

HELP + MENUS



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The RIPM Online Archive of Music Periodicals (Full-Text)

Overview

The RIPM Archive consists of original volumes, reprints, microforms and photocopies of music periodicals, collected initially for indexing. Also contained in the Archive are periodicals scanned by RIPM from the collections of [Partner or Participating Libraries](#). Several obstacles are regularly confronted in the development of the Archive: (i) the difficulty encountered in locating copies of the journals (even in the country where they were published); (ii) the frequent necessity to cull together a journal's complete run from two or more collections; and (iii) the often very fragile condition of the journals, in part reflected in deteriorating paper in the process of turning to dust. While the Archive grew out of the necessity to obtain copies of documents for indexing purposes, the Archive's mission has grown, also by necessity, to encompass both their RECONSTRUCTION and their PRESERVATION—a mighty challenge for an organization such as ours. Nevertheless, these precious documents must not be permitted to disappear for a significant part of our musical patrimony would disappear with them.

The word *Archive* in the title RIPM Online Archive of Music Periodicals (Full-Text) is important, for the Archive is a digital collection of periodicals reproducing originals in varying conditions. Many journals in the Archive were scanned from originals in pristine condition, others less so, and still others were scanned from service copies of microfilm or even photocopies. While a considerable effort has been made to digitize documents in excellent condition, at times this has not been possible. We have therefore captured what is available, and while a better copy might be found in a far-off collection, the idea of delaying digitization until it was available seemed to us counter-productive and too utopian a scheme to pursue. Thus the question that determined whether a document was scanned for dissemination in the Archive was: "Can we read it with a reasonable amount of ease (even with a bit of difficulty)?" If yes, it was scanned.

RIPM's practice is to produce high quality archival images (400 DPI grayscale) of all periodicals and to distribute derivatives of them over the Internet. On occasion however we may be obliged to include a title in a bitonal format. For security, RIPM's archival images are preserved in four locations: at the RIPM International Center, at a location in the geographical area of the RIPM Center, in a deep ex-salt mine in the Midwestern United States, and in India.

The Periodicals

Short-lived journals are often encountered during the period treated by RIPM. However the period also sees the development of early musicological journals and those that may be described as "Monumental" for several reasons: (i) the length and regularity of their publication runs—from generally over a quarter-century to well over one hundred years—(ii) the sheer magnitude of the documentation they contain, (iii) their wide-ranging scope, (iv) the detailed chronicle they reflect of musical life, (v) the overall quality of their reviews, articles and essays, (vi) their interest in subjects of both historical and contemporary significance, (vii) their reflection of international, national and local concerns, and (viii) because they provide extensive primary source material for the study of musical history.

The "Monumental Journals" include some of the best-known and highly-regarded music periodicals of the period: Belgium [*Le Guide musical* (1855-1914; 1917-1918)]; France [*La Revue et Gazette musicale de Paris* (Paris, 1835-1880), *L'Art musical* (Paris, 1860-1870; 1872-1894), and *Le Ménestrel* (1833-1914; 1919-1940)]; Germany [*Allgemeine musikalische Zeitung* (1798-1848; 1863-1882) and *Neue Zeitschrift für Musik* (1834-present)]; Great Britain [*The Musical World* (1836-1891), *The Musical Times* (1842-present) and *The Monthly Musical Record* (1871-1960)]; Italy [*Gazzetta musicale di Milano* (1842-1902) and the *Rivista musicale italiana* (1894-1932; 1936-1943; 1946-1955)]; The Netherlands [*Caecilia: Algemeen Muzikaal Tijdschrift van Nederland* (1844-1944)]; and the United States [*Dwight's Journal of Music* (Boston, 1852-1881)]. "Monumental journals," early musicological journals, and those short-lived will be represented in the RIPM Online Archive.

The Selection of Periodicals

An international board of distinguished scholars, librarians and archivists, with each member representing a country or geographical area, selects titles for priority treatment by RIPM. Of the selected titles a reviewer wrote: "the planned coverage is excellent...the thought and care that the editorial board took in the selection of lesser known items that often illuminate years of political and social crisis and musical change make the result invaluable." [*Journal of the American Musicological Society* 43 (1990), p. 499]

Full-Text Periodicals

New titles are added to the Archive every six months in January and in July.
For a list of the journals in the Archive click here http://ripm.org/roa_title_list.php.

The Annotated Calendar: Online and In Print

For a discussion of the structure and content of the Annotated Calendar, click here
http://ripm.org/users_guide_in_print.php.

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Availability of Full-TEXT

1. Full-Text citations are identified with the **ROA** (RIPM Online Archive symbol).



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Keyword(s) Schoenberg
Language All

