, *The Chicago News*, *American Musician*, and *The Music Trade Review*.

Mathews founded *Music* at an opportune time. After the Great Chicago Fire,³ the city began a process rapid rebuilding and expansion, culminating in the World's Columbian Exposition of 1893 and quadrupling its population between 1880 and 1910. The publisher's offices were initially located on 240 (South) Wabash Avenue before moving in 1894 to the newly-constructed Auditorium Building. Designed by Dankmar Adler and Louis Sullivan, the Auditorium would

¹ "A New Departure." *Music* I:1 (November 1891): 1.

² Mathews notes this as a parallel between himself and John Sullivan Dwight: W. S. B Mathews, "John Sullivan Dwight, Editor, Critic, and Man." *Music* XV:5 (March, 1899): 531-52.

³ Writing under his pseudonym, Mathews graphically describes the fire and its effect upon the musical world in Chicago, including his music journal *The Musical Independent*. See "Chicago Pyro-Musically Considered," *Dwight's Journal of Music* XXXI:6 (November 4, 1871): 125-26.

soon became the musical center of Chicago,⁴ hosting the Chicago Orchestra (established by Theodore Thomas in 1891) in the Auditorium Theater until the construction of Orchestra Hall in 1904. Furthermore, many prominent Chicago-area institutions were founded in this period, including the University of Chicago (1890), Northwestern University's School of Music (1895), the Newberry Library (1887), and a number of conservatories, performing ensembles, and smaller theaters, all of which are discussed in *Music*.⁵

Each issue of *Music* is divided into three principal parts. The first part, comprising some 40 to 50 pages, contains articles on a diverse range of musical topics. Mathews' editorial column titled "Editorial Bric-a-Brac," running from 10 to 40 pages in length, appears next, followed by news, articles of a practical or educational nature, and columns devoted to organizations promoted by Mathews. Many articles include significant iconography and musical examples. The journal operated independent of a music publishing house⁶ and thus did not contain musical supplements. Advertising is largely found in the first four volumes only; thereafter nearly all advertising was limited to the inside cover pages.

Mathews intended *Music* to contain a wide variety of content, appealing to both professional musicians and amateurs alike. In a prospectus published in *The Etude*, Mathews outlines his intentions: "Three grades of articles will appear: serious essays upon important aspects and principles of music; magazine articles proper, of a readable character, interesting to the great body of musical readers; [and] articles of direct practical value to teachers and amateurs."⁷ Particular strengths of the journal are the coverage of American music and musicians, biography, musical news, and music education topics.

American Music and Musicians

The World's Columbian Exposition of 1893, commonly referred to as The World's Fair, was a prominent topic in the first years of *Music*. The official announcement of the musical activities at the upcoming Exposition was made by Theodore Thomas, the Exposition's Musical Director, in *Music*.⁸ Over fifty articles can be found on all aspects of the Exposition, including performance

⁴ The Auditorium was the center of what would become known as "Music Row," a collection of buildings including the Fine Arts Building, Studebaker Theater, Blackstone Theater, and Orchestra Hall. See Mark Clague, "The Industrial Evolution of the Arts: Chicago's Auditorium Building (1889-) as Cultural Machine." *Opera Quarterly* 22: 3-4 (Summer-Autumn 2006): 477-511.

⁵ For more on the Chicago in the 1890s, see *Chicago Comes of Age: Chicago in the 1890s: Essays*, ed. Susan E. Hirsch and Robert I. Goler (Chicago: Chicago Historical Society, 1990).

⁶ *Music* was published by the Music Magazine Publishing Company, which also published a number of Mathews' books and methods.

⁷ "New Publications." *The Etude* IX:12 (December 1891): 227.

