

RIPM ONLINE ARCHIVE OF MUSIC PERIODICALS (1800-1950):

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Meaning of ROA

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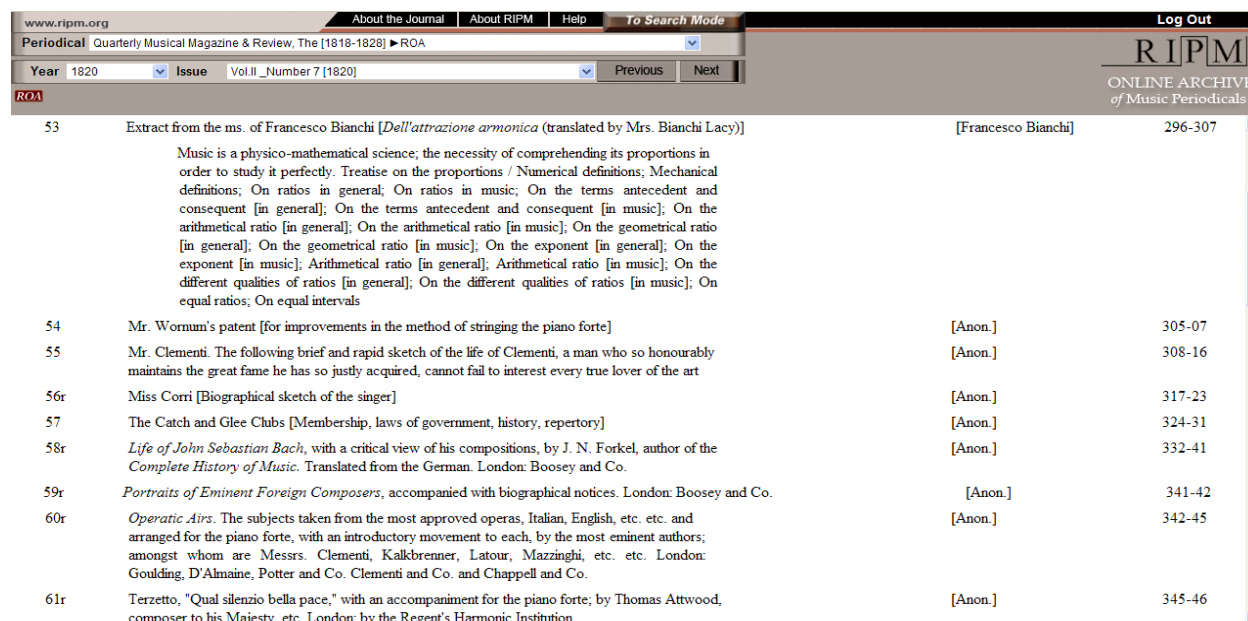
1. Appended to a citation in Search Mode.

3  D. N. T., '12 Foreign correspondence. Paris, November 23, 1912 [École des Haute Études Sociales: M. D. Calvocoressi's lecture on the music of Arnold Schoenberg. *Songs*, op. 8; *Piano Pieces*, op. 11. Egon Wellesz, *Night*, suite for piano]. *Harvard Musical Review*, Vol. 1, No. 4 (January, 1913): 22-23.

2. In the periodicals list in Browse Mode in which each Full-Text title is identified in brown followed by ► ROA.



3. In the Annotated Calendars or Table of Contents to identify a Full-Text periodical.



In the first case **ROA** indicates that a given citation may be viewed in Full-Text by clicking either on the citation or the symbol.

In Browse Mode a title in brown followed by ROA indicates that the entire title is available in Full-Text and may be browsed from beginning to end. Annotated Calendars are available for all Periodicals.

