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# On Purity In Musical Art

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## VILLEGAS DULCE

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*Mary Gladstone and the Victorian Salon*  
Routledge  
Leonard Meyer  
proposes a theory of style and style change that relates the choices made by composers to the constraints of

psychology, cultural context, and musical traditions. He explores why, out of the abundance of compositional possibilities, composers choose to replicate some patterns and neglect others. Meyer devotes the latter part of his book to a sketch-

history of nineteenth-century music. He shows explicitly how the beliefs and attitudes of Romanticism influenced the choices of composers from Beethoven to Mahler and into our own time. "A monumental work. . . Most authors concede the relation of music to its cultural milieu, but few have probed so deeply in demonstrating this interaction."—Choice

"Probes the foundations of musical research precisely at the joints where theory and history fold into one another."—Kevin Korsyn, *Journal of American Musicological Society* "A remarkably rich and multifaceted, yet unified argument. . . No one else could have brought off this immense project with

anything like Meyer's command."—Robert P. Morgan, *Music Perception* "Anyone who attempts to deal with Romanticism in scholarly depth must bring to the task not only musical and historical expertise but unquenchable optimism. Because Leonard B. Meyer has those qualities in abundance, he has been able to offer fresh insight into the Romantic concept."—Donal Henahan, *New York Times*

**Manual of Musical History** Palala Press

This text explores the relationship between music and the visual arts in the late 19th and 20th centuries, focusing on the modernist period. It argues that the boundaries between

art and music were permeable at this time.

**Studies in Worship-music (first Series) Chiefly as Regards Congregational Singing** Forgotten Books

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America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

**Pollock and After**  
University of Chicago

Press  
 Brahms in the  
 Priesthood of Art:  
 Gender and Art  
 Religion in the  
 Nineteenth-Century  
 German Musical  
 Imagination explores  
 the intersection of  
 gender, art religion  
 (Kunstreligion) and  
 other aesthetic  
 currents in Brahms  
 reception of the  
 nineteenth and early  
 twentieth centuries. In  
 particular, it focuses on  
 the theme of the self-  
 sacrificing musician  
 devoted to his art, or  
 "priest of music," with  
 its quasi-mystical and  
 German Romantic  
 implications of purity  
 seemingly at odds with  
 the lived reality of  
 Brahms's bourgeois  
 existence. While such  
 German Romantic  
 notions of art religion  
 informed the thinking  
 on musical purity and

performance, after the  
 failed socio-political  
 revolutions of 1848/49,  
 and in the face of  
 scientific  
 developments, the  
 very concept of  
 musical priesthood was  
 questioned as  
 outmoded.  
 Furthermore, its  
 essential gender  
 ambiguity,  
 accommodating such  
 performing mothers as  
 Clara Schumann and  
 Amalie Joachim, could  
 suit the bachelor  
 Brahms but leave the  
 composer open to  
 speculation. Supportive  
 critics combined  
 elements of masculine  
 and feminine values  
 with a muddled  
 rhetoric of prophets,  
 messiahs, martyrs, and  
 other art-religious  
 stereotypes to account  
 for the special status of  
 Brahms and his circle.  
 Detractors tended to

locate these stereotypes in a more modern, fin-de-siècle psychological framework that questioned the composer's physical and mental well-being. In analyzing these receptions side by side, this book revises the accepted image of Brahms, recovering lost ambiguities in his reception. It resituates him not only in a romanticized priesthood of art, but also within the cultural and gendered discourses overlooked by the absolute music paradigm.

Theory of Musical Composition, Treated with a View to a Naturally Consecutive Arrangement of Topics

Trieste Publishing  
This revised edition of Pollock and After features ten new

articles and is fully updated to take account of new critical approaches to post-war American art.

*Style in Musical Art*  
University of Chicago Press

This volume of essays brings together a selection of the most significant and representative writings on Mendelssohn from the last fifty years.

Divided into four main subject areas, it makes available twenty-two essays which have transformed scholarly awareness of this crucial and ever-popular nineteenth-century composer and musician; it also includes a specially commissioned introductory chapter which offers a critical overview of the last half century of Mendelssohn

scholarship and the direction of future research. The addition of new translations of two influential essays by Carl Dahlhaus, hitherto unavailable in English, adds to the value of this volume which brings back in to circulation important scholarly works and constitutes an indispensable reference work for Mendelssohn scholars. The Monthly Musical Record Psychology Press

