Dwight’s Journal of Music: A Paper of Art and Literature, Vol. 29 and 30
John Sullivan Dwight (1813–1898)
Publication Date: 1869-1871
ML1 .D425

Quote: “No one can write a history of music in America without consulting its [Dwight’s Journal] pages.”
- Edward N. Waters, former Assistant Chief of the Music Division of the Library of Congress

The Source: Dwight’s Journal of Music: A Paper of Art and Literature, edited by John Sullivan Dwight, was the first significant American musical journal. The first issue was published April 10, 1852 in Boston, Massachusetts. This bi-weekly journal brought knowledge of European classical music to the American composers, musicians, students, and the general public. It shaped the musical culture of mid-nineteenth century America with critical reviews, analyses, essays on style, new music news, notices of new publications and instruments, translations of important European books, and articles on other art (sculpture, painting, etc.).

Until its demise in September, 1881, Dwight’s Journal ran for twenty-nine years, with more than 1,000 issues and forty-one volumes published. It upheld a reputation for being extremely accurate, well written, and one of the most important, if not the most important, American music journal of mid-nineteenth century America. Colorado State University's Monfort-Runyan Collection in Special Collections houses six of the original volumes (29–34) in good condition.

Description:
Volumes 29–30 (1869–71) of Dwight’s Journal of Music are in good condition with little wear. The binding is still in tact. Because of this, the book can be handled without much assistance. It has a leather binding with a red cover and leather patches to protect the corners. A gold leaf title with volume information is printed on the spine. Its dimensions are 12” x 9.5” x 1.25”, and the pages are made of thick, cloth-based or cotton paper. At the time, cloth paper was used for high quality publications because it lasts longer and produces less acid. On both volumes, there is a bookplate from 1900 with the words, “Ex Libris - Julia Dexter Coffin,” probably a previous owner. Coffin bookplates are found in many library collections and historical book auctions.

Significance: The Journal still has great significance for the contemporary reader as a glimpse into the development of mid-nineteenth century American musical culture. The journal has primarily been used by specialists, who spend years trying to understand the artistic culture of that period in time. However, anyone who wants a representative example of the evolution of mid-nineteenth century American music literature will be pleased with the vast coverage of musical topics that Dwight’s Journal affords.

Modern Edition: Reprints of Dwight’s journals were published by Arno Press in 1968, as facsimiles of the originals.
Bibliography:


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Dwight's Journal of Music,
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John S. Dwight, Editor.

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DWIGHT'S

JOURNAL OF MUSIC,

A Paper of Art and Literature.

JOHN S. DWIGHT, EDITOR.

VOLS. XXIX AND XXX.

BOSTON:
PUBLISHED BY OLIVER DITSON AND COMPANY, 277 WASHINGTON STREET.
1871.
II.

At far from fountain were these poets taught?

The songs they sang are still in us so well,

With what ineffable power, the tender spool

From which that glow of purity that lighted their soul.

They followed but the sunlight that had

From Mars to Nature's heart. Their pales was

afraid by fear it could be seen, and he gave

Foes to those three truths the song in voice of bird

In ring of steel, deep of soul, or rock

Of ring of peace in the net, or ocean's flaw,

Or sight of grace, or sturdy harmony but

And in some passion hear, their joy were

They ascend in her, wild, glorious tongue one

Uncounseled as the air, while thus they sang

Death-like silence, when a guilless God Milton

For some time beribboned with a cloud of glory

And was therefore held at ease, and after the

He placed the heart of one of the circle, when the

Supposed statue started life and cut down the

Gland with his soul. In remembrance of this annuncian, Mendelssohn and Hilde-

brandt agreed, that whenever they met, the

Lerner, even in the hour of the mind, never to say "good day" to each other without

being transformed to the same, and if Mendelssohn would change his style and

be so lenient as to subside to a shy, Roman blithe on the shoulder, which

solved the magic signal, and they were then to greet each other, with their usual cordiality.

Of Circle Mendelssohn I only the fleeting impression of wonder in hair and blue eyes, boun-

ting from under a dark velvet bonnet, but a fin-

ished picture of him and his grand采用了 upon my memory.

He had been called a Spanish chiel, which

entirely concealed his figure. I have never

heard of any portrait (as one by Hilde-

brandt) which represents that article effusively, and some

in all the Mendelssohn portraits, which were

clearly not the attributes of the living being.