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Using Two Browser Windows Calendar & Page Display

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Periodical Pianiste, Le [1833-1835] ► ROA

Year 1833 Issue Vol.1

ROA

RIPM#

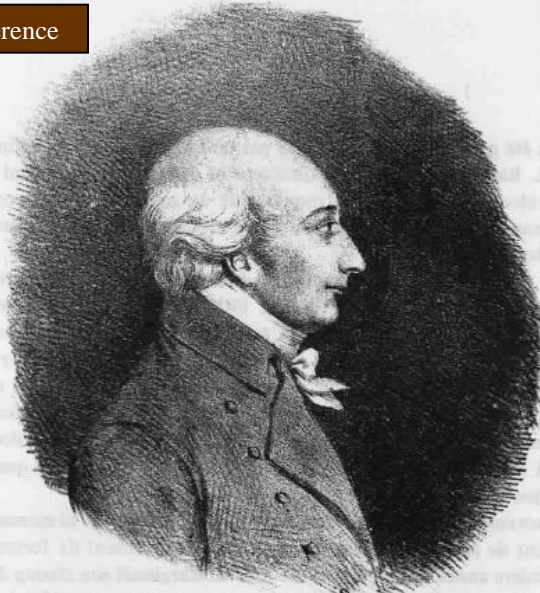
[1^e Année] N° 1^{er}

1	◦Muzio Clementi en 1795
2	Premier numéro. Abrégé d'...
	Origine / Orgue, cl...
	Haydn
	Adam à Thomas]
3	Notices
	Muzio Clementi, né...
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	7 ^{ème} numéro]
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Le Pianiste 1, no. 1, (Novembre 1833): pc

Bibliographical Reference



Full Text

MUZIO CLEMENTI
en 1795.

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Using Two Browser Windows Search Results & Page Display

Bibliographical Reference

www.ripm.org Basic Search Options S

Keyword(s) onslow

Author

Author Edited

Language All

Periodical Dwight's Journal of Music [1852-1881]

- 1 ☐ [Anon.] From my diary (No. XVIII) (For *Dwight's Journal of Music*, Vol. II, No. 23) [ROA]
- 2 ☐ François-Joseph Fétis Sketch of Onslow (For *Dwight's Journal of Music*, Vol. II, No. 25 (March 26, 1853): 196-197) [ROA]
- 3 ☐ [François-Joseph Fétis] Sketch of Onslow (For *Dwight's Journal of Music*, Vol. II, No. 25 (March 26, 1853): 196-197) [ROA]
- 4 ☐ [Anon.] Death of George Onslow [From the *Dwight's Journal of Music*, Vol. II, No. 25 (March 26, 1853): 196-197] [ROA]
- 5 ☐ [Anon.] Mendelssohn Quintette Club [Onslow] [ROA]
- 6 ☐ A. Oulibichef [Onslow] [ROA]
- 7 ☐ Spiridon Halévy's eulogy on Onslow [Paris] [ROA]
- 8 ☐ [Musical correspondence]. SECTION: A. A. C. XXXI, No. 22 (Jan. 27, 1872): 176. [ROA]
- 9 ☐ Correspondence. SECTION: A. A. C. New York Operatic season with Parepa, Philipps, Wad [ROA]
- 10 ☐ Musical correspondence. SECTION: A. A. C. Philharmonic Society: Gade, Symphony in B [ROA]
- 11 ☐ Musical correspondence. SECTION: A. A. C. Richard Hoffmann's third pianoforte soirée. formation of the New York Wagner Union. For *Dwight's Journal of Music*, Vol. XXXII, No. 1 [ROA]
- 12 ☐ Musical correspondence. SECTION: A. A. C. Mendelssohn Glee Club. Onslow Quintette. [ROA]
- 13 ☐ A. Marmontel George Onslow [Biographical] [ROA]

Dwight's Journal of Music II, no. 25, (March 26, 1853): 196: 196 Citation 3 of 13

Like snow on wool thy fallings are,
Soft, like spirit's, are thy feet.
Grief who need fear
That hath an ear?—
Down let him lie,
And slumb'ring die,
And change his soul for Harmony.

For Dwight's Journal of Music.

