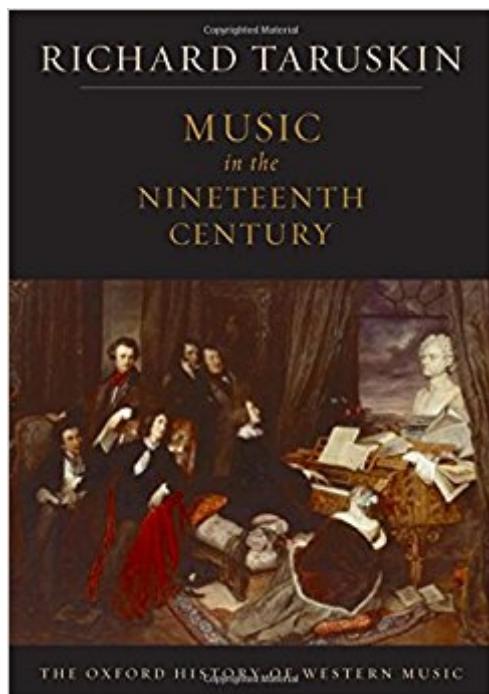


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# Music In The Nineteenth Century: The Oxford History Of Western Music



## Synopsis

The universally acclaimed and award-winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative, erudite telling of the story of Western music from its earliest days to the present. Each book in this superlative five-volume set illuminates-through a representative sampling of masterworks-the themes, styles, and currents that give shape and direction to a significant period in the history of Western music. In *Music in the Nineteenth Century* , Richard Taruskin offers a panoramic tour of this magnificent century in the history music. Major themes addressed in this book include the romantic transformation of opera, Franz Schubert and the German lied, the rise of virtuosos such as Paganini and Liszt, the twin giants of nineteenth-century opera, Richard Wagner and Giuseppe Verdi, the lyric dramas of Bizet and Puccini, and the revival of the symphony by Brahms. Laced with brilliant observations, memorable musical analysis, and a panoramic sense of the interactions between history, culture, politics, art, literature, religion, and music, this book will be essential reading for anyone who wishes to understand this rich and diverse period.

## Book Information

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Praise for Richard Taruskin's Oxford History of Western MusicR, 6-volume set "Most of the news in classical music takes place on stage or on disc. But at the moment, one of the biggest stories (in more ways than one) is taking place on the printed page." --The New York Times "Erudite, engaging, and suffused throughout with a mixture of brilliance and delirium." --Washington Post "Readers will profit from his sharp analysis and unabashed opinions... Taruskin has succeeded in

writing a stimulating overview of Western society, setting a standard that will not be surpassed for a very long time..." --Library Journal "Taruskin's chef-d'oeuvre, however, is a feast of contrarian ideas, with enough spice to sting the palate of anyone with a stake in telling the old stories in the old way. It aims for nothing less than the revaluation of practically everything you thought you knew about classical music....Taruskin's magnum opus is a must-read, and in its way, a real page-turner of detective non-fiction. It's a cinch to become the most discussed music title of the year, if not of the decade."-- The Globe & Mail "The book is nothing short of spectacular" - New Music Box "There's plenty to keep you amused and enlightened - it's very good reading." - American Record Guide "Rather than assemble an overview, Taruskin has written a critical, subjective history in which he examines the influence of key figures, works, and musical ideas against the backdrop of world affairs and cultural history."-Berkeleyan "Musicians, students, historians, and other readers wishing a detailed narrative about the career, patronage, musical influences, reception, and creative production of western composers, as well as the development of musical styles will find this a fascinating and satisfying resource." --Reference and Research Library Book News"Most of the news in classical music takes place on stage or on disc. But at the moment, one of the biggest stories (in more ways than one) is taking place on the printed page." --The New York Times"Erudite, engaging, and suffused throughout with a mixture of brilliance and delirium." --Washington Post"Readers will profit from his sharp analysis and unabashed opinions... Taruskin has succeeded in writing a stimulating overview of Western society, setting a standard that will not be surpassed for a very long time..." --Library Journal"Taruskin's chef-d'oeuvre, however, is a feast of contrarian ideas, with enough spice to sting the palate of anyone with a stake in telling the old stories in the old way. It aims for nothing less than the revaluation of practically everything you thought you knew about classical music....Taruskin's magnum opus is a must-read, and in its way, a real page-turner of detective non-fiction. It's a cinch to become the most discussed music title o

Richard Taruskin is professor of musicology at the University of California, Berkeley. In addition to this work, Taruskin is also the author of such books as *Music in the Western World: A History in Documents* (1985) , *Text & Act* (OUP, 1995), and *Stravinsky and the Russian Traditions* (1996). He is a frequent contributor to the *New York Times* , *New Republic* , and many other scholarly journals.

The Taruskin books are famous in certain circles. Written for an academic audience, one supposes, they are demanding without being difficult. They are also extensively illustrated with many examples from the scores. Getting the most out of them assumes a certain amount of music theory, the ability

to read a score or at least the ability to work through one on the keyboard. Still, many of the pieces analysed are very well known so if you know your Tristan or Brahms 1st you can follow what he's saying. I suppose this sounds dry, but it's not. In fact the book is absolutely thrilling. It is by far the best music criticism I've ever read. It is happily free of all but the minimum of biographical details, focusing instead on the works and the development of style. Every professional musician (and especially composers, conductors and opera directors) should read this book. Everyone seriously interested in the European art music tradition should either read it cover to cover or dip into it for specific composers and works. Not only will you hear with new ears, you will also get a very interesting view of 19th century European history, the development of national styles, the evolution of the institutions that supported the music, the development of music criticism and the unfolding of the artistic ideologies that continue into the present. It's a fat one and doesn't sit on the music stand very well. My only complaint.

This book is really helpful and covers a lot of material. If you're interested in nineteenth-century music or looking for a more in-depth scholarly introduction to this revolutionary century in music, Taruskin's book is fantastic. Small quibbles: His writing can sometimes be overbearingly erudite, and he uses "air quotes" in excess on almost "every" page.

This book was purchased to be used by my daughter for a class. She is pursuing her doctoral degree in vocal performance.

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