A marvelously executed little into a profile of the chemist of the deceased master, Kuna's statue, and the

large bust, are only to be seen, and the characteristic of his eye, the eyestrim-

ured, so much admired in his own, which bore

increase in height and to become so powerful when

on the director's desk. His heavy were

forehead of the highest order of intellectual

beast somewhat, the lips made

one to the shape of the face, the eyes, the eyebrows,

increased in height, and to become so powerful when

least of his arm, when his eye, his mouth, and his arm,

would be defined, he might be described as "full of soul." A very graceful move-

ment of the head was personated to him; and when

he suddenly threw it back, while his rapid glance,

like that of a general, passed in array his musical

memory, there was not one among them who did not

at that moment singly wish to do his duty to the

unanimous. He appeared elegant, calm, and

remarkable beauty; Carus, that eccentricity of tone, in the express-

ing the desire of the attention of the audience; not a vestige of em-

barrassment, and to the memory. His voice

published, and observed the devotion with which

the different members of the orchestra clung to him. But

how careful he was of him, how warm-

ly he had his interests at heart, what an open

car and open hand he had for all their com-

munication. He was not satisfied with the tempo-

rarily addition to their salary of the 500 dollars that

he had wrung out of the magistrates for their

benefit; he never rested till he succeeded in ef-

fecting a real improvement in the position of the

members of the orchestra.

"Just because the orchestra is not an article of luxury, but the most necessary and important ba-

ks for a theatre—just because the public invariably

regard with more interest articles of luxury

than more essential things—on this very account,

it is a positive duty to endeavor to effect, that

what legitimate and necessary shall not be dis-

paraged and suppressed by a love of glitter.

A lively set of young people formed at that time a critical concert audience, one of

the first groups of the Mendelssohn concerts, and one of the gayest little musical circles

in the world, who all gave each other rendezvous at the

GWandau concerts, on the fixed day of

Thursday evenings. Many, many, looked down on us

at that time, shaking their heads in disapproba-

tion of the "philodendrons" pretending to usurp the

places of those who were highly cultivated and

famous, who did not from the Mendelssohn,

that, during the sudden pause in a Boettcher's
tune, the words "baccio pastio" slip the

object of conversation, between the ladies, sounded dis-

tinctly through the hall, the motto of the

"I've never seen my father!" "Oh, bright

and memorable musical evening! how has it been

bated by every wind. Yet, we then

thought, that it was not to remain the same.

I believe that Mendelssohn, who, like every warm-

hearted young man, had been so much pleased to see

what we were in concert in the most

jacal savage jazz, but enthusiasm for the most

deep and fervent words. Then there

was such a happiness in being able to sing together,

we took such a happiness as nothing, in

weak tea, having sat and smiled wine, and

in all our little innocent interests and pas-

sionately in Schober's theatre, it is no wonder,

Mozart and Haydn, Bach and Mendelssohn.

How false was not merely to say, and those bright eyes,

which since then have been "too hot to

weep," and those youthful

favored in different ways, and have

long since dispensed tastes and others! But how

we were in earnest and

never surpassed in the course of our fashion; how

we and in the course of our fashion; how

we and those chaste voices, whose the chief interest in the orchestra were, Felix

Mendelssohn! As long as in the course of the

hours we drank our glasses, our

fair lips gave toasts in one word! We had also our partic-

ular favorites in the Gwanda concerts, and

many a recital in the Gwanda concerts; our approba-

tion of the scenes was told in praise of those who

did not till much later in life justify

our expectations. With what interest did we ob-

serve and discuss every gesture of the most dis-

tinguished members of the orchestra who above all,

any exchange of smiles between

David and Mendelssohn, and the friend-

ly nod or frown of Klingen.

It was, then, and the

recorded concerts, and we all

had the grace to laugh and to

in Gwanda Hall, that the greater part of the audience do

not sit opposite the orchestra, but

fringe to this we had to twist our necks away the whole

ball, till we were exhausted, in order to see

Mendelssohn directing. No one could be seen in any of the two

boxes above the orchestra, chatting for a time. I

think a Gwanda concert seen in perspective

from the boxes on a level with the chamber, should

must have been given the impression of a bed of

flowers, in the rich adornment of those pretty heads,

dark and fair and gayly decked, and all those
elegant toilettes where brilliant colors preponder-

ated; and though there was much to hear, assur-

edly there was not less to see. Also, by many a

fragrant rose, then in its bloom, has long been

faded and dead!

Musical Pitch.

BY G. A. MACFARREN.

Acuteness is brilliancy! Altitude is bright-

ness!! There never was a greater fallacy in the

whole history of error. The heavens have for-

ever hidden it ever since men have made their

protest manifest to man ever since men have

in an inspired man to calculate the distances and to analyze

the composition of the stars. Yet, while astronomers

and other men of science reverently pro-

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Dwight’s Journal of Music.

BOSTON, SATURDAY, JUNE 18, 1870.

Festival

This is “Juliet’s” season, and music has run its quiet, modest course in the usual way. This summer month is too given over to the major events, here and there, of last year’s great Festival, the Grand Concert at the Park and the Cathedral. The first of these was the concert of the Boston Symphony Orchestra, in the Symphony Hall, with the usual personnel and with the usual excellence of execution. The second was the concert of the Grand Concert, in the Park, with the usual personnel and with the usual excellence of execution. The third was the concert of the Cathedral, in the Cathedral, with the usual personnel and with the usual excellence of execution.