Sketch of Onslow—Concluded.
[From the French of M. Fétis]

Onslow's first works, published in 1807, were three Quintets. One Sonata for Piano solo, the only one he wrote in that form, and some violin Quartets, published about the same period, succeeded in making their author advantageously known among the artists. Notwithstanding this success, Onslow experienced sometimes a regret that he was only guided in his labors by his instinct, and could only invoke in their favor the evidence of his ears. A friend counselled him to place himself under the direction of Reicha, to go through a course of harmony and composition. Reicha was in fact the most proper person to direct a rapid course of instruction, which would be a more practical employment than merely obtaining a profound knowledge of the science. It was just what Onslow needed most; a few months sufficed to learn what was necessary to an artist already provided with a well developed sentiment of harmony.

For some time Onslow enjoyed the reputation of being a composer of merit in the instrumental line. His friends pressed him with solicitations to apply his talent to the theatre; he yielded by writing *L'Alcade de la Vega*, a drama in three acts, which was represented in 1824, but did not hold its place upon the boards. In vain would a musician try to realize in the composition what was expected of him; although the libretto was feeble enough, the music had the radical defect in

mentation is not brilliant, the orchestra being heavy and dull. In the opinion of connoisseurs the especial talent of the author lies in the art of writing quintets.

In 1829 a cruel accident caused for a time fears for the life of Onslow; at all events he was threatened with the loss of hearing. He was hunting on a friend's estate; being in the woods, he seated himself an instant to write down a musical thought, and was struck by a fall. He lodged itself in his neck, from whence they have never been able to extract it. The accident caused a severe inflammation of the brain; but after some months of treatment and repose, the health of Onslow was re-established and there only now remains a little deafness in the wounded ear.

THOMAS RYAN.

NOTE TO THE ABOVE.

Mr. Editor: Your New York "Diastist," in his No. 18 of Feb. 13, does not appear to be "posted up" on Onslow, when he is so careful in saying that "among his published works are fifteen quartets and ten quintets," &c. The Mendelssohn Quintette Club possess his thirty-third quintet, op. 80. There are about forty Quartets; three Symphonies; six Trios for piano, violin and violoncello; one Sestet for piano, two violins, alto, 'cello and bass; five Sonatas for piano and violin; two Sonatas *a quatre mains*; one Sonata for piano; many *themes variées*, toccatas etc.; several Sonatas for piano and violoncello. All these works, together with his three grand Operas, certainly reveal a well-spent life. Scarcely excepting Spohr, does any composer offer the same amount of difficulties and exact the same skilful treatment from the hands of artists, as do the works of Onslow. They are *spirituel* and at the same time elaborate to the highest degree. His conceptions are strikingly original, the themes always very fully developed and most carefully written in every part. There is a prevalence of the minor mode which gives

Article Citation

Full-Text of Article

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- Berliner allgemeine musikalische Zeitung [1824-1830]
- Berliner musikalische Zeitung [1844-1847]
- Berlinische Musikalische Zeitung [1805-1806] ► ROA
- Boccherini [1862-1882]
- Boston Musical Review, The [1845-1845]
- Cäcilia [1824-1848]
- Caecilia. Algemeen Muzikaal Tijdschrift van Nederland [1844-1880]
- Canadian Journal of Music, The [1914-1919] ► ROA
- Christensen's Ragtime Review [1914-1918]
- Chronique musicale, La [1873-1876] ► ROA
- Cultura musical [1936-1937]
- Cultura musicale, La [1922-1923]
- Deutsche Musik-Zeitung [1860-1862] ► ROA
- Dwight's Journal of Music [1852-1881] ► ROA
- Echo Muzyczne [1879-1882]
- English Musical Gazette; or, Monthly Intelligencer, The [1819-1819] ► ROA
- España Artística, La [1857-1858] ► ROA
- Euterpeiad, or Musical Intelligencer, The [1820-1823] ► ROA
- Eutonia [1829-1837]
- Fliegende Blätter für Musik [1855-1857]

