

# Anton Von Webern A Chronicle Of His Life And Work

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*Anton Von Webern, a Chronicle of His Life and Work* - Hans Moldenhauer 1979  
Based on the discovery of previously unknown Webern manuscripts, notebooks, and diaries, this biography of the twentieth-

century composer examines all the crucial elements of his life and work, including his years as a pupil of Schoenberg.  
[New Makers of Modern Culture](#) - Justin Wintle 2016-04-22

"New Makers of Modern Culture takes into full account the rise and fall of reputation and influence over the last twenty-five years and the epochal changes that have occurred: the demise of Marxism and the collapse of the Soviet Union; the rise and fall of postmodernism; the eruption of Islamic fundamentalism; the triumph of the Internet. Containing over eight hundred essay-style entries, and covering the period from 1850 to the present, New Makers includes artists, writers, dramatists, architects, philosophers, anthropologists, scientists, sociologists, major political figures, composers, film-makers and many other culturally significant individuals and is thoroughly international in its purview. With its global reach, New Makers of Modern Culture provides a multi-voiced witness of the contemporary thinking world. The entries carry short bibliographies and there is thorough cross-

referencing. There is an index of names and key terms."--Publisher's description

**Modern Times** - Robert P Morgan  
1993-11-02

This volume covers the development of modern music from World War I to the present. Specific musical responses can be identified from the prevailing social, economic and political circumstances. Since World War II musical languages have tended to converge, with developments in technology and communications. Robert P. Morgan is the author of Twentieth Century Music, and co-editor of Alban Berg: Historical and Analytical Perspectives.

**Webern and the Transformation of Nature** - Julian Johnson 1999

This book is about the way in which a society constructs an idea of nature and the role that art, and specifically music, may have in the articulation of that idea. It explores such an idea in relation to Webern,

whose music has been almost exclusively portrayed as abstract and autonomous. In opposition to the exclusively formalist concerns of post-Darmstadt Webern reception, this book argues that abstraction in music is understood fully only in relation to the material, historical reality from which it abstracts, and that musical modernism is more fully understood by exposing its underground roots in the aesthetics of romanticism.

*Exploring Twentieth-Century Music* - Arnold Whittall 2003-02-27

In this wide-ranging book, Arnold Whittall considers a group of important composers of the twentieth century, including Debussy, Webern, Schoenberg, Stravinsky, Bartók, Janáček, Britten, Carter, Birtwistle, Andriessen and Adams. He moves skilfully between the cultural and the technical, the general and the particular, to explore the various contexts and critical perspectives

which illuminate certain works by these composers. Considering the extent to which place and nationality contribute to the definition of musical character, he investigates the relevance of such images as mirroring and symmetry, the function of genre and the way types of identity may be suggested by such labels as classical, modernist, secular, sacred radical, traditional. These categories are considered as flexible and interactive and they generate a wide-ranging series of narratives delineating some of the most fundamental forces which affected composers and their works within the complex and challenging world of the twentieth century.

**The Anton Webern collection** - Anton Webern 2004

Berg - Bryan R. Simms 2021  
"This book contains a new study of the life

and works of the composer Alban Berg (1885-1935). The major events in his life are recounted, based on a reassessment of archival documents, correspondence, and the recollections of those who knew him. His relationship with other modernists in music, art, and literature-including Arnold Schoenberg, Karl Kraus, and Alma Mahler-Werfel-is traced. The role played in Berg's personal and artistic life by his wife, Helene, is emphasized, and her management of his legacy-often controversial-for the forty years following his death is explored. The book contains a close study of each of Berg's major musical works, including his operas *Wozzeck* and *Lulu*--

**Reader's Guide to Music** - Murray Steib  
2013-12-02

The Reader's Guide to Music is designed to provide a useful single-volume guide to the ever-increasing number of English language

book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from aesthetics to gay/lesbian musicology).