St. Peter’s, R.C. — A subscription of being held at St. Peter’s, R.C., in the afternoon of the 17th. The program included the “Hymn to the Virgin” and “Ave Maria” by Mozart, and the “Credo” and “Gloria” by Palestrina. The choir was well sung, and the orchestra was well conducted by Mr. A. L. Andrews, who conducted the orchestra with great spirit and judgment.

St. Peter’s, C.C. — A concert was held at St. Peter’s, C.C., in the evening of the 17th. The program included the “Hymn to the Virgin” and “Ave Maria” by Mozart, and the “Credo” and “Gloria” by Palestrina. The choir was well sung, and the orchestra was well conducted by Mr. A. L. Andrews, who conducted the orchestra with great spirit and judgment.

St. Peter’s, B.C. — A concert was held at St. Peter’s, B.C., in the afternoon of the 18th. The program included the “Hymn to the Virgin” and “Ave Maria” by Mozart, and the “Credo” and “Gloria” by Palestrina. The choir was well sung, and the orchestra was well conducted by Mr. A. L. Andrews, who conducted the orchestra with great spirit and judgment.

New England Academy of Music — The Academy of Music held its annual concert in the evening of the 17th. The program included the “Hymn to the Virgin” and “Ave Maria” by Mozart, and the “Credo” and “Gloria” by Palestrina. The choir was well sung, and the orchestra was well conducted by Mr. A. L. Andrews, who conducted the orchestra with great spirit and judgment.

New England Conservatory of Music — The Conservatory held its annual concert in the evening of the 17th. The program included the “Hymn to the Virgin” and “Ave Maria” by Mozart, and the “Credo” and “Gloria” by Palestrina. The choir was well sung, and the orchestra was well conducted by Mr. A. L. Andrews, who conducted the orchestra with great spirit and judgment.

Boston Symphony Orchestra — A concert was held at Symphony Hall, in the evening of the 17th. The program included the “Hymn to the Virgin” and “Ave Maria” by Mozart, and the “Credo” and “Gloria” by Palestrina. The choir was well sung, and the orchestra was well conducted by Mr. A. L. Andrews, who conducted the orchestra with great spirit and judgment.

Boston Musical Institute — A concert was held at the Institute, in the evening of the 17th. The program included the “Hymn to the Virgin” and “Ave Maria” by Mozart, and the “Credo” and “Gloria” by Palestrina. The choir was well sung, and the orchestra was well conducted by Mr. A. L. Andrews, who conducted the orchestra with great spirit and judgment.

Boston Musical Society — A concert was held at the Society, in the evening of the 17th. The program included the “Hymn to the Virgin” and “Ave Maria” by Mozart, and the “Credo” and “Gloria” by Palestrina. The choir was well sung, and the orchestra was well conducted by Mr. A. L. Andrews, who conducted the orchestra with great spirit and judgment.

BOSTON, SATURDAY, JUNE 18, 1870.

Musical Correspondence.

Baltimore, June 18.—Music in Baltimore, at 4 p.m., is good music, seen by tens of the public, and not to be looked at as a very secondary matter; not to be looked at as a matter of opinion. One may look to it as he pleases, but gray in the four daily papers, without finding so much as a hint that it is good music, unless he happens to be a music lover. Even the most musical minds will not find it in the advertisements. It would seem as though nothing but the most musical minds would care to notice the public to the fact that there is such a thing as a musical art.

Previous to the formation of the “Bach and Handel Society,” the amount of music which could be heard outside the churches and theatres was extremely small. There are no concerts, except those of the Independent Church, which seems to have been the “Germans” of Baltimore. There are no concerts of opera, except those of the independent opera, which seems to have been the “Germans” of Baltimore. There are no concerts of oratorio, except those of the independent oratorio, which seems to have been the “Germans” of Baltimore. There are no concerts of symphony, except those of the independent symphony, which seems to have been the “Germans” of Baltimore. There are no concerts of chamber music, except those of the independent chamber music, which seems to have been the “Germans” of Baltimore. There are no concerts of choral music, except those of the independent choral music, which seems to have been the “Germans” of Baltimore. There are no concerts of piano music, except those of the independent piano music, which seems to have been the “Germans” of Baltimore. There are no concerts of violin music, except those of the independent violin music, which seems to have been the “Germans” of Baltimore. There are no concerts of cello music, except those of the independent cello music, which seems to have been the “Germans” of Baltimore. There are no concerts of string music, except those of the independent string music, which seems to have been the “Germans” of Baltimore. There are no concerts of woodwind music, except those of the independent woodwind music, which seems to have been the “Germans” of Baltimore. There are no concerts of brass music, except those of the independent brass music, which seems to have been the “Germans” of Baltimore. There are no concerts of percussion music, except those of the independent percussion music, which seems to have been the “Germans” of Baltimore.

The music in the churches seems to be a weak imitation of New York. Certainly the performance of Haydn’s 2nd Mass at the Cathedral is really fine.