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- Vol.IV _Number 2 [Leipzig, 13. Januar 1869]
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- Vol.IV _Number 4 [Leipzig, 27. Januar 1869]
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- Vol.IV _Number 6 [Leipzig, 10. Februar 1869]
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- Vol.IV _Number 8 [Leipzig, 24. Februar 1869]
- Vol.IV _Number 9 [Leipzig, 3. März 1869]
- Vol.IV _Number 10 [Leipzig, 10. März 1869]
- Vol.IV _Number 11 [Leipzig, 17. März 1869]
- Vol.IV _Number 12 [Leipzig, 24. März 1869]
- Vol.IV _Number 13 [Leipzig, 31. März 1869]
- Vol.IV _Number 14 [Leipzig, 7. April 1869]
- Vol.IV _Number 15 [Leipzig, 14. April 1869]
- Vol.IV _Number 16 [Leipzig, 21. April 1869]
- Vol.IV _Number 17 [Leipzig, 28. April 1869]
- Vol.IV _Number 18 [Leipzig, 5. Mai 1869]

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Annotated Calendars Editor's Description of Content



Gray = Titles of Articles, Sections, Subsections

Yellow = Editor's Description of Content

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7	L'arte musicale in Inghilterra (Londra, gennaio 1882) [Considerazioni sulla musica inglese nel medio evo e nel rinascimento; storia e caratteri: arte intesa come scienza; i movimenti religiosi; la decadenza (continua)]	Joseph Green	33-36
8	Della musica alemana [I rapporti storici con l'Italia; le esagerazioni della fazione wagneriana; l'influenza di Mendelssohn e di Schumann; contrasti fra il passato e i nuovi fenomeni musicali (Amburgo, gennaio 1882)]	Ludovico Meinardus	37-41
9	Considerazioni sulla frase musicale nella pedagogia del canto [Le parti del discorso musicale in rapporto all'arte del fraseggio e dell'interpretazione]	Michele Ruta	42-47
10r	Nostre corrispondenze		48-61
	Firenze, 10 gennaio 1882 [Teatro Niccolini: Cortesi, <i>L'Amico di casa</i> , nuova opera; Thomas, <i>Mignon</i> . Teatro Pagliano: Ponchielli, <i>Gioconda</i> ; Verdi, <i>Rigoletto</i> . Teatro Nuovo: <i>La Congiura di Chevreuse</i> , opera nuova, musica e libretto di Paolina Thys. Arena Nazionale: Verdi, <i>Il Trovatore</i> ; Cecchi baritono esordiente. La stagione concertistica. Le mattinate musicali della Società del Quartetto. I due concerti della Società Orchestrale Fiorentina diretta da Jefe Sbolci: Cherubini, <i>ouverture di Lodoiska</i> ; Saint-Saëns, <i>Phaëton</i> , poema sinfonico; Consolo, secondo concerto; Goldmark, <i>Nozze in campagna</i> , sinfonia. Chiesa di San Barnaba: i concerti di musica religiosa organizzati da G. Maglioni; la 32ª tornata: le musiche eseguite e gli interpreti. Prossimi appuntamenti]	M.º Domenico Bertini	48-53
	Roma, 27 gennaio 1882 [Sulle condizioni attuali della musica. La musica girovaga. Le bande musicali. Le società corali e strumentali. La figura di Sgambati. L'attività della Società Orchestrale Romana diretta dal violinista Pinelli: predominio degli autori tedeschi e ostracismo ai classici italiani; concerto della violinista Tua. La Cappella Sistina. La musica sacra e una Messa funebre di Terziani. Le scuole di canto. Teatro Apollo: opere rappresentate; l'opera postuma di Donizetti <i>Il Duca d'Alba</i> . Teatro Argentina: un'opera di Usiglio. Paolo Tosti e le sei melodie del suo recente album]	Dario Peruzzy	54-59
	Venezia, 19 gennaio 1882 [Teatro La Fenice: Wagner, <i>Lohengrin</i> ; Donizetti, <i>La Favorita</i> ; gli interpreti; sulle opere in programma. Teatro Rossini: Cagnoni, <i>Papà Martin</i> ; Usiglio, <i>Le Educande di Sorrento</i> . Teatro Goldoni: De Ferrari, <i>Pipelet</i> ; Donizetti, <i>L'Elisir d'amore</i> ; l'esordiente Carlotta De Rosso-Trainer nella <i>Sonnambula</i> di Bellini. Teatro Malibran: compagnia melodrammatica diretta da Franceschini; le operette rappresentate]	G. Salvioi	59-61
11r	Cronaca (31 gennaio)		62-64
	Napoli [Società del Quartetto: quarta tornata; un quartetto di Brahms. Teatro San Carlo: opere in corso. Concerto dei fratelli Romaniello. Notizie varie]	[Anon.]	62-63