*Schoenberg and Words* - Charlotte Marie Cross 2000

First Published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

**Goethe: Musical Poet, Musical Catalyst**  
- Lorraine Byrne 2004

The high degree of admiration for Goethe by people of all kinds, including some who

were themselves possessed of creative ability of the highest order, and in fields quite different from literature is something unique in the history of European culture. Reasons for the poet's reputation are found not only in his art but in his influence on contemporaries, and on the generation of artists and musicians who came after him. Perhaps more than any other writer, Goethe has had a great influence on the European musical heritage which continues down to the present day. Given not just the magnitude of Goethe's genius but its exceptionally forward-looking character. It is little wonder that the attitudes of many gifted artists towards him were ambivalent or antagonistic. The aim of this volume is to address the salient misconception that Goethe was unmusical, and to explore some of the musical riches his poetry has inspired and continues to call forth.

Music Theory and the Exploration of the

Past - Christopher Hatch 1993

In recent decades, increased specialization has sharply separated music theory from historical musicology. Music Theory and the Exploration of the Past brings together a group of essays—written by theorists and musicologists—that seek to bridge this gap. This collection shows that music theory can join forces with historical musicology to produce a more humanistic form of musical scholarship. In nineteen essays dealing with musical theories from the twelfth to the twentieth century, two recurring themes emerge. One is the need to understand the historical circumstances of the writing and reception of theory, a humanistic approach that gives theory a place within social and intellectual history. The other is the advantages of applying contemporaneous theory to the music of a given period, thus linking theory to the history of musical styles and structures. The periods given

principal attention in these essays are the Renaissance, the years around 1800, and the twentieth century. Abundantly illustrated with musical examples, *Music Theory and the Exploration of the Past* offers models of new practical applications of theory to the analysis of music. At the same time, it raises the broader question of how historical knowledge can deepen the understanding of an art and of systematic writings about that art.

*Mahler Remembered* - Norman Lebrecht  
2010-08-19

Gustav Mahler is the most influential symphonist of the twentieth century. In this pioneering study, Norman Lebrecht reveals the man and musician through the words of his contemporaries. Using many previously unpublished documents, he constructs a profile of Mahler even more complex and compelling than that familiar from his letters and the often unreliable memoirs of

his widow, Alma. Compassionate or callous, idealistic or pragmatic, Mahler aroused violently contrasting impressions and emotions in those who lived and worked with him. Accounts of the composer include the artist Alfred Roller's description of Mahler's naked body, a Nazi-era reappraisal by one of his closest relatives, Natalie Bauer-Lechner's unpublished jottings of Mahler's childhood, and Stefan Zweig's report of his final voyage. Together, they form a remarkable and deeply illuminating image of a formidable personality. 'The effect is cumulative, sometimes contradictory and vivid - like a written version of a radio or film portrait.' *Classical Music* 'Norman Lebrecht's *Mahler Remembered* is quite breathtakingly interesting.' *Birmingham Post*

**The 20th Century O-Z** - Frank N. Magill  
2013-05-13

Each volume of the *Dictionary of World*

Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history. This is not a who's who. Instead, each entry provides an in-depth essay on the life and career of the individual concerned. Essays commence with a quick reference section that provides basic facts on the individual's life and achievements. The extended biography places the life and works of the individual within an historical context, and the summary at the end of each essay provides a synopsis of the individual's place in history. All entries conclude with a fully annotated bibliography.

**The Right Notes** - George Perle 1995

George Perle has divided this collection into four parts Composers and Works (Bartik Berg Schoenberg Scriabin and Webern Towards a New Musical Language Some Critical Appraisals of Contemporary Music Theory and On Listening to Modern Music.

