

**HANDBOOK OF MUSICAL
BIOGRAPHY: SHORT NOTICES OF
THE VARIOUS SCHOOLS OF
COMPOSERS, FOR THE USE OF
GENERAL READERS AND SCHOOLS**

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Handbook of Musical Biography: Short Notices of the Various Schools of Composers, for the Use of General Readers and Schools by C. A. Caspar & E. M. Patmore

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C. A. CASPAR & E. M. PATMORE

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FOR THE USE OF

GENERAL READERS AND SCHOOLS.

BY
C. A. CASPAR
AND
E. M. PATMORE.

LONDON:
GEORGE BELL & SONS, YORK STREET,
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1886.

PREFACE.

THIS little work is specially designed for the use of young people. The authors have long felt that young students of music would take more interest in their practice of the pianoforte and other instruments, if they were fairly well acquainted with the life and history of the great composers. Many pupils, even clever performers, are entirely ignorant as to who are classic writers, and to what school they individually belong. This work is therefore written in a simple style, and with the hope that it may prove interesting and instructive. In its preparation many works have been consulted, amongst them: Martini's "Storia della Musica;" Marpurg's "Geschichte der Musik;" Paul Frank's "Tonkünstler Lexikon;" Grove's "Dictionary of Music;" and the writings of Kieseewetter, Niecks, Jahn, Weber, and Julius Schubert. To increase the utility of the work, a vocabulary of musical terms is added by way of Appendix.

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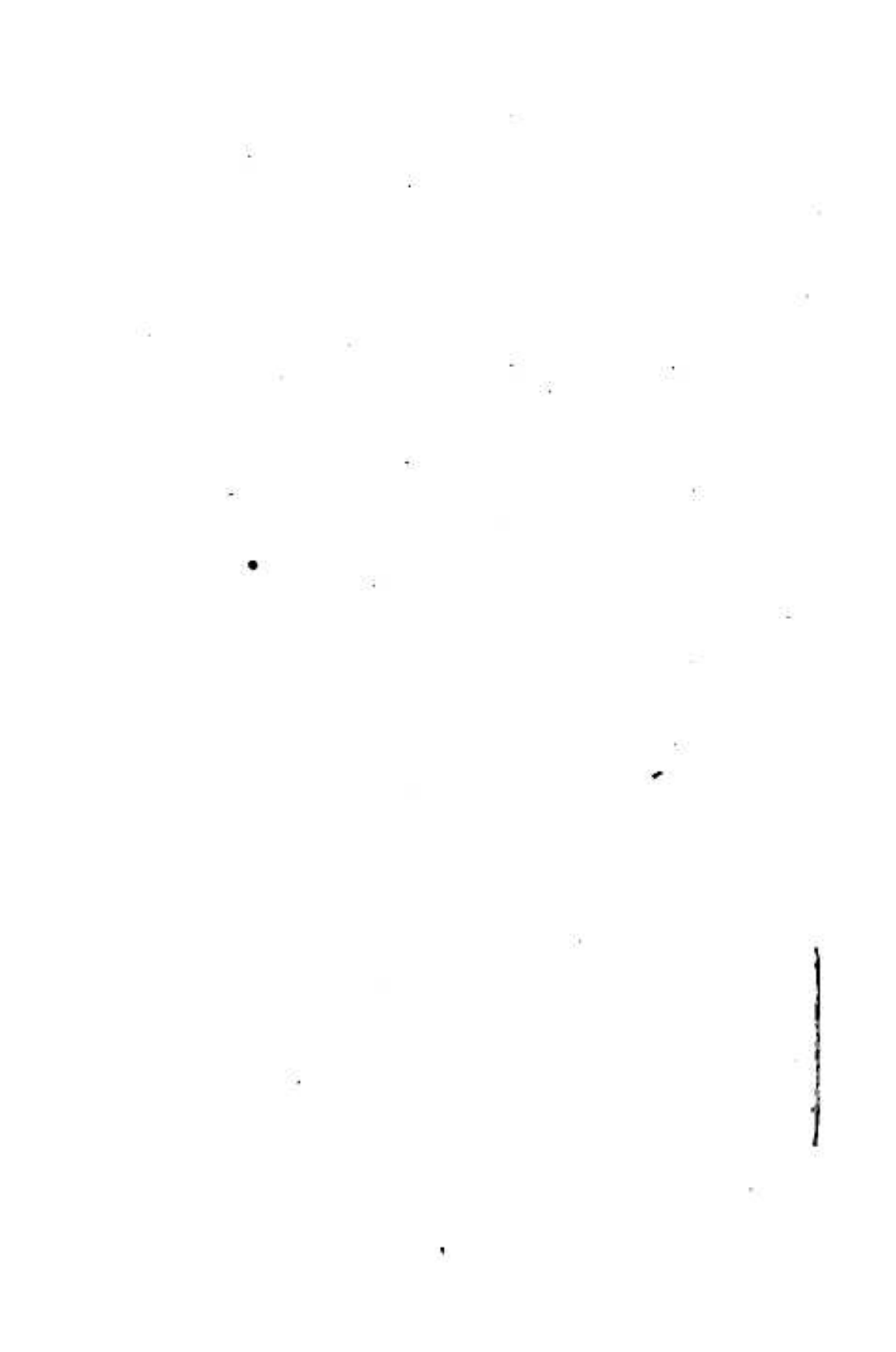
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INTRODUCTION.

THE art of music has been cultivated from very early ages, and, in its present developed state, music ranks amongst the highest in the Fine Arts. With the Hindoos, we find the earliest traces of musical instruments in their carvings, and with the Egyptians, in their hieroglyphics. The Israelites borrowed from, and improved upon, the Egyptian system. The instruments of early times, both wind and stringed, were of a very primitive character. On tracing back their history, it does not appear that either class is of earlier date than the other, indeed, with respect to both, we are carried back from history into myth and fable. The invention of the earliest form of stringed instrument, the lyre, is attributed to the god Mercury, while the invention of the pipe is variously ascribed to Pan, Apollo, Orpheus, and others.

These instruments appear to have been used chiefly as accompaniments to the voice, and their effect we can only imagine; doubtless they would sound strange to our educated ears. From the