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[Vol. I, No. 6]			
			June, 1841
111	Elisabeth Billington (From the French. Translated for the Reporter) [Biographical sketch. Daughter of Weichsell, German musician. Covent Garden. Naples. Bianchi's <i>Inez de Castro</i> composed for Mrs. Billington. Her duet singing with Mme Banti and Mme Mara]		[241]-47
112	"The Hearts Ease" [Poem]		247
113	Welsh bards and minstrels (<i>Musical World</i>) [Extracts from a work on Welsh prosody, written in Latin by Dr. John David Rhys (ca. 1579) and translated by Rev. W. J. Rees of Cascob and published in the second volume of the <i>Transactions of the Royal Cambrian Institution</i> . Welsh harp. Crwth, or crowd (old string instrument). The acquirements of a minstrel. The order of bards and minstrels]		[248]-52
114	Air (Gardiner's <i>Musical Nature</i>) [Description of content]	[Gardiner]	252-53
115	"Carl Maria von Weber" [Poem]	H. F. Chorley, esq.	253-54
116	National Musical Convention [History of the institution. The Pestalozzian method of teaching vocal music in classes. The link with the Boston Academy of Music. The 1840 Convention. The next Convention in August]		[255]-60
117	Originality [Complaint about the limited chords and changes that can be made in music and that all possibilities have been used. Mathematics shows the contrary. Advice: listen to nature]		[261]-65
118	•Advice to vocalists [Incipit]		265
119	"The Sacred Harp" [Poem]	Hemans	265
120r	<i>The Tyrolean Minstrels, or the Romance of Every Day Life, by a Lady</i> (Boston, published by George W. Light) [About the Ghennefaver family, alias the Rainers. Citations from this publication]		[266]-71
121	The organ [Lecture by Prof. Cleaveland at the Odeon Theater, Boston. Illustrations on the organ by Mr. Greatorex]		[272]
122r	<i>Boston Musical Institute's Collection of Church Music</i> . T. Comer, editor (Published by Otis, Broaders, & Co.)		[273]-74
123	[Notice]		274
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125	Force of sound [Anecdote]		278

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Musical Reporter [Vol. I, No. 6, June, 1841]: [241]-47; [241]-47
RIPM Calendar # 111

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JUNE, 1841.
MUSICAL REPORTER.
ELISABETH BILLINGTON.
FROM THE FRENCH.
TRANSLATED FOR THE REPORTER.

ELISABETH BILLINGTON, a celebrated cantatrice, was the daughter of Weichsell, a German musician, who was born at Freyberg, in Saxony. She was born at London, in 1765. Her mother, who was a singer of some merit, died young, leaving this daughter and a son, C. Weichsell, a good violinist, at a very tender age. Destined from their birth to a musical career, these two children made such rapid progress, that, at six years of age, they were able to perform in public upon the piano and violin, at a concert given for the benefit of M^{lle} Weichsell, at the Haymarket theatre. The first master of M^{me} Billington was Schreter, an excellent German pianist. Her father watched over her musical education with a severity which the progress of his pupil could hardly justify. When scarcely seven years of age, she performed some concertos upon the piano at the Haymarket theatre, and a little while afterwards made some attempts at composition.