These 23 articles reviews lectures and speeches represent the best of 50 years of musical thought and insight by one of the keenest musical minds of this century. Sharing this particular composer's point of view leads the reader to an understanding of the linear progression(not easily apparent) from the last century to the next. Chamber Music - Mark A Radice 2012-01-19

Intended for the music student, the professional musician, and the music lover, Chamber Music: An Essential History covers repertoire from the Renaissance to the present, crossing genres to include string quartets, piano trios, clarinet quintets, and other groupings. Mark A. Radice gives a thorough overview and history of this long-established and beloved genre, typically performed by groups of a size to fit into spaces such as homes or churches and tending originally toward the

string and wind instruments rather than percussion. Radice begins with chamber music's earliest expressions in the seventeenth century, discusses its most common elements in terms of instruments and compositional style, and then investigates how those elements play out across several centuries of composers—among them Mozart, Bach, Haydn, and Brahms—and national interpretations of chamber music. While *Chamber Music: An Essential History* is intended largely as a textbook, it will also find an audience as a companion volume for musicologists and fans of classical music, who may be interested in the background to a familiar and important genre.

**Historical Dictionary of Modern and Contemporary Classical Music** - Nicole V. Gagné 2019-07-17

This second edition of *Historical Dictionary of Modern and Contemporary Classical*

*Music* contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 500 cross-referenced entries on the most important composers, musicians, methods, styles, and media in modernist and postmodern classical music.

[The Oxford Handbook of the New Cultural History of Music](#) - Jane F. Fulcher  
2013-11-01

As the field of Cultural History grows in prominence in the academic world, an understanding of the history of culture has become vital to scholars across disciplines. The *Oxford Handbook of the New Cultural History of Music* cultivates a return to the fundamental premises of cultural history in the cutting-edge work of musicologists concerned with cultural history and historians who deal with music. In this volume, noted academics from both of these disciplines illustrate the continuing



endeavor of cultural history to grasp the realms of human experience, understanding, and communication as they are manifest or expressed symbolically through various layers of culture and in many forms of art. The Oxford Handbook of the New Cultural History of Music fosters and reflects a sustained dialogue about their shared goals and techniques, rejuvenating their work with new insights into the field itself.

String Quartets - Mara Parker 2013-05-13

This research guide is an annotated bibliography of sources dealing with the string quartet. This second edition is organized as in the original publication (chapters for general references, histories, individual composers, aspects of performance, facsimiles and critical editions, and miscellaneous topics) and has been updated to cover research since publication of the first edition. Listings in

the previous volume have been updated to reflect the burgeoning interest in this genre (social aspects, newly issued critical editions, doctoral dissertations). It also offers commentary on online links, databases, and references.

The Mahler Companion - Donald Mitchell 2002

The Mahler Companion consists of a collection of original essays on Mahler written especially for the occasion by Mahler specialists from around the world. It addresses all parts of his life and work - symphonies, songs and song-cycles (each of which is discussed individually), his conducting activities, compositional habits, and aesthetic development - and sets these within the cultural and political context of his time. In addition, it responds to the global spread of this remarkable composer's music, and an almost universal fascination with it, by attempting to give an

account of the reception of Mahler's music in many of the countries in which it eventually came to flourish, eg. Holland, France, Japan, Russia, England, and the United States. This particular series of chapters reveals that the 'Mahler Phenomenon' earned its description principally in the years after the Second World War, but also that the Mahler revival was already well under way pre-war, perhaps especially in England and the States, and most surprisingly of all, Japan. The selection of contributors, who between them cover all Mahler's musical output, shows that here too this volume significantly crosses national boundaries. The very diverse approaches, analyses and commentaries, amply illustrated with music examples, are evidence of the uniquely rich and complex character of a music that spans more than one culture and more than one century. The volumes includes the most

significant and up-to-date Mahler research and debate, and illumines some hitherto unexplored areas of Mahler's life eg. his visit to London in 1892, his sculptor daughter, Anna, and the hall in which the Seventh Symphony was first performed in Prague in 1908. It has often been claimed that Mahler, born in 1860, was in fact a prophet of much that was to come in the 20th century. His later works undeniably anticipate, often with dazzling virtuosity, many of the principal techniques and aesthetics of the new century, only the first decade of which he lived to see. Small wonder that among his earliest admirers was a collective of some of the most important and innovative composers of our time, Schoenberg, Berg, and Webern. Their successors (Copland, Shostakovich, and Britten, to name a few) were to range across contrasting cultures and national frontiers. Drawing on the best

resources and the most up-to-date information about the composer, this volume fulfils the need in Mahler literature for a genuinely comprehensive guide to the composer and will be the authoritative guide for Mahler enthusiasts for years to come.

