

musical masters. His compositions suffered eclipse for a time by those of a stronger school, but his true position in the musical world is once more becoming recognized.

Franz Schubert, of Austria (b. January 31, 1797; d. November 10, 1829), has been called "the immortal melodist." His fecundity was marvelous, and he is best known by his songs, several hundred in number, and nearly half of which have immortal quality. He also composed many charming symphonies and operas. His chief characteristics are the freshness of his delightful melodies supported by harmonies of equal interest.

Anton Gregor Rubinstein, of Russia (b. November 30, 1830; d. November 20, 1894), combined the brilliant pianist with the composer of genius. He has not been preceded by Liszt as an epoch maker, he would undoubtedly have had the honor of being first of all great pianists.

Frederic F. Chopin, of Poland (b. March 1, 1809; d. October 17, 1849), was one of the first of pianists and musical composers. His playing, like his music, was marked by a strange and ravishing grace, and he was the great interpreter of the music of his native country. He composed concertos, waltzes, nocturnes, preludes, and mazurkas abounding in poetic fancy and subtle harmonic effects.

Jacques Offenbach, of France (b. June 21, 1819; d. October 4, 1880), was the chief creator of the opera bouffe, and was an astonishingly prolific composer. He stands for the clever, tactful musician, shrewd to perceive and quick to seize what catches the public ear for the time being.

Franz Liszt, of Hungary (b. October 22, 1811; d. July 31, 1886), ranks as one of the world's phenomenal pianists. His strength and technique were prodigious, his magnetism irresistible, and his power over audiences unequalled. By his free, fantastic compositions he created a new school of composers. He gave extraordinary aid and inspiration to other musicians, and in reality brought Richard Wagner into prominence before the musical world.

Richard Wagner, of Germany (b. May 22, 1813; d. February 13, 1883), early abandoned Beethoven as an operatic model, and felt that a new era in music was about to dawn. His musical theories first found full swing in his famous opera of the "Nibelungen Ring," with which, and kindred productions, he practically created the modern music-drama. In his operas he was sole author of their wonderful wealth of true poetry, stage effects, dramatic action, and endless melody. No musician has ever made such bitter foes and warm friends, and none ever had to fight his way so stubbornly to recognition.

Giuseppe Verdi, of Italy (b. October 9, 1813), is one of the most remarkable musical composers of the century, in the respect that his talent has not failed with age, but has kept pace with the great changes which have affected the dramatic stage since his youth. In the beauty of his melodies and the intensity of his dramatic powers he is unsurpassed. Very few, indeed, of his numerous productions have failed to hold exalted place in public estimation. His best-known works are "Il Trovatore," "La Traviata," "Rigoletto," "Ballo in Maschera," "Aida," "Otello," and "Falstaff," the latter written in 1893, when the author had reached the age of eighty.

A. LEFFINGWELL.