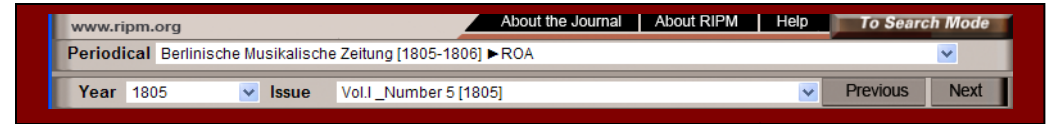
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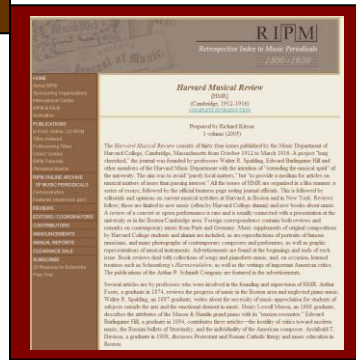
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Bibliographical Reference



Brief Overview of journal & RIPM in Print Introduction

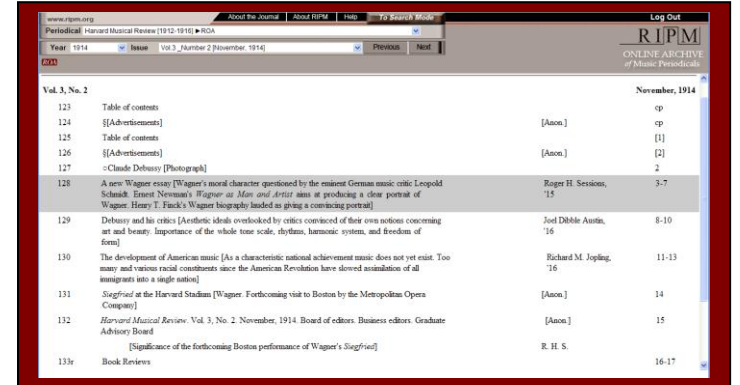
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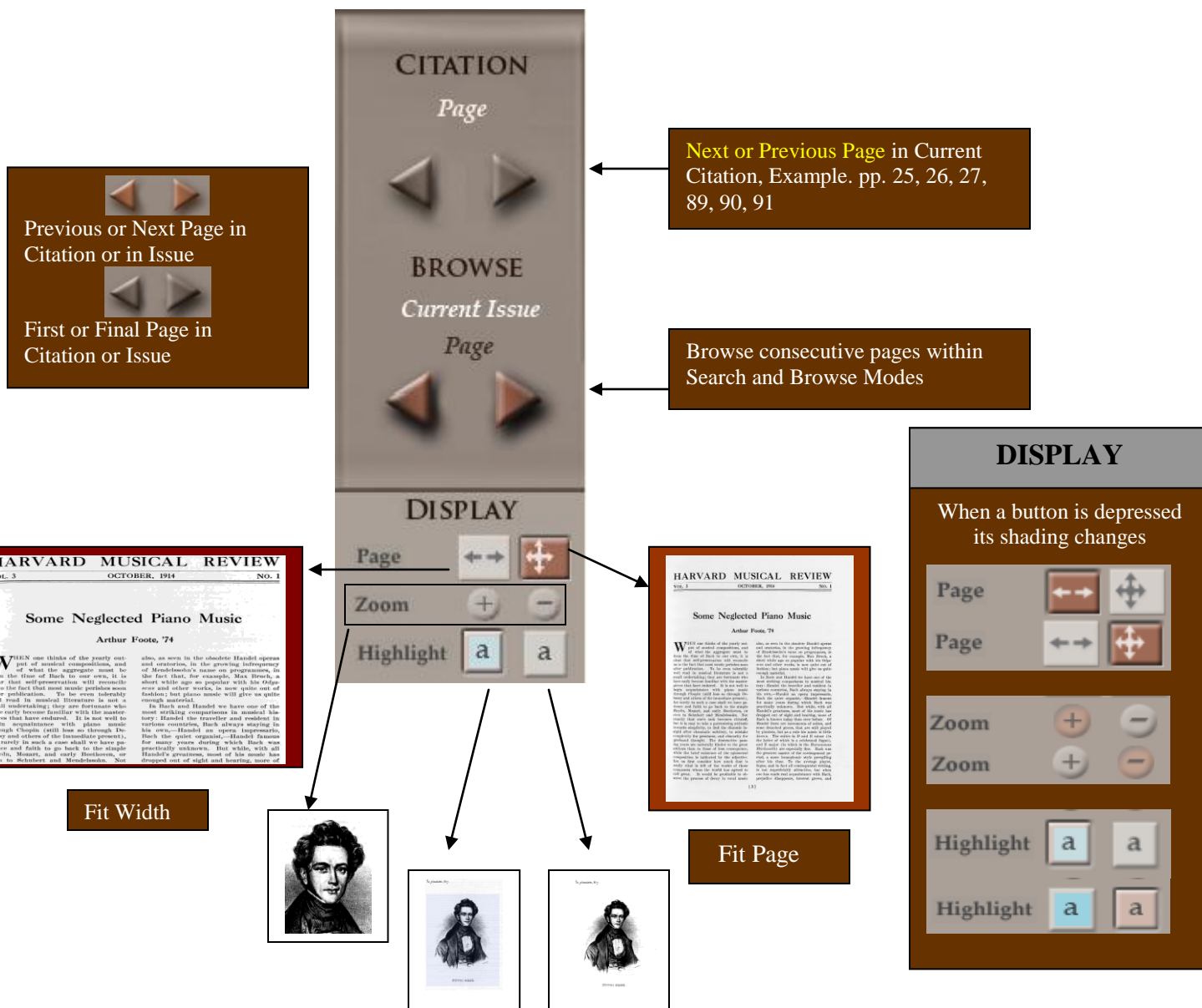