**Anton Von Webern** - Hans Moldenhauer  
1978

A Century of Recorded Music - Timothy Day  
2000-01-01

Looks at the history of recording technology and its effect on music, including artistic performance, listening habits, and audience participation.

**To Boulez and Beyond** - Joan Peyser  
2007-11-09

Joan Peyser offers a history of twentieth century music through the lives and works of its greatest composers in *To Boulez and Beyond*. Peyser provides historical context

and suggests psychological insight for these masters, including Schoenberg, Berg, and Webern of the Second Viennese School; their immediate ancestors Wagner and Mahler; Rimsky-Korsakov and his pupil Stravinsky; and Hindemith, Bartók, Cowell, and Varèse. Discussing proponents of serialism and twelve-tone technique, as well as those who worked against these styles, the book also considers Berio, Stockhausen, Shostakovich, Babbitt, Copland, Wuorinen, and Cage, among others, describing how and why music moved throughout the 20th century. The largest section of the book is devoted to the life and works of Pierre Boulez. A new preface and a bibliography help to round out this revised and updated edition.

**The Life of Webern** - Kathryn Bailey  
1998-04-28

A fascinating account of Webern's life.  
Anton Von Webern - Malcolm Hayes

1995-10-19

A concise biographical study of the life and work of Anton von Webern. The book explores the idea that modern music is obscure by setting Webern's technical advances against the Romantic inheritance of 19th century Austro-Germany.

**Schubert in the European Imagination** - Scott Messing 2006

A richly detailed examination of the historical reception of Franz Schubert in nineteenth- and early twentieth-century Europe, with a concentration on fin-de-siècle Vienna.

**Sourcebook for Research in Music, Third Edition** - Allen Scott 2015-06-01

Since it was first published in 1993, the Sourcebook for Research in Music has become an invaluable resource in musical scholarship. The balance between depth of content and brevity of format makes it ideal for use as a textbook for students, a

reference work for faculty and professional musicians, and as an aid for librarians. The introductory chapter includes a comprehensive list of bibliographical terms with definitions; bibliographic terms in German, French, and Italian; and the plan of the Library of Congress and the Dewey Decimal music classification systems.

Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items, this updated and expanded edition accounts for the rapid growth in new editions of standard works, in fields such as ethnomusicology, performance practice, women in music, popular music, education, business, and music technology.

These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come.

*Webern Studies* - Kathryn Puffett  
1996-08-28

This collection of essays looks at the music of Webern from several different perspectives. Webern scholarship, based on the sketches and other primary material now owned by the Paul Sacher Stiftung in Basel and the Library of Congress in Washington, has emphasised Webern's lyricism, and this is a theme running through Webern Studies. Most of the essays are the result of work with primary material. The volume includes entries from Webern's diaries, and all of the row tables for his twelve-note music. A comprehensive Webern bibliography covers thoroughly the period since Zoltan Roman's bibliography of 1978.

**Stravinsky** - Stephen Walsh 2020-07-15  
Widely regarded the greatest composer of the twentieth century, Igor Stravinsky was central to the development of modernism in art. Deeply influential and wonderfully productive, he is remembered for dozens of

masterworks, from *The Firebird* and *The Rite of Spring* to *The Rake's Progress*, but no dependable biography of him exists. Previous studies have relied too heavily on his own unreliable memoirs and conversations, and until now no biographer has possessed both the musical knowledge to evaluate his art and the linguistic proficiency needed to explore the documentary background of his life--a life whose span extended from tsarist Russia to Switzerland, France, and ultimately the United States. In this revealing volume, the first of two, Stephen Walsh follows Stravinsky from his birth in 1882 to 1934. He traces the composer's early Russian years in new and fascinating detail, laying bare the complicated relationships within his family and showing how he first displayed his extraordinary talents within the provincial musical circle around his teacher, Nikolay Rimsky-Korsakov.