⁸ "Official announcement. Music at the World's Fair." *Music* II:3 (July 1892): 323-25.

reviews, accounts of the musical congresses, news, the trade exhibitions, editorial commentary, distinguished foreign visitors, and discussions of musical progress in America.⁹

More than three hundred biographical sketches of musicians, composers, and educators appear in *Music*, often under the rubric of “Noteworthy Personalities.” *Music* also contains more than fifty interviews of national and international figures, including Theodore Thomas, John Philip Sousa, Edward MacDowell, John Knowles Paine, Richard Hoffmann, David Bispham, Siegfried Wagner, Eugène Ysaÿe, Camille Saint-Saëns, and numerous singers, pianists, and pedagogues. Some 700 illustrations, largely photographs, can be found, many accompanying biographical texts. Of particular interest are photographs of local and international musicians, many autographed.

The state of American music and methods to achieve a characteristic, national music is a reoccurring thread. Recent works of American composers are frequently discussed. More than thirty articles and reviews can be found of compositions by Mrs. H. H. A. (Amy) Beach, whom Mathews describes as “standing high, if not at the very head of American composers, man or woman.”¹⁰ Although Mathews criticized the pretentiousness of Edward MacDowell’s works,¹¹ thirty-five articles appear on MacDowell and his compositions. Works of Dudley Buck, Arthur Foote, George Chadwick, William Mason, and the Pittsburgh-based Adolph M. Foerster, are discussed throughout. Frederick W. Root’s criticism of American composers’ “slavish” imitation of European models¹² begins a long-running series of articles on methods to achieve “Americanness” in music, with Edward MacDowell calling for comparisons with European composers,¹³ Emil Liebling advocating the composition of works appealing to non-American audiences,¹⁴ John S. Van Cleve criticizing the avocation of “hypodermic injections” of Native American and African American music,¹⁵ and Oscar Sonneck calling for composers to “throw off all unnecessary European influences.”¹⁶

Studies of Native American (Indian) music by the musicologist John Comfort Fillmore and the ethnologist and musicologist Alice C. Fletcher are featured in *Music*. In addition to articles on musical-theoretical topics, Fillmore contributes articles on his theory of “universal harmonic melody” which posits that all music, including Native American or “primitive” music, progresses

⁹ For more on music at the Exposition and W. S. B. Mathews, see Kiri Miller, “Americanism Musically: Nation, Evolution, and Public Education at the Columbian Exposition, 1893.” *19th Century Music*, 27:2 (Fall 2003): 137-55.

¹⁰ “Editorial bric-a-brac.” *Music* XIX:5 (March 1901): 509.

¹¹ “Editorial bric-a-brac.” *Music* XIX:4 (February 1901): 409-13.

¹² “A program of American compositions.” *Music* II:1 (May 1892): 1-7.

¹³ “The greatest American composer.” *Music* IX:2 (December 1895): 226.

¹⁴ “American composers from another standpoint.” *Music* XI:3 (January 1897): 348-50.

¹⁵ “Americanism in musical art.” *Music* XII:2 (December 1898): 123-33.

¹⁶ “European fallacies and American music.” *Music* XIX:3 (January 1901): 220-25.

toward a system of tonic harmony.¹⁷ Fletcher, whose sources Fillmore utilizes, contributes articles on music of the Omaha Tribes¹⁸ and Native American music in general.¹⁹

Reviews

Reviews of concerts and publications – 2325 in total – comprise an important aspect of the journal. While most reviews are written by Mathews, pianists Emil Liebling and Eugene E. Simpson contribute occasional concert reviews.

Theodore Thomas' Chicago Orchestra concerts receive significant attention.²⁰ Mathews writes on Thomas' programming, musicianship, and management of the Orchestra, along with examinations of the Orchestra's financial affairs, attendance, and roster. Thomas' activities as music director of the World's Columbian Exposition are also reported and discussed. Choral conductor William L. Tomlins' oratorio and opera performances with the Apollo Musical Club receive praise from Mathews and others, as does his work with impoverished children from Chicago's public schools. Tomlins and the settlement social worker Jane Addams of Hull House sponsor a competition for labor songs in 1895.²¹ Recitals by the Spiering String Quartet and its leader, Theodore Spiering, are regularly reviewed. Concerts of the Amateur Musical Club are noted only when a major professional figure performs. Reoccurring reports from St. Louis, Indianapolis, Detroit, Pittsburgh, Milwaukee, Minneapolis, South Carolina, Kansas, Nebraska, Denver, San Francisco, and Los Angeles appear in letters and concert programs. Occasional reports from Salt Lake City, Idaho, South Dakota, Dallas, Alabama, and rural towns of the Midwestern United States appear predominantly via notes and programs from music teachers. Frequent reports from Boston appear, many from W. S. B. Mathews' son and Harvard student, John Lathrop Mathews. Activities in New York are infrequently discussed.

