

**THE GROWTH AND
INFLUENCE OF
MUSIC IN RELATION TO
CIVILIZATION**

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The growth and influence of music in relation to civilization by H. Tipper

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H. TIPPER

**THE GROWTH AND
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CIVILIZATION**

THE
GROWTH AND INFLUENCE OF MUSIC
IN RELATION TO CIVILIZATION.

To

MY MOTHER AND SISTERS.

The
Growth and Influence of
Music in Relation to
Civilization.

BY
H. TIPPER.

'Here will we sit, and let the sounds of music
Creep in our ears.'

'MERCHANT OF VENICE.'



LONDON:
ELLIOT STOCK, 62, PATERNOSTER ROW, E.C.
1898.

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P R E F A C E.

THE purpose of this volume is to consider the growth and development of music chiefly in relation to the moral influence it has exerted, and the ideal forces of which it is the exponent. To this end an earnest study has been given to the subject from the aspects indicated, and an attempt made to show how in each period, school and composer is reflected the peculiar characteristics of the time which may be under consideration. The four chapters on China, Hindustan, Egypt, and Israel are, however, not designed as an examination of Eastern music. Introduced to give unity to the subject, the national idiosyncrasies which found expression in their art have been but briefly dwelt upon, but as the work progresses, the idea upon which it is based assumes increasing prominence, especially in the essays upon the great composers, Bach, Handel, Gluck, Haydn, Mozart, and Beethoven. That such a design is worthily

fulfilled is too much to hope. Still, to the lover of art in general, and to the lover of music in particular, a perusal of the work may leave an impression of the majesty and permanence of ideal forces, which the tendency of the time has unwittingly done much to obscure.

It will doubtless be remarked that the art as developed in England has not received consideration. This is so, because it was desired to reserve the subject for separate treatment, and also that the narrative of the main development of music in Western Europe, as apart from England, should not be interrupted. Further, the volume ends with the death of Beethoven, but if the method of study here indicated should prove interesting, it can easily be pursued upon similar lines. Finally, among many authorities upon general musical history, especial mention must be made of the *History of Music* by Emil Naumann, the interesting volumes in the 'Great Musician' Series, and last, though not least, Sir George Grove's 'Dictionary of Musicians.'

H. TIPPER.

IVY, LOWER ROAD,
SUTTON,
SURREY.

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