Stravinsky's brilliantly creative involvement with the Ballets Russes is illuminated by a sharp sense of the internal artistic politics that animated the group. Portraying Stravinsky's circumstances as an émigré in France trying to make his living as a conductor and pianist as well as a composer while beset by emotional and financial demands, Walsh reveals the true roots of his notorious obsession with money during the 1920s and describes with sympathy the nature of his long affair with Vera Sudeykina. While always respecting Stravinsky's own insistence that life and art be kept distinct, Stravinsky makes clear precisely how the development of his music was connected to his life and to the intellectual environment in which he found himself. But at the same time it demonstrates the composer's remarkably pragmatic psychology, which led him to consider the welfare of his art to be of

paramount importance, before which everything else had to give way. Hence, for example, his questionable attitude toward Hitler and Mussolini, and his reputation as a touchy, unpredictable man as famous for his enmities as for his friendships. Stephen Walsh, long established as an expert on Stravinsky's music, has drawn upon a vast array of material, much of it unpublished or unavailable in English, to bring the man himself, in all his color and genius, to glowing life. Written with elegance and energy, comprehensive, balanced, and original, Stravinsky is essential reading for anyone interested in the adventure of art in our time. Praise from the British press for Stephen Walsh's *The Music of Stravinsky* "One of the finest general studies of the composer." --Wilfrid Mellers, composer, *Times Literary Supplement* "The beautiful prose of *The Music of Stravinsky* is itself a fund of arresting images. For those who

already love Stravinsky's music, Walsh's essays on each work will bring a smile of recognition and joy at new kernels of insight. For those unfamiliar with many of the works he discusses, Walsh's commentaries are likely to whet appetites for performances of the works." --John Shepherd, Notes "This book sent me scurrying back to the scores and made me want to recommend it to other people. Above all, it is a good read." --Anthony Pople, Music and Letters

**The Classical Music Lover's Companion to Orchestral Music** - Robert Philip  
2018-01-01

An invaluable guide for lovers of classical music designed to enhance their enjoyment of the core orchestral repertoire from 1700 to 1950 Robert Philip, scholar, broadcaster, and musician, has compiled an essential handbook for lovers of classical music, designed to enhance their listening

experience to the full. Covering four hundred works by sixty-eight composers from Corelli to Shostakovich, this engaging companion explores and unpacks the most frequently performed works, including symphonies, concertos, overtures, suites, and ballet scores. It offers intriguing details about each piece while avoiding technical terminology that might frustrate the non-specialist reader. Philip identifies key features in each work, as well as subtleties and surprises that await the attentive listener, and he includes enough background and biographical information to illuminate the composer's intentions. Organized alphabetically from Bach to Webern, this compendium will be indispensable for classical music enthusiasts, whether in the concert hall or enjoying recordings at home.

**Proof Through the Night** - Glenn Watkins  
2003

An entertaining cultural history of music during World War I, covering all the major European nations as well as the United States, in both classical and popular genres. The book is lavishly illustrated and includes a CD.

**Intimate Voices: Debussy to Villa-Lobos. The string quartets of Debussy and Ravel** - David Clampitt 2009

Leading authorities explore, in direct and accessible language, chamber-music masterpieces by twenty-one prominent composers since 1900.