As a pianist and piano teacher, Mathews takes particular interest in piano recitals. William Mason, Mathews' teacher and friend, receives significant attention throughout, predominantly for his methods (especially the *Touch and Technic* series) which Mathews promotes. Virtuoso pianist, Chicago resident, and friend Leopold Godowsky (1870-1938) garners great praise for both his performances and compositions, especially Godowsky's *Studies on Chopin Etudes*. Mathews also reviews and promotes the work of other pianists including Emil Liebling, William

¹⁷ "Illustrations of harmonic melody in folk-music." *Music* V:3 (January 1894): 281-87. "The forms spontaneously assumed by folk-songs." *Music* XII:3 (July 1897): 289-94. "The harmonic structure of Indian music." *Music* XVI:5 (September 1899): 453-72.

¹⁸ "Music in certain North American Indian Tribes." *Music* IV:5 (September 1893): 457-67. "The Wa-Wan, or Pipe Dance of the Omahas." *Ibid*: 468-77.

¹⁹ "Indian music." *Music* VI:2 (June 1894): 188-99.

²⁰ Although now known as the Chicago Symphony Orchestra, during the journal's run the ensemble was known simply as the Chicago Orchestra or as the Thomas Orchestra. A different ensemble, conducted by Adolph Rosenbecker, utilized the name Chicago Symphony Orchestra. The Chicago Orchestra assumed its current title in 1913. See Mathews, "Editorial Bric-a-Brac," *Music* XXII:5 (April 1902): 423-33.

²¹ "Wanted: Songs of the Better Life." *Music* VIII:2 (June, 1895): 219-21.

H. Sherwood, Fanny Bloomfield-Zeisler, Emma Eames-Story, and Edward Baxter Perry. Touring pianists reviewed include Ignace Paderewski, Teresa Carreño, Ossip Gabrilovitch, Harold Bauer, Josef Hofmann, Raoul Pugno, Alexander Siloti, Emil Sauer, Mark Hambourg, Arthur Friedheim, Mortiz Rosenthal, Vladimir de Pachmann, and Augusta Cottlow.

Most operatic performances were given by touring companies and subject to frequent criticism in the journal of the “star system” in which prominent international singers performed, often at high ticket prices. Italian opera and German operas were performed by Maurice Grau’s companies, the Abbey and Grau Company and the Savage and Grau Company, throughout the journal’s run. Walter Damrosch’s Opera Company gave performances of German opera, predominantly Wagner, in 1896-98. The Castle Square Opera Company, originally based in Boston’s Castle Square Theater, gave performances of English-language light opera in 1899 and formed a second company later that year to perform translations of foreign repertory. The Apollo Musical Club performed occasional operas, notably Saint-Saëns’ *Samson and Delilah*.

Concluding every issue are reviews of books and printed music. While nearly all reviews are unsigned, most are likely written by Mathews. Focus is given to educational methods, textbooks, pedagogical compositions, theoretical texts, and songs.