RIPM
ANNOTATED INDEX
to Music Periodicals

- ☐ [Anon.] Nouvelles. **SECTION:** [Anon.] [Schoenberg : festival de chant de Moravie et de Silésie autrichienne]. *La Revue et Gazette musicale de Paris*, 30^e année, n° 34 (23 août 1863): 270.
- ☐ Book Reviews. **SECTION:** G. B. Weston, '97 Arnold Schoenberg, *Harmonielehre* (Leipzig-Vienna, 1911). *Harvard Musical Review*, Vol. 1, No. 2 (November, 1912): 22.
- ☐ 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.
- ☐ Sigurd v. Koch En axplockning från det moderna Tysklands kompositionsfall (Brev från Berlin) [Beskrivning av Arnold Schönberg, Busoni och Debussy. Konsert i Blüthner Saal: Reger, *Romantische Suite*, op. 125, *An die Hoffnung*; tonsättaren (dirigent). Busoni, "Froschteichscene" ur operan *Die Brautwahl*; tonsättaren (dirigent). Philharmonie: Reznicek, *Schlemil*, sinfonisches Lebensbild in einem Satz für grosses Orchester, Tenorsolo und Orgel]. *Svensk musiktidsning*, 33. årg n:r 3 (Stockholm den 15. februari 1913): 24-25.
- ☐ Sigurd v. Koch En axplockning från det moderna Tysklands kompositionsfall (Brev från Berlin) [Beskrivning av Arnold Schönberg, Busoni och Debussy. Konsert i Blüthner Saal: Reger, *Romantische Suite*, op. 125, *An die Hoffnung*; tonsättaren (dirigent). Busoni, "Froschteichscene" ur operan *Die Brautwahl*; tonsättaren (dirigent). Philharmonie: Reznicek, *Schlemil*, sinfonisches Lebensbild in einem Satz für grosses Orchester, Tenorsolo und Orgel]. **SECTION:** *Illustration:* Arnold Schönberg. Efter självporträtt. *Svensk musiktidsning*, 33. årg n:r 3 (Stockholm den 15. februari 1913): 25.
- ☐ [Arnold Schönberg] Om konstnärlig uppfostran och framtidsharmoni, av Arnold Schönberg [Estetisk-filosofiska reflexioner ur författarens *Harmonielehre*]. *Svensk musiktidsning*, 33. årg n:r 5-6 (Stockholm den 1. april 1913): 38-39.
- ☐ [Arnold Schönberg] Om konstnärlig uppfostran och framtidsharmoni, av Arnold Schönberg (forts. fr. föreg. n:r) [Estetisk-filosofiska reflexioner ur författarens *Harmonielehre*]. *Svensk musiktidsning*, 33. årg n:r 7-8 (Stockholm den 1. maj 1913): 56-58.
- ☐ [Anon.] [Editorials]. **SECTION:** [Anon.] Schoenberg's Quartet [String Quartet in D minor, op. 7; organization. Ernest Newman on Schoenberg's *Gurrelieder* and *Five Orchestral Pieces* (*Musical Times*). Fiction: a junior editor attends Gounod's *Faust*]. *Harvard Musical Review*, Vol. 2, No. 5 (February, 1914): 18-19.
- ☐ C. D. C., '12 Foreign correspondence (Paris, March 29, 1914) [Hostile reception of Mahler's Fourth Symphony. M. D. Calvocoressi, a critic sympathetic to modern music: Leo Ornstein's piano compositions. Schoenberg, *Piano Pieces*, op. 11 and op. 18. Stravinsky, *Japanese Lyrics*. Société Indépendante: modern music concerts. D'Indy, *L'Étranger* and *Souvenirs*. Ravel, *Daphnis and Chloé* and *Rhapsodie espagnole*. Alfredo Casella, *La Notte di Maggio*; composer's remarks on the compositional method]. *Harvard Musical Review*, Vol. 2, No. 7 (April, 1914): 20-22.
- ☐ [Editorials]. **SECTION:** [Anon.] [Archibald Thompson appointed graduate advisor. July issue concludes Vol. 2. Development of an American national musical style. All American concerts of the Chicago Symphony; danger of chauvinism. John Quincy Adams on the new music of his time]. Mr. Calvocoressi [Denunciation of modern German and Italian composers; opinion of Debussy, Schoenberg and Stravinsky's compositions; importance of novelty as a vital factor in music. Ernest Newman's opinion about the conservative element in modern music]. *Harvard Musical Review*, Vol. 2, No. 9 (June, 1914): 13-15.
- ☐ [Anon.] Announcements. **SECTION:** [Anon.] The Georges in Italy [Margaret and Arthur George in Milan]. New male quartet [Messrs. Greatrex, Goad, Elder and Parkinson]. Midsummer success for Vera Barstow [Opinions of the press on her performance at Midsummer

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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]

- ☐ [Anon.] From my diary (No. XVIII) (For *Dwight's Journal of Music*, Vol. II, No. 23) [ROA]
- ☐ François-Joseph Fétis Sketch of Onslow (For *Dwight's Journal of Music*, Vol. II, No. 25 (March 26, 1853): 179-80. [ROA]
- ☐ [François-Joseph Fétis] Sketch of Onslow (For *Dwight's Journal of Music*, Vol. II, No. 25 (March 26, 1853): 196. [ROA]
- ☐ [Anon.] Death of George Onslow [From the *Dwight's Journal of Music*, Vol. II, No. 25 (March 26, 1853): 196. [ROA]
- ☐ [Anon.] Mendelssohn Quintette Club [Onslow] [ROA]
- ☐ A. Oulibichef [Onslow] [ROA]
- ☐ Spiridion Halévy's eulogy on Onslow [Paris] [ROA]
- ☐ [Musical correspondence]. SECTION: A. A. C. XXXI, No. 22 (Jan. 27, 1872): 176. [ROA]
- ☐ Correspondence. SECTION: A. A. C. New York Operatic season with Parepa, Philipps, Wadsworth [ROA]
- ☐ Musical correspondence. SECTION: A. A. C. Philharmonic Society: Gade, Symphony in B minor [ROA]
- ☐ 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]
- ☐ Musical correspondence. SECTION: A. A. C. Mendelssohn Glee Club. Onslow Quintette. [ROA]
- ☐ 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 falling branch. He lodged himself in his room, and never been able to extend to 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 "Diastir," 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

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Basic and Advanced Search Modes

Basic Search contains two fields and a number of options: Advanced Search, Save/Print, Email, About RIPM, Help+, and a large “To Browse Mode” button.

www.ripm.org	Advanced Search	Save / Print	Email	About RIPM	Help +	To Browse Mode
Keyword(s)						Search
Language	All					

Advanced Search adds a number of additional search fields: Author, Author Edited, Periodical, Type and Years.

www.ripm.org	Basic	Search Options	Save / Print	Email	About RIPM	Help +	To Browse Mode
Keyword(s)							Search
Author							
Author Edited							
Language	All		Type	All			
Periodical	All		Year from		to		
							CLEAR

Advanced Search with Guided Boolean Option

Selected in the [Search Options Box](#) (see below), the Guided Boolean Option automatically transforms the single keyword search field in Advance Search Mode into four fields that facilitate using Boolean search techniques.

www.ripm.org	Basic	Search Options	Save / Print	Email	About RIPM	Help +	To Browse Mode	
All Words		Exact Phrase						Search
Any of the Words		W/O the Words						
Author								
Author Edited								
Language	All		Type	All				
Periodical	All		Year from		to		CLEAR	

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Other Search Fields

- **Author** as signed (including pseudonyms and symbols) e.g., The Diarist [pseudonym for A.W. Thayer]. *Note: **Author Symbols*** used to sign contributions are reproduced.*
- **Author Edited*** search for authoritative name, e.g., Alexander Wheelock Thayer
- **Language:** Select, from a drop-down menu, one, two or more, or all 14 languages including Russian and Greek*. Please note that you must select Russian or Greek to search in Cyrillic and Greek, respectively.
- **Periodicals:** Select from a simple drop-down menu. * Note that those available in Full-Text are flagged ►ROA.

Berliner musikalische Zeitung [1844-1847]
 Berlinische Musikalische Zeitung [1805-1806] ►ROA
 Boccherini [1862-1882]
 Boston Musical Review, The [1845-1845] ►ROA
 Cäcilia [1824-1848]
 Caecilia. Algemeen Muzikaal Tijdschrift van Nederland [1844-1880]
 Canadian Journal of Music, The [1914-1919]
 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]
 España Artística, La [1857-1858] ►ROA
 Euterpeiad, or Musical Intelligencer, The [1820-1823] ►ROA
 Eutonia [1829-1837]
 Fliegende Blätter für Musik [1855-1857] ►ROA
 Gaceta musical [1928-1928]

- **Type:** Limit search to advertisements, reviews, illustrations, musical examples, etc. selected from a drop-down menu.

