RIPM ONLINE ARCHIVE OF MUSIC PERIODICALS (1800-1950):
Browsing and Full-Text Display

- Meaning of ROA
- Using Two Browser Windows: Search Results & Journal Display
- Using Two Browser Windows: Calendar & Journal Display
- Select Periodicals to Browse
- Select Volume and Issue
- Annotated Calendars, Editor’s Descriptions of Content
- From Calendar to Viewing Full-Text
- Browse Tool Bar
- Page Manipulation (Right Side Bar)
- Print, Save
- Additional User Notes
- Missing Material
Meaning of ROA

ROA is an abbreviation for the RIPM Online Archive of Music Periodicals (Full-Text). This symbol appears in three locations.

1. Appended to a citation in Search Mode.


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.

Full-Text periodicals are identified with the symbol in the upper left-hand corner above the Calendar.

Return to Table of Contents
Using Two Browser Windows
Calendar & Page Display

Return to Table of Contents
Using Two Browser Windows
Search Results & Page Display

Article Citation


[Anon.] Death of George Onslow [From the obituary]. (1852).

A. Oubicher. Sketch of Onslow. VI, No. 17 (1851).


Correspondence. A. A. C. New Operatic season with Parepa, Philippes, Wags, &c.

Musical correspondence. A. A. C. Philharmonic Society: Cade, Symphony in B♭ major.


Bibliographical Reference

O nslow'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 adventurously 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 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'Alcazada da la Vega, a dramatic 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 feebly enough, the music had the radical defects in

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

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 branch of oak, which 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 "Diarist," in his No. 19 of Feb. 15, 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 Quaintette Club possesses his thirty-third quintet, op. 80. There are about forty Quartets; three Symphonies; six Trios for piano, violin and violoncello; one Sextett 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 &c.; several Sonatas for piano and violoncello. All these works, together with his three grand Operas, certainly reveal a well-spent life. Scarcely excepting Schohr, does any composer offer the same amount of difficulties and exact the same skillful treatment from the hands of artists, as do the works of Onslow. They are spirited 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

Return to Table of Contents
<table>
<thead>
<tr>
<th>RIPM#</th>
<th>Titolo</th>
<th>Autore</th>
<th>Pagina</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>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)]</td>
<td>Joseph Green</td>
<td>33-36</td>
</tr>
<tr>
<td>8</td>
<td>Della musica domenicana. I rapporti storici con 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)</td>
<td>Ludovico Meinardus</td>
<td>37-41</td>
</tr>
<tr>
<td>9</td>
<td>Considerazioni sulle frasi musicale nella pedagogia del canto. [Le parti del discorso musicale in rapporto all'arte del trussaggio e dell'interpretazione]</td>
<td>Michele Ruta</td>
<td>42-47</td>
</tr>
<tr>
<td>10</td>
<td>Notizie corrispondenti</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Cronaca (31 gennaio)</td>
<td></td>
<td>62-64</td>
</tr>
</tbody>
</table>
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

Return to Table of Contents