International Topics

Correspondence and extracts from the foreign press offer a regular account of foreign musical news. From Leipzig, monthly reports of Gewandhaus concerts, musical news, and activities of American students are provided by pianist Eugene E. Simpson, Louis Campbell-Tipton, and A. J. Vernon-Spencer. Horace Ellis provides news from London; occasional student accounts of studies in Berlin and Paris appears in serialized letters. Many long-form articles and other European news were copied from the *Signale für die Musikalische Welt*, *Le Guide musical*, and *Rivista musicale italiana*, including Giovanni Tebaldini’s survey of Gounod’s sacred music,²² Jean Marnold’s articles on the tone poems of Richard Strauss,²³ Gustav Nottebohm’s analysis of Beethoven’s 1803 sketchbook,²⁴ Charles Gounod’s memoirs,²⁵ Richard Wallaschek on music and ethnology,²⁶ selections from Hans von Bülow’s correspondence,²⁷ Ivan Martinoff’s remembrances of Anton Rubinstein,²⁸ Alfred Wotquenne’s biographical sketch of Baldassare

²² “Gounod as an author of sacred music.” *Music* VI:2 (June 1894): 224-32, et seq.

²³ “Richard Strauss.” *Music* XXII:5 (April 1902): 371-82, et seq.

²⁴ “Beethoven’s note-book of 1803.” *Music* VII:4 (February 1895): 371-82, et seq.

²⁵ “Memoirs of an artist.” *Music* VIII:6 (October 1895): 533-50. “Gounod’s story of his dramatic compositions.” *Music* IX:1 (November 1895): 64-70.

²⁶ “Musical results of the study of ethnology.” *Music* IX:2 (December 1895): 168-75. “The task of musical science.” *Music* XI:4 (February 1897): 362-69.

²⁷ “The boy Hans von Bülow as seen in his letters.” *Music* XI:6 (April 1897): 633-41, et seq.

²⁸ “Incidents from the life of Rubinstein.” *Music* XIII:1 (November 1897): 34-49.

Galuppi,²⁹ Cesar Cui on the decline of music,³⁰ and sixteen articles by Saint-Saëns on a variety of topics. Josef Jiří Král translates a number of articles from Polish, Russian, and Czech sources on Bohemian and other central-European topics including a rare English-language survey of Croatian composers.³¹

Music Education

While the principal topic of *Music* is the development of music, predominantly in the United States, for Mathews, as a long-time educator, music education and appreciation were the foundation on which American musical development should be based, with broad moral, intellectual, and emotional benefits for children. Although a private piano teacher, Mathews does not focus solely upon instrumental and vocal instruction, rather he published copious writings on music in the public schools and the need for universal music education. Concerning the growth of music education in the public schools, Mathews summarizes his beliefs thusly:

The most important question relating to [the] musical future of this country, and the one having in it the potency of whatever beneficent influences the art of music may be able to exercise upon our race, is that of the true method and object of school music.³²

Hundreds of articles can be found in *Music* on educational topics with Mathews personally contributing a large number. In order to improve the quality of musical education and to standardize teacher qualifications, Mathews advocates for improved teacher training methods. To this end, he promotes the Society for Music Extension, a national music teacher certification program.³³ He also discusses the activities of the Music Teachers' National Association (MTNA) and the short-lived American College of Musicians. The various method schools, including the New School of Methods (promoted by C. C. Birchard), the Normal School, and summer courses are reported upon. The growth of music teaching in public schools is discussed with contributions from educators and music supervisors. Beginning in June of 1897, the topic is given a monthly column, with the educator Emma Thomas answering practical questions from teachers. Mathews also promotes W. M. Derthick's Musical-Literary Clubs which seek to develop musical knowledge among a wider public through readings of musical history and, when possible, performance. For these clubs, Mathews contributes surveys of musical history and repertory, often drawn from his published monographs.

As a friend and former pupil of the pianist William Mason, Mathews frequently writes on Mason's *Touch and Technic* method and answers questions from piano teachers on the "touch"

²⁹ "Baldassarre Galuppi (1706-1785)." *Music* XVI:6 (October 1899): 540-48.

³⁰ "Cesar Cui on the decay of music." *Music* XVII:2 (December 1899): 150-54.

³¹ "Three Croatian Composers." *Music* X:5 (September 1896): 433-41.

³² "Luther W. Mason and school music." *Music* II:5 (September 1892): 474.