All
 advertisement
 collective title
 general
 illustration
 musical example
 review
 review | advertisement
 review | collective title
 review | illustration
 review | musical example

An * indicates a feature available only in the RIPM-designed Interface.

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Search Options Box*

When the Search Options tab is selected, the Search Options Box appears. The options selected and saved become the user's defaults.

SEARCH OPTIONS		
Mode <input checked="" type="radio"/> Basic <input type="radio"/> Advanced <input type="checkbox"/> Guided Boolean	Sort <input checked="" type="radio"/> Chronological (Default) <input type="radio"/> Reverse Chronological <input type="radio"/> By Periodical	Language(s) <input type="checkbox"/> Bulgarian <input type="checkbox"/> Hungarian <input type="checkbox"/> Czech <input type="checkbox"/> Italian <input type="checkbox"/> Danish <input type="checkbox"/> Norwegian <input type="checkbox"/> Dutch <input type="checkbox"/> Polish <input type="checkbox"/> English <input type="checkbox"/> Portuguese <input type="checkbox"/> French <input type="checkbox"/> Russian* <input type="checkbox"/> German <input type="checkbox"/> Spanish <input type="checkbox"/> Greek* <input type="checkbox"/> Swedish <small>*Opens drop-down keyboard</small>
Wildcard <input type="radio"/> On <input checked="" type="radio"/> Off	Display Citations per page <input type="text" value="50"/>	
Auto-Suggest <input checked="" type="radio"/> On <input type="radio"/> Off	Spelling <input type="radio"/> Literal <input type="radio"/> Authoritative	

Search Modes

Basic or Advanced Search Mode can be selected as a default. Note that the Advanced Search Mode includes a **Guided Boolean option**. If selected this automatically modifies the search interface to include four word-related searches, rather than the single keyword field.

Sort

The Sort default may be selected here. It may also be changed on the [Search Results screen](#) (see below).

Citations per Page

From the drop down box select either 20 or 50 items to view in Search Results display.

Spelling Feature

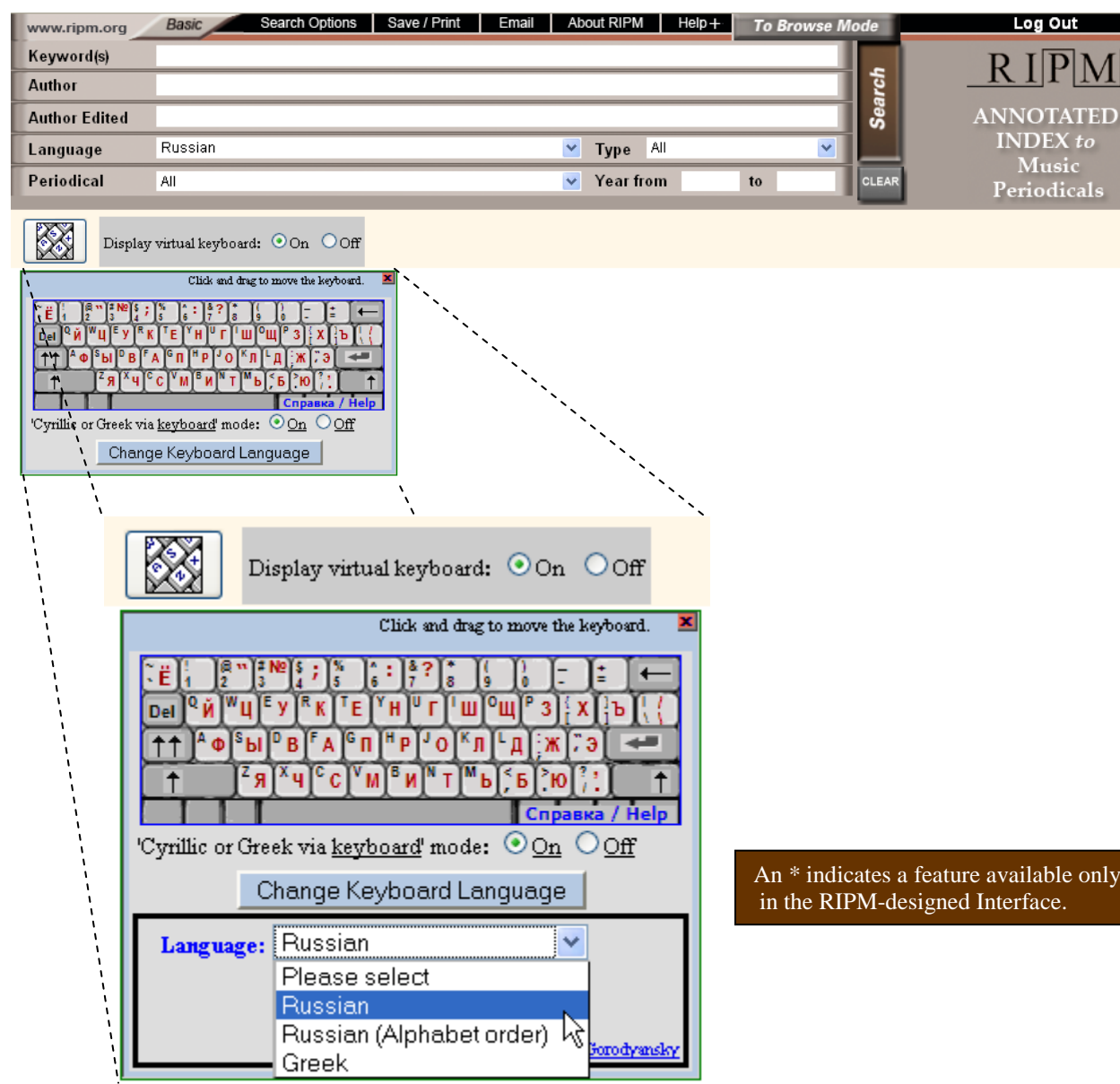
This will be added at a later date.

Languages

Select one, several or all languages, including Russian and Greek*. If more than one language is selected, the drop-down Language menu will include a "User Selected" option. Please do not select Greek or Russian with other languages; these languages must be searched independently.

Languages and Drop-Down Keyboards*

Select one, several or all languages, including Russian and Greek. If Russian or Greek is selected, a movable drop-down keyboard will automatically appear on the Search Screen. This permits users to search in these languages without reconfiguring their keyboards, an impossibility in most libraries. When activated, the user's keyboard is automatically reconfigured to conform to the configuration shown in the image. The user may either click on letters in the drop-down keyboard, or type on their reconfigured keyboard. Once the keyboard is turned off, the keyboard configuration returns to its original state. There are two keyboard configurations for Russian and one for Greek.