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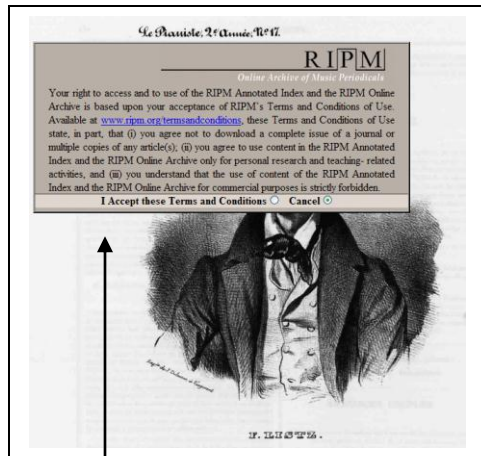
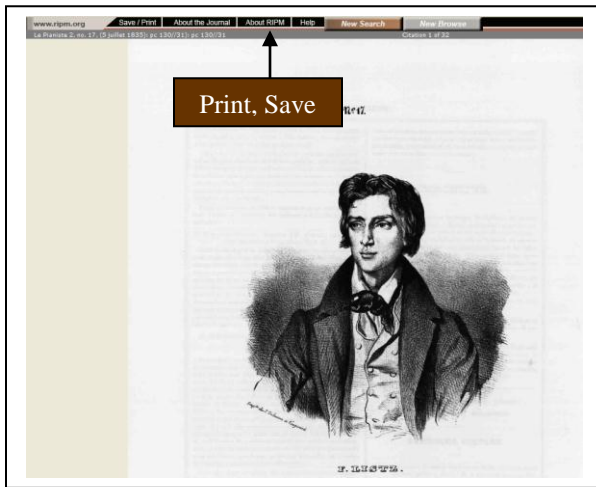
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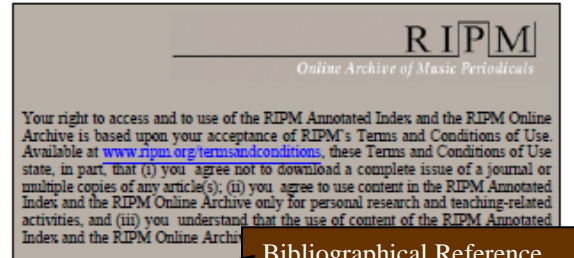