³³ "University extension in music." *Music* I:4 (February 1892): 309-16, et seq.

method. Mason pens twenty-two letters directly on the method and other aspects of piano performance. Mathews contributes a serialized history of nineteenth-century music,³⁴ a survey of music journalism,³⁵ portraits of the pianists Fannie Bloomfield-Zeisler³⁶ and Teresa Carreño³⁷, numerous articles on aspects of piano technique and repertory, and multiple surveys of musical history written for musical-literary clubs.³⁸ The vocalist and teacher Karleton Hackett contributes 31 articles on aspects of vocal performance and pedagogy.

Musical activities at major educational institutions are regularly noted and discussed. Concerts at the Chicago College of Music, American Conservatory, and Chicago Conservatory are regularly reviewed. The growth of the Northwestern University School of Music is noted by Mathews and the contributed writings of its director, Peter Christian Lutkin. Regular reports from other colleges and universities appear, especially from A. A. Stanley at the University of Michigan, Fenlon B. Rice and Edward Dickinson at Oberlin Conservatory, Henry Krehbiel at Columbia University, Horatio Parker at Yale University, John Knowles Paine at Harvard University, and George C. Gow at Vassar College.

The growth of American students studying in Europe is regularly described and debated. Correspondence from American pianists and vocalists studying in Leipzig and Berlin appears, documenting the students activities, studies, and interactions with prominent teachers. Former European students, including Mary Wood Chase, Karleton Hackett, and Edward Dickinson offer advice to those considering study abroad.

Most contributions are signed. Mathews accounts for nearly four hundred signed records alone, not counting unsigned material, a large portion of which was likely written by him. Furthermore, he also employs at least two pseudonyms, Uncle Rufus and Egbert Swayne.³⁹ Other frequent contributors include the pianists Eugene E. Simpson, Mrs. Crosby Adams, Mary Wood Chase, John S. Van Cleve, Edward Baxter Perry, and Amy Fay; organists Clarence Eddy and T. Carl Whitmer; vocalists Karleton Hackett, Louis Gaston Gottschalk, John Dennis Mehan; composer and organist Peter C. Lutkin; musicologists John Comfort Fillmore and Oscar Sonneck; organist and educator Frederick W. Root; educator Emma Thomas; ethnologist Alice C. Fletcher; and educator and director of the Oberlin Conservatory Edward Dickinson. From volume 15 onwards, harpist and pianist Blanche Dingley, who would become Mathews' second wife in 1902, is listed as the business manager for the journal.

³⁴ "Music in the 19th century." *Music* XVII:3 (January 1900): 233-45, et seq.

³⁵ "Music journalism and journalists." *Music* II:3 (July 1892): 231-42, et seq.

³⁶ "A great pianist at home." *Music* IX:1 (November 1895): 1-10.

³⁷ "Personal glimpses of Teresa Carreño." *Music* XI:2 (December 1896): 142-53.

³⁸ Much of Mathews' "musicological" writings have an educational aim, a point of later criticism of Mathews. "The tendency to discuss a musical subject from the standpoint of appreciation rather than fact became a trademark of his educational writings." Robert W. Groves, *The Life and Works of W. S. B. Mathews (1837-1912)*. Ph.D. dissertation, University of Iowa, 1981: 146.

³⁹ *Ibid*, 150ff.

No reasons are given for the journal's demise, though economic viability seems to have been a significant problem for the journal. In response to frequent requests for donated copies, Mathews lowered the annual cost to one dollar after claiming *Music* to be "by far the most expensive musical periodical ever offered anywhere in the world."⁴⁰ Upon merging with *Philharmonic*, Mathews continues to write an editorial column in the new journal. Throughout the first decade of the twentieth century, Mathews slowed his journalistic pace, only publishing a short *Journal of School Music* (Chicago, 1908-1909) before his passing in 1912. For Mathews, a prolific writer active for more than forty years, *Music* remains his most significant contribution to musical literature.

This RIPM Index was prepared from copies held by the Harvard Musical Association and the Peabody Conservatory.

⁴⁰ "Editorial bric-a-brac." *Music* 21 (April 1902): 410.