Excerpt from Purity in Music: Translated From the German by John Broadhouse Robert Schumann said Thibaut's book was "a fine work on the Tone-art," and recommends his young friends to "read it frequently;" and no apology is therefore needed for giving English readers

a cheap edition of a book which won the encomiums of that eminent composer and critic. Only one word is necessary as to the translation, which I have tried to put into language which will bring before English readers the ideas a German would receive on reading the original. The heading of Chapter VII., for instance, is "Ueber Vielseitigkeit," or, "On Manysidedness"; but the latter is an awkward word, and I think the heading I have adopted gives an equivalent idea. Thibaut was a jurist first, and a musician afterwards, but his work on "Purity in Music" is that of a genuine lover of the best things in art. About the Publisher Forgotten Books

publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

**Bulletin of the Salem Public Library** Palala Press

Excerpt from On Purity in Musical Art The fact that this Essay was first published more than half a century ago, might seem, at first sight, to render its translation now a work of doubtful utility. But, inasmuch as it is still in demand in Germany, as is proved by the publication of the Fifth Edition as recently as in 1875, and looking to the great extension of the study and practice of music in our own country, I am persuaded that it will be read both with interest and with profit in England. Anton Friedrich Justus Thibaut was first Professor of Jurisprudence at Heidelberg, and author of several important treatises on Roman

and modern law, published between 1797 and 1818. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that

remain are intentionally left to preserve the state of such historical works.

**A Handbook of Musical History and Bibliography from St. Gregory to the Present Time**

Cambridge University Press

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relevant.

H, Natural science. H\*,  
Medicine and surgery.  
I, Arts and trades. 1926

London : J. Murray

An excerpt from the beginning of the first chapter: ON THE CHORALE. It has perhaps never been so generally acknowledged as at the present time that the groundwork of all true knowledge must necessarily lie in the historical study and acquisition of standard works that have come down to us. It is only by thus profiting by the lessons of others that fresh energy can safely be applied towards the advancement of truth. Acquaintance with the older masterpieces may also have the great negative advantage of convincing worthless pretensions of their

futility, and of diverting them from the business of production to the quiet enjoyment and diffusion of the model works we have inherited from past ages. Men of real genius, like Plato, Raphael, and Shakespeare, are phenomena of extremely rare occurrence; but it has been theirs to sway generation after generation, and to exert a beneficial influence for thousands of years. Hence it is of all conceits the most pitiable for anyone to dispense with the study of the classics from confidence in his own powers, and so, in effect, declare that he considers himself on a par with the great spirits of bygone time. All our young men of education make it

almost a point of honour to revert to the model authors of antiquity; and any one who was setting up for a painter would assuredly no more venture to pronounce the study of the works of Raphael, Michael Angelo, Van Eyck, and Dürer, to be superfluous, than would a youthful poet venture to come out with a new Iliad, or a new King Lear, without acquainting himself with the immortal works of Homer or Shakespeare. Hence in poetry, painting, and architecture, we now have a freshness and life which cannot but please, though it happens often enough that a want of genius and power causes the best intentions to fall short of the complete fulfilment of their aim.

It is in music alone that an arrogance, that disdains all history, is the order of the day, although the greatest masters of the period preceding our own showed us a better example. There was nothing on which Handel, Hasse, and Graun were more eagerly bent than on the thorough prosecution of musical study in Italy. They did not indeed follow the example of most of our professors, who take every opportunity of showing off with a few bravura pieces laboriously mastered, and think that classical taste is to be found among the audiences of the concert-room; but, whilst composing fine works, and offering them to the judgment of the public, they took care to study the

standard works of others for themselves, and cultivated an intimate acquaintance with the most eminent masters. Sebastian Bach, again, who was prevented from traveling, studied intently the works of other masters-Caldara, the immortal Venetian, being one of his especial favourites. Even Mozart, though his genius rendered him well nigh independent of others, yet held the chief works of his predecessors-those of Handel and Sebastian Bach in particular-in high esteem; and it is owing, primarily, to his edition of the "Messiah" that Handel's reputation has outlived an age of musical shallowness. But now, how utterly changed is all this! We see now an

almost absolute reliance on individual powers, an unlimited amount of original composition, and, for the most part, a contemptuous disregard for what is called antiquated. On Purity in Musical Art, Tr. by W.H. Gladstone Forgotten Books  
 Clement Greenberg (1909–1994), champion of abstract expressionism and modernism—of Pollock, Miró, and Matisse—has been esteemed by many as the greatest art critic of the second half of the twentieth century, and possibly the greatest art critic of all time. On radio and in print, Greenberg was the voice of "the new American painting," and a central figure in the postwar cultural history of the

United States. Greenberg first established his reputation writing for the *Partisan Review*, which he joined as an editor in 1940. He became art critic for the *Nation* in 1942, and was associate editor of *Commentary* from 1945 until 1957. His seminal essay, "Avant-Garde and Kitsch" set the terms for the ongoing debate about the relationship of modern high art to popular culture. Though many of his ideas have been challenged, Greenberg has influenced generations of critics, historians, and artists, and he remains influential to this day. *Quarterly literary advertiser* Oxford University Press  
 This volume reveals music's role in

Victorian liberalism and its relationship with literature, locating the Victorian salon within intellectual and cultural history.

Bulletin Yale University Press

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*Style and Music*

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**A Dictionary of  
Music and Musicians  
(A.D. 1450-1889)**

**Purity in Musical Art**

*On Purity in Musical Art*

*... Translated from the*

*German by W. H.*

*Gladstone. MS. notes*

*[by Sir John Stainer].*

*Mendelssohn*

**Purity in Music**

*Visible Deeds of Music*