

Taylor, Elgar, Leoncavallo, MacDowell, Mascagni, Parry, Puccini, Saint-Saens, Strauss, Tschaikowsky, Widor, and many others whose compositions are not only fresh and original, but are also illustrative of the marvellous and inexhaustible resources of the art.

A brief review of the past will bring to mind the fact that a change in the style of musical composition is not confined to one generation, it would seem to occur in a greater or less degree with every generation. Thirty years prior to Wagner's triumphs at Bayreuth, we find Schumann at the height of his fame, and honored with the degree of D. Phil. (1840); while it may also be mentioned that the first Conservatory of Music was founded by Mendelssohn in this same decade (1843) at Leipzig. Thirty years earlier, 1810-1820, Beethoven, the generally acknowledged greatest genius of all, was in "his freest and most joyous creative period." Thirty years earlier, again, and we find Mozart at the zenith of his career (1780-1790); while his great contemporary, Haydn, about this time founded the modern orchestra, and established the form of the sonata and symphony. And, one generation earlier brings us to the days of Bach and Handel, in whom is to be found the fountain-head of the modern art of music. To Bach, be it said, we are indebted for the establishment of equal temperament, that is to say, the division of the octave into twelve exactly equal semitones, as now employed in music. But with all the advance that has been made in composition since the middle of the nineteenth century, what advance has been made in that science which is the fundamental basis of composition—Harmony? Is not the system employed by Beethoven, and the other great composers, sufficient for all time, so long as music is based upon the laws of equal temperament? Can the progressions employed in modern compositions be satisfactorily