The screenshot displays the RIPM search interface. At the top, there are navigation tabs: Basic, Search Options, Save / Print, Email, About RIPM, Help+, To Browse Mode, and Log Out. Below these are search fields for Keyword(s), Author, and Author Edited. There are also dropdown menus for Language (set to Russian), Type (set to All), Periodical (set to All), and Year from/to. A vertical Search button is on the right, along with a CLEAR button. The RIPM logo and the text "ANNOTATED INDEX to Music Periodicals" are also visible.

Below the search fields, there is a section for the virtual keyboard. It includes a small keyboard icon and a toggle for "Display virtual keyboard:" with "On" selected. Below this is a larger window titled "Click and drag to move the keyboard." which contains a virtual keyboard layout. The keyboard has Cyrillic letters on the keys. Below the keyboard, there is a toggle for "'Cyrillic or Greek via keyboard' mode:" with "On" selected, and a button labeled "Change Keyboard Language".

A dashed line connects the "Change Keyboard Language" button to a larger, detailed view of the virtual keyboard. This view shows the same keyboard layout, but with a dropdown menu open for the "Language:" field. The dropdown menu lists the following options: Russian, Please select, Russian, Russian (Alphabet order), and Greek. A mouse cursor is pointing at the "Russian (Alphabet order)" option.

An asterisk (*) indicates a feature available only in the RIPM-designed Interface.

- 1 ☒ Bombet Mozart's Requiem [Story of the stranger who ordered the composition of the Requiem]. **SECTION:** G. [Synopsis of Mozart's Requiem]. **ROA** *The Euterpeiad, or Musical Intelligencer*, Vol. 1, No. 9 (Boston, Saturday, May 27, 1820): 33.
- 2 ☒ Friedrich August Kanne Versuch einer Analyse der **Mozart'schen** Clavierwerke mit einigen Bemerkungen über den Vortrag derselben: Zweytes Heft. Sonata V (Fortsetzung) [Fortsetzung folgt]. *Allgemeine musikalische Zeitung, mit besonderer Rücksicht auf den österreichischen Kaiserstaat*, [Fünfter (V) Jahrgang] N^o. 20 (Den 10ten März 1821): 153-56.
- 3 ☒ Friedrich August Kanne Versuch einer Analyse der **Mozart'schen** Clavierwerke mit einigen Bemerkungen über den Vortrag derselben: Drittes Heft. Sonate X. in F-dur (Fortsetzung) [Fortsetzung folgt]. *Allgemeine musikalische Zeitung, mit besonderer Rücksicht auf den österreichischen Kaiserstaat*, [Fünfter (V) Jahrgang] N^o. 26 (Den 31ten März 1821): 200-03.
- 4 ☒ III. Korrespondenz. **SECTION:** [Anon.] (Wien, im April 1827. Fortsetzung) [(6) Auszüge aus Haydns, **Mozarts** und Beethovens Werken, aufgeführt von den Schuppanzigh'schen Abonnements-Quartetten sowie Werke von Romberg, Onslow und Hummel. — (7) Konzert der Dem. Antoine Oster] [Schluß folgt]. *Berliner allgemeine musikalische Zeitung*, Vierter [IV] Jahrgang, Nro. 22 (Den 30. Mai 1827): 175.
- 5 ☒ Constanze Etatsrätin von Nissen gew. Witwe **Mozart** Dank [für die Unterstützung des geplanten Mozartdenkmals] [Salzburg, am 12. **ROA** December 1837]. *Neue Zeitschrift für Musik*, Band VIII. N^o 1 (Den 2. Januar 1838): 4.
- 6 ☒ E. M. Briefe aus Salzburg. **SECTION:** E. M. Sonnabend am 3. September. *An Mozart's Denkmal vor dem 4. September 1842* [Gedicht]. Sonntag den 4. September [die Mozartfeier]. Montag am 5. September [Konzerte]. Dienstag den 6. September [Abreise]. *Allgemeine Wiener Musik-Zeitung*, Zweiter [II] Jahrgang, Nr. 110 (Dienstag den 13. September 1842): 445-46.
- 7 ☒ [Anon.] Notiz [über das Fest zur Enthüllung des **Mozartdenkmals** in Salzburg]. *Neue Zeitschrift für Musik*, Band XVII. N^o 23 (Den 16. **ROA** September 1842): 98.
- 8 ☒ [Anon.] Vermischtes. **SECTION:** [Anon.] [Kopenhagen (Briefliche Mitteilung über das Musikleben). Wien (Briefliche Mitteilung über das Musikleben). Glosse (über den Begriff der "Classicität"; Auszug aus der *Wiener musikalischen Zeitung*). Salzburg (**Mozartfest**). Paris (Briefliche Mitteilung über das Musikleben)]. *Neue Zeitschrift für Musik*, Band XVII. N^o 32 (Den 18. October 1842): 134.
- 9 ☒ [Anon.] Auszeichnung [Ernennungen zu Ehrenmitgliedern des Dommusikvereins und **Mozarteums** in Salzburg. Liszt]. *Allgemeine Wiener Musik-Zeitung*, Zweiter [II] Jahrgang, Nr. 138 (Donnerstag den 17. November 1842): 556.
- 10 ☒ C. G. **Die Mozartstiftung** in Frankfurt a. M. [mit Bemerkungen zur Geschichte des Frankfurter Liederkranzes]. *Neue Zeitschrift für ROA Musik*, Band XVII. N^o 40 (Den 15. November 1842): 163-65.

www.ripm.org		Basic		Search Options	Save / Print	Email	About RIPM	Help +	To Browse Mode
Keyword(s)	Tcha								
Author	tchaikovsky								
Author Edited	tchaikovski								
	tchaikowsky								
Language	tchaikowsky								
Periodical	tchaikovsky's								
	tchaikowski								
	tchaikovsky competition								
	tchaïchovski								
	tcharodéika								
	tchaikovsky house-museum								

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Search Screen Options Bar*

Records: 502 | [All](#) [Marked](#) [ROA](#) | [Citations](#) [Full](#) Language Expanders: [Off](#) [On](#) Sort: [Earliest](#) [Latest](#) [Periodical](#) First ◀ 1 2 3 ... 26 ▶ Last

In addition to indicating the number of records for a given search (in this case 343), a number of options can be selected directly from the bar at the bottom of the Search Results screen.

It is possible to choose between viewing all records, only those that have been “checked,” or only those that contain images in the RIPM Online Archive. It is also possible to view either Citations (short records) or Full Records, and to mark or “check” all Search Records.