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Le Pianiste, [2e Année] No 17 (Meudon and Vauclair, 5 juillet 1835); pc 130/31.
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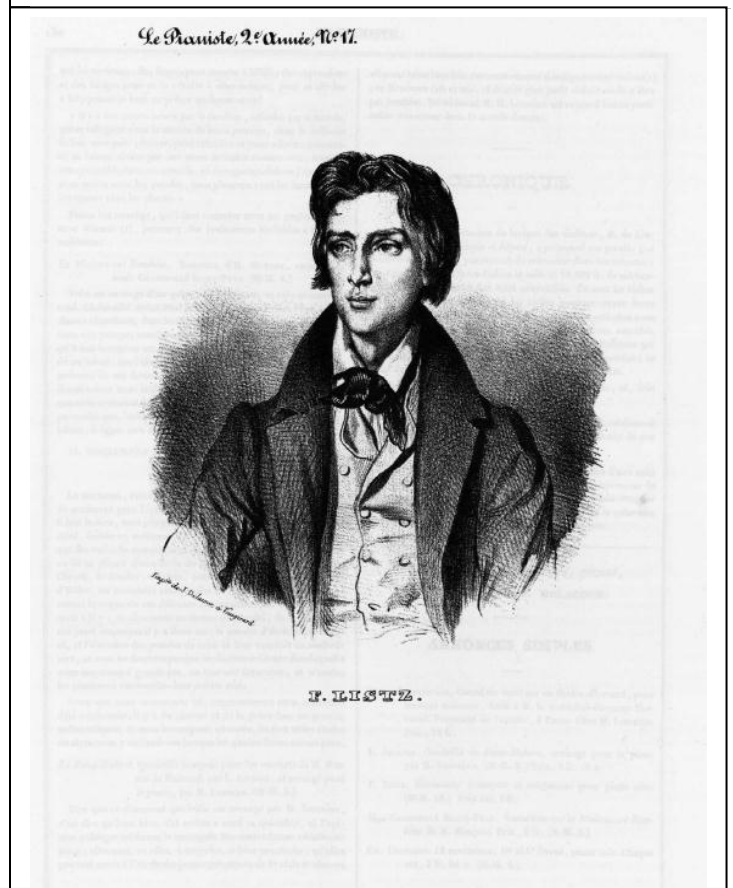
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Time & Date Stamp

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As copies of missing material become available, we will make these available in the semi-annual updates.

Missing Material (as of January 2012)

La Música Ilustrada Hispano-Americana: Año III nos. 26 & 45 (1900)

Zenészeti Közlöny: no. 21 (1882)

L'Italia musicale: musical supplements to Anno I nos. 28, 32, and 37; Anno I, pp. 219-220

Archivio musicale: Anno II no. 11 (1883)

Nordisk musik-tidende: musical supplements in volumes 10, 12, and 14

La Musica (Naples, 1855): musical supplements to issues 2 and 3.

Berliner allgemeine musikalische Zeitung: supplement to vol. VII no. 9 (1830)

Gazzetta musicale di Milano: some musical supplements in 1884, 1887, 1889, 1897, 1900, 1902

I Teatri: Anno II, no. 5 (1828): pp. 93-96; some iconographical supplements in 1829-1830

Dwight's Journal of Music: musical supplements found in volumes XV - XXXIV

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