The three Sort options can be selected with a single mouse click. This is also true for the first, previous, next, and last search results page.

Language Expanders (new in 2012) *

By turning this feature on, searches are expanded to include translations of city names, nations, composers, instruments, and the most frequently-searched terms in the RIPM database.

For example, a search for “Tchaikovsky” with Language Expanders off will return 382 results, primarily in English. With Language Expanders turned on, the same search will return 619 results including all 17 variant spellings of the composer’s name.

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 = 13 other variant transliterations

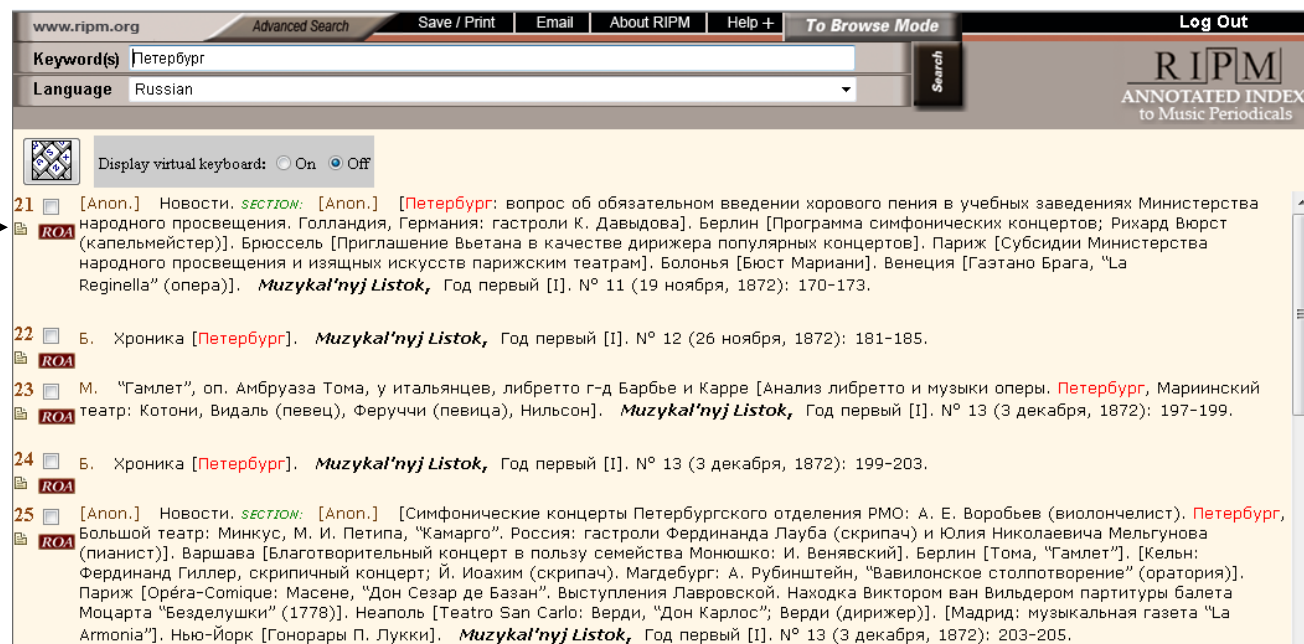
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22  Б. Хроника [Петербург]. *Muzykal'nyj Listok*, Год первый [I]. № 12 (26 ноября, 1872): 181-185.

23  М. "Гамлет", оп. Амбруаза Тома, у итальянцев, либретто г-д Барбье и Карре [Анализ либретто и музыки оперы. Петербург, Мариинский театр: Котони, Видаль (певец), Феруччи (певица), Нильсон]. *Muzykal'nyj Listok*, Год первый [I]. № 13 (3 декабря, 1872): 197-199.

24  Б. Хроника [Петербург]. *Muzykal'nyj Listok*, Год первый [I]. № 13 (3 декабря, 1872): 199-203.

25  [Anon.] Новости. **SECTION:** [Anon.] [Симфонические концерты Петербургского отделения РМО: А. Е. Воробьев (виолончелист). Петербург, Большой театр: Минкус, М. И. Петипа, "Камарго". Россия: гастроль Фердинанда Лауба (скрипач) и Юлия Николаевича Мельгунова (пианист)]. Варшава [Благотворительный концерт в пользу семейства Моношко: И. Венявский]. Берлин [Тома, "Гамлет"]. [Кельн: Фердинанд Гиллер, скрипичный концерт; И. Иоахим (скрипач)]. Магдебург: А. Рубинштейн, "Вавилонское столпотворение" (оратория)]. Париж [Oréga-Comique: Масене, "Дон Сезар де Базан". Выступления Лавровской. Находка Виктором ван Вильдером партитуры балета Моцарта "Бездельушки" (1778)]. Неаполь [Teatro San Carlo: Верди, "Дон Карлос"; Верди (дирижер)]. [Мадрид: музыкальная газета "La Armonia"]. Нью-Йорк [Гонорары П. Лукки]. *Muzykal'nyj Listok*, Год первый [I]. № 13 (3 декабря, 1872): 203-205.

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- [1] [Anon.] *Hänsel und Gretel* [Humperdinck. Daly's Theatre: Elba, Douste, Copland, Lennox, Miller, Arditi (conductor). Mozart, *Bastien und Bastienne*]. *The Musical Times*, No. 624 --- Vol. 36 (London, February 1, 1895): 96.
- [2] Lettere. *SECTION*: Goffredo Giarda Da Venezia [Concerti di cantori russi, di A. Copland; stagione operistica al Teatro La Fenice]. *La Cultura musicale*, Anno I, n. 5 (Bologna, [Bologna] 1922): 220-21.
- [3] Recensioni. *SECTION*: Musica vocale e strumentale da camera. *SUBSECTION*: O. S. [Composizioni di J. Herrscher-Clément, C. Blanc de Fontbelle, A. Copland, L. Saminsky, Philidor, Monsigny, Dalayrac, N. Fransen, V. Brodersen, L. Sachs, S. Blancherd, W. Ortleb, B. Van den Sigtenhorst-Meyer, A. Honegger: *Rapsodie*, O. Schnirlin, Gaianus, L. Vierne, E. Lalo]. *Musica d'oggi*, Anno VI --- Num. 6 (Milan, Giugno 1924): 182.
- [4] Aaron Copland America's young men of promise [Grouping of composers by education and circumstance: Prix de Rome, revolutionaries, pupils of Ernest Bloch and Nadia Boulanger and "freelancers." Biographical notes on Sowerby, Howard Hanson, Randall Thompson, G. Herbert Elwell, Antheil, Roger Sessions, Cowell, Avery Claflin, Roy Harris, Edmund Pendleton, Richard Hammond, Bernard Rogers, Douglas Moore, Quincy Porter, Virgil Thomson, Quinto Maganini]. *SECTION*: *Illustration*: Aaron Copland. As seen by Alfred Freuth [Sketch]. *Modern Music*, Vol. III, Number 3 (New York, March-April 1926): [19].
- [5] Pitts Sanborn The 1925-1926 season [Metropolitan Opera House: Strawinsky, *Le Rossignol*; Carpenter, *Skyscrapers*; Falla. *La vida breve*. International Composers' Guild: Strawinsky, *Les Noces*. Philadelphia Orchestra: Varèse, *Amériques*. New York Symphony: Krenek, Concerto grosso. Boston Symphony: Copland, *Music for the Theatre*. Carl Ruggles, *Portals*. Gershwin, Piano Concerto. Frederick Jacobi, String Quartet (Indian themes). Emerson Whithorne, *Saturday's Child* (song cycle). Hindemith, *Klaviermusik*, op. 37. Friends of Music: Honneger, *Le Roi David*. Henry Cowell's concert]. *Modern Music*, Vol. III, Number 4 (New York, May-June 1926): 3-9.
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La Chronique musicale, Tome IV, no 23 (Paris, 1er juin 1874): [1p] 224/25.

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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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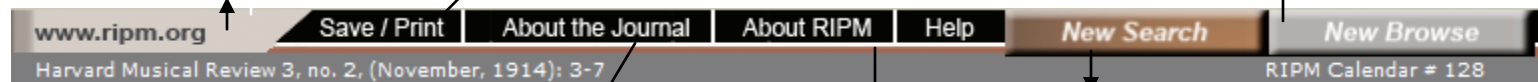
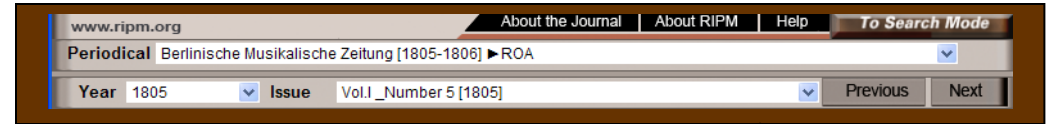
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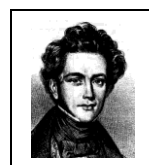
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Zoom

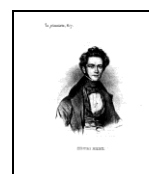
Highlight



Fit Width



Fit Page



Print or Save (Requires Adobe Reader)

PDF

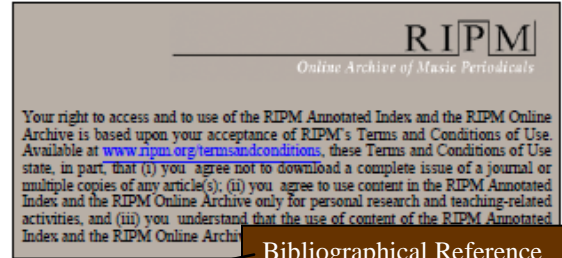
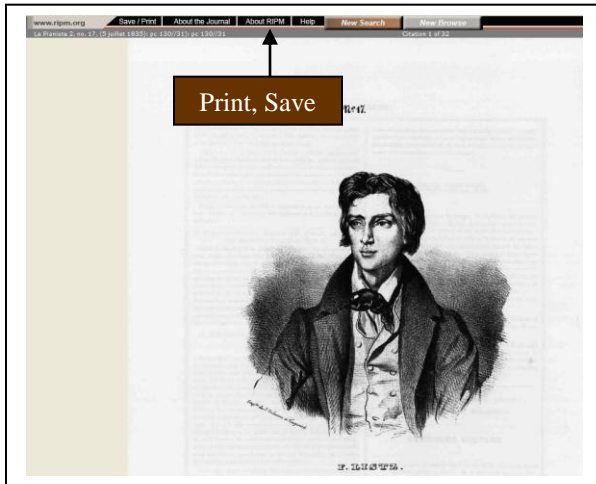


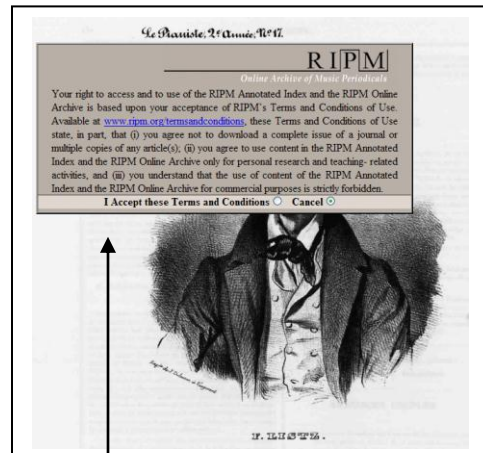
Illustration: F. Liszt [Liszt, Impr. de J. Delacour à Vaugirard].
Le Pianiste, [2e Année] No 17 (Meudon and Vaugirard, 5 juillet 1835): pc 130/31.

Static URL:
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Date and Time: Sun Apr 26 2009 13:09:33 GMT-0400 (Eastern Daylight Time)

Time & Date Stamp

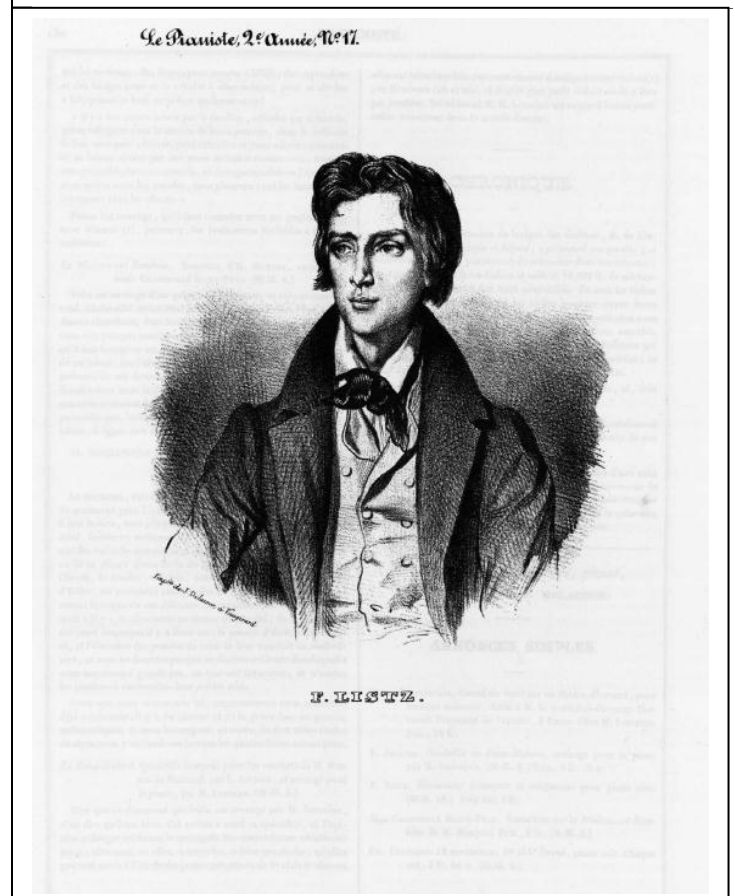
Static Image URL



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Additional User Notes

Choice of Browser

The RIPM Online Archive is best viewed with Mozilla Firefox; Internet Explorer is also supported. Other browsers may not be compatible.

Pop-Up Windows

To view full-text pages in ROA, your internet browser must allow pop-up windows. Please turn off any pop-up blocking tools, and if prompted, please allow all pop-ups from www.ripmfulltext.org.

☐ In **Internet Explorer**, edit pop-up settings by choosing Tools → Internet Options → Privacy → Pop-up Blocker.

☐ In **Firefox**, change pop-up settings by choosing Tools → Options → Content. If the full-text page does not always appear in front of you after selecting an ROA record, please go to Tools → Options → Content → Enable Java Script, Advanced. Check the box labeled “Raise or lower windows.”

Cookies

To retain selected User Preferences it is necessary for “cookies” to remain on your computer.

Page Manipulation and the “hand” .

☐ The “hand” tool makes it possible to shift a journal page in all directions by dragging it to the desired location. This is particularly useful when viewing a page with a large footprint that requires magnification.

☐ In Firefox, click on the page once to initiate dragging and click a second time to release the page.

☐ In Internet Explorer click on the page and move it while depressing the mouse button.

Printing and Downloading

☐ Files are downloaded and printed in a PDF format.

☐ PDFs of Full-Text pages can be downloaded from the Image Viewer only.

☐ If a section or subsection etc. is saved or printed, the resulting PDF file will contain the entire RIPM # (or article) in which the section, subsection etc. is located.

Time Out

An ROA session will time out after 20 minutes of inactivity. A warning appears after 18 minutes. A Sign In is required if the period lapses.

Server Maintenance

Server maintenance will be performed between 2am and 4am EST as necessary. The RIPM Online Archive may not be available during this period.

Comments, Suggestions and Irregularities.

Please send comments and suggestions, and report “irregularities” to archive@ripm.org.

Missing Material

While great efforts have been undertaken to recreate complete runs of journals for the Online Archive, a small number of pages are still missing. Missing pages of issues and missing supplements are recorded with placeholders indicating that these pages are not yet available. Missing issues are not recorded with placeholders; links to content within a missing issue are not active.

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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Building RIPM's Digital Archive

A professional digitization laboratory for print and microform has been set up at the RIPM International Center. All digitization is done to preservation standards. To date over 750,000 pages have been scanned.

RIPM possesses two print capture systems consisting of (i) top of the line Canon EOS-1Ds Mark III and Canon 5D Mark II digital SLR cameras, each with a Canon EF 24-70mm f/2.8L zoom lens—which capture images at a true 400 dpi grayscale or optional color; (ii) a specially-designed and RIPM-built book cradle with an operator-controlled motorized glass platen; and (iii) cool fluorescent lighting. These systems permit RIPM to photograph original materials and to adhere to best-practice methods of conservation by significantly limiting the stress placed on the volume by the scanning process. Each volume is opened to only 120° and the glass platen sits lightly on top of the page to minimize book fold or gutter shadow.

A Widetek High Speed A3 is used for flatbed scanning of reprints and volumes which do not require the conservation methods used above. Microfilms are scanned on a Wicks and Wilson RS 200 Rollfilm scanner. Each film is scanned according to the same preservation standards and at a speed which is comfortable for the operator to monitor any shifts in film or scan quality. Microfiches are scanned by a third party producing 400 DPI grayscale images as well.

Images are stored on an Apple Xserve RAID array. Attached to RIPM's gigabit intranet, the Xserve holds 14 hard drives for a storage capacity of approximately 10 terabytes. Data is backed up onto LTO-4 Ultrium tapes, each with a raw storage capacity of 800 gigabytes. Copies of the RIPM images and associated data are kept in four geographically-diverse locations.

Three workstations are used for image processing. RIPM uses Kirtas's Book Scan Editor for batch processing images, including deskewing and cropping raw scanned images. Page zoning (highlighting), using a customized version of Image Access / Digital Library Systems Group's Opus Software, is also executed on these workstations. As each periodical is zoned, zones are manually reviewed and the resulting XML-structured data is verified for completeness. Finally, derivative images are created for web delivery using Opus. These images, along with associated linking metadata, are uploaded to RIPM's web servers at Towson University's RESI Information Systems Solutions data center.

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10 August 2009

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Acknowledgements

We gratefully acknowledge two successive two-year grants from the **National Endowment for the Humanities** that supported software development, equipment purchases, personnel costs, and ultimately, the research necessary to create the RIPM Online Archive of Music Periodicals (Full Text). Without this core funding it is very difficult to imagine the successful completion of this expansive undertaking and very easy to image its collapse and ultimate failure.

Those whose teaching and scholarship will be enhanced by the documentary resources available in the RIPM Online Archive of Music Periodicals (Full-Text), owe an immense debt of gratitude to the Endowment as do those who brought this project to fruition.

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The RIPM Archive of Music Periodicals

Partner Libraries



While the RIPM Archive contains a large number of the journals, a limited number of RIPM's microforms cannot, for various reasons, be reproduced on the Internet. In addition, there are, of course, many important journals not in the Archive. Thus, creating a relationship with major libraries whose collections are rich in specialized music journals was an essential step in the development of the RIPM Online Archive. We are very encouraged by the success of this initiative and very grateful to the libraries that have joined RIPM's Partner Libraries Program.

Partner Libraries are those that collaborate by permitting RIPM to scan either at the RIPM International Center or on location, a large number of pertinent journals. In return for the privilege to do so, RIPM: (i) provides the Partner with an archival copy (400 dpi grayscale) and a derivative copy of all documents scanned by RIPM; the derivative copy for use by patrons, the archival copy for storage in an appropriate environment; (ii) identifies the Library as a contributor to the creation of the RIPM Online Archive in appropriate publications and on RIPM's website; and (iii) offers the Libraries a reduction in subscription fee to the RIPM Online Archive of Music Periodicals.

Currently there are eight Partner Libraries: Curtis Institute of Music, Harvard Musical Association, Library of Congress, Netherlands Music Institute, New York Public Library, Sibley Library (Eastman School of Music), University of Maryland, and Yale University.

Many other institutions have also participated in developing the RIPM Archive by shipping a limited number of volumes to the Center for scanning. We refer to these as Participating Libraries. RIPM provides an archival copy (400 dpi grayscale) and a derivative copy of all documents scanned by RIPM to Participating Libraries.

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RIPM's Technology Partners

The following organizations have contributed in various ways to the development of the RIPM Online Archive of Music Periodicals (Full Text). We express our appreciation to each.

Image Access / Digital Library Systems Group (DLSG)

The Digital Library Systems Group of Image Access developed a customized version of their **Opus Digitization Workflow software**, enabling RIPM to link the RIPM Online database to the scanned pages. Utilizing XML-based linking, the RIPM-DLSG approach allows for the highlighting of individual parts of a page while displaying it in its entirety. This permits the user to locate easily that part of a page(s) corresponding to the selected citation.

Working with RIPM's staff, the DLSG engineers first created a manual "zoning" application, importing records from the RIPM database and linking each to a page(s) or part thereof. The link includes periodical name, publication date, volume, issue, page(s), and location on the page(s).

RIPM also uses an Image Access **WideTek high-speed A3** flatbed scanner. Working seamlessly with Opus workflow software, the WideTek offers excellent image quality at production-level speeds; however it is used primarily with reprints.

Web link:

<http://www.imageaccess.com/>

Kirtas Technologies

When scanning, images may be askew, have black borders around pages, and the color may not be ideal. To correct these problems in an efficient manner, RIPM employs Kirtas Technologies' Book Scan Editor batch-processing image correction software. Operating with large batches of files, BookScan Editor automatically deskews images with a high-quality process without leaving artifacts. Automatic cropping is set to remove black borders; coloration can be adjusted either at the batch- or individual page level. Most importantly, BookScan Editor maintains the original image, should it be necessary to retrieve it.

For the forthcoming Full-Text Supplement (FTS), RIPM is utilizing Kirtas's BookScan Editor Pro which contains an OCR Manager. Based on the powerful ABBYY OCR engine, Kirtas's OCR Manager analyzes documents and creates files in UTF-8/Unicode for OCR'd text, formatting, layout, and word positions.

Web link:

<http://www.kirtas.com/>

Wickes and Wilson

At first glance it may appear that scanning multiple printed books is more demanding than scanning a single reel of microfilm. However, one reel may contain thousands of images of variable quality, many requiring individual attention on the part of the operator. A Wickes and Wilson's RS 200 Rollfilm scanner is in operation at the Center. It utilizes 12-bit image processing to produce high quality images. Using Wickes and Wilson's ScanFilm software, RIPM can automatically split pages, perform basic cropping, and visually monitor scanning accuracy.

Web link:

<http://www.wwl.co.uk/>

NES (NISC Export Services)

NES's team of engineers provides high-quality application development and metadata services to publishers and educational institutions all over the world. For the Online Archive, NES expanded upon RIPM's models and developed a robust search and retrieval system with statistics gathering, standardized subscriber usage reporting, account management, and support for outside OpenURL-compliant linking. NES is currently working with RIPM to develop the forthcoming Full-Text Supplement (FTS).

Brochure:

http://www.ripm.org/nesc_pamphlet.pdf

Web link:

<http://www.nes.co.in/>

RESI Information Systems Solutions

A division of Towson University, part of the University of Maryland system, RESI provides web hosting and systems development for private, public, and not-for-profit organizations. RESI hosts the Online Archive on Dell Servers, EMC storage, and CISCO networks. In addition to 24/7/365 monitoring, nightly system backups, and system-wide redundancies, RESI can also provide application development and support.

Web link:

<http://www.towson.edu/outreach/iss/>

Those who Helped

The following individuals have contributed to the creation of the Archive by supplying technical know-how and skilled labor in areas ranging from digitization to hardware and software, from web delivery to LANs, from music bibliography to page layout, from conservation to preservation packing, from digitizing to verifying, cleaning up and zoning images, from saying “yes” with enthusiasm when a title was requested, from saying “no” with an equal amount of enthusiasm when we appeared to be going down the wrong road, from last-minute scanning and emailing of missing page from a distant library to welcoming us warmly upon visiting a collection, from keeping our many and complex files to offering us legal and business advice, from offering us a cup of coffee, a glass of wine or something stronger depending upon the level of our momentary distress.

Each person is acknowledged with sincere appreciation for their individual contribution. If RIPM with its small staff has managed to accomplish an undertaking of this magnitude, each of those cited below has contributed in a special and significant way. Without their collective contribution, the RIPM Online Archives of Music Periodicals (Full-Text) would have remained but an entry on our discipline’s desiderata list.

Bob Acker
Betty Aumen
Dmitry Barash
Vladimir Barrera
Patricia K Baughman
Lotfi Belkhir
Màrius Bernadó
Esperanza Berrocal
Linda Bowyer
Craig Brandt
George Boziwick
Alice Carli
Ruth Carver
Jeanette Casey
Marcello Conati
Kendall Crilly
Mary Davidson
David Day
Manuel DeBrito
P. T. Dheerendra
Jan Dewilde
Maggie Dimock
Anu Dürr
Fred Dürr
Johan Eeckeloo
Lee Eiseman
Jim Farrington

Emily Ferriagno
Matt Fenlon
Paul Friedman
Denise P. Gallo
Joost Van Gemert
Jane Gottlieb
Alan Green
Richard Griscom
Bill Hansman
Craig Hanson
Lane Harder
Vezlemöy Heintz
Stephen Henry
Liesbeth Hoedemaeker
D. J. Hoek
János Kárpáti
Richard Kitson
Charles Kolb
Sudheer Reddy, Koppula
Christine Korff
Hanneke Kuiper
Harish Kulkarni
Rebecca Laird
Anders Lönn
Suzanne Lovejoy
Barbara Dobbs Mackenzie
Steve Marshall

Constance Meyer
Nancy McGovern
Borden Mills
Eleanor Naiman
Irvin Naiman
Betsy Nelson
Barbara Nikiporczyk
Socorro Ortega
Bob Ploskunak
Emilia Rassina
Jessica Renfro
Oya Rieger
Katy Romanou
Vashti Gray Sadjedy
Mary Scott
Anjani Kumar Singh
Jirka Stybna
Michael Tepper
Randi L. Trzesinski
Keith Vinson
Susan H. Vita
John Wagstaff
Ted Webb
Carol Wilczewski
Stephen Griffin Yusko
Dan Zager
Frits Zwart