**The Twisted Muse** - Michael H. Kater  
1999-04-22

Is music removed from politics? To what ends, beneficent or malevolent, can music and musicians be put? In short, when human rights are grossly abused and politics turned to fascist demagoguery, can art and artists be innocent? These questions and their implications are explored in

Michael Kater's broad survey of musicians and the music they composed and performed during the Third Reich. Great and small--from Valentin Grimm, a struggling clarinetist, to Richard Strauss, renowned composer--are examined by Kater, sometimes in intimate detail, and the lives and decisions of Nazi Germany's professional musicians are laid out before the reader. Kater tackles the issue of whether the Nazi regime, because it held music in crassly utilitarian regard, acted on musicians in such a way as to consolidate or atomize the profession. Kater's examination of the value of music for the regime and the degree to which the regime attained a positive propaganda and palliative effect through the manner in which it manipulated its musicians, and by extension, German music, is of importance for understanding culture in totalitarian systems. This work, with its emphasis on



the social and political nature of music and the political attitude of musicians during the Nazi regime, will be the first of its kind. It will be of interest to scholars and general readers eager to understand Nazi Germany, to music lovers, and to anyone interested in the interchange of music and politics, culture and ideology.

### **The Twelve-Note Music of Anton**

**Webern** - Kathryn Bailey 1991

This important new study reassesses the position of Anton Webern in twentieth-century music. The twelve-note method of composition adopted by Anton Webern had profound consequences for composers of the next generation such as Stockhausen and Boulez, who saw Webern's music as revolutionary. In her detailed analyses, however, Professor Bailey demonstrates a fundamentally traditional aspect to Webern's creativity, when describing his own music. Professor Bailey analyses all

Webern's twelve-note works (from Op. 17 to Op. 31) i.e. the instrumental and vocal music written between 1924 and 1943. These analyses draw on sketch material recently made available at the Paul Sacher Foundation in Basel and include transcriptions of little-known drafts and sketches. A most valuable aspect of the book is the inclusion in appendices of such materials as a complete explanation of the row content of each work, the correct prime form of each of the rows from Op. 20 onwards, with a matrix constructed for each, and exhaustive row analyses.

### **The Harvard Biographical Dictionary of**

**Music** - Don Michael Randel 1996

Biographical dictionary emphasizes classical and art music; also gives ample attention to the classics as well as Jazz, Blues, rock and pop, and hymns and showtunes across the ages.

*Music and International History in the*

*Twentieth Century* - Jessica C. E. Gienow-Hecht 2015-04-01

Bringing together scholars from the fields of musicology and international history, this book investigates the significance of music to foreign relations, and how it affected the interaction of nations since the late 19th century. For more than a century, both state and non-state actors have sought to employ sound and harmony to influence allies and enemies, resolve conflicts, and export their own culture around the world. This book asks how we can understand music as an instrument of power and influence, and how the cultural encounters fostered by music changes our ideas about international history.

*The Symphonic Repertoire* - A. Peter Brown 2002

Volume II considers some of the best-known and most universally admired symphonies by Haydn, Mozart, Beethoven, and

Schubert, who created what A. Peter Brown designates as the first golden age of the Viennese symphony during the late 18th and first three decades of the 19th century. The last two dozen symphonies by Haydn, half dozen by Mozart, and three by Schubert, together with Beethoven's nine symphonies became established in the repertoire and provided a standard against which every other symphony would be measured. Most significantly, they imparted a prestige to the genre that was only occasionally rivaled by other cyclic compositions. More than 170 symphonies from this repertoire are described and analyzed in *The First Golden Age of the Viennese Symphony*, the first volume of the series to appear [Publisher description].  
Anton Webern - Darin Hoskisson 2017-03-27

Anton Webern: A Research and Information Guide offers carefully selected and

annotated sources regarding Webern from 1975 to present day, including sources on Webern's life, his music, and the interpretation and reception of his music. Along with this comprehensive annotated listing of print and online sources, the book discusses the history of research on Webern and includes a brief chronology of his life. It is a major reference tool for those interested in Webern and his music and valuable for researchers of 20th century music and the Second Viennese School.

**Three Men of Letters** - Kathryn Puffett  
2020-02-28

This book examines the relationship of three very different men who are usually seen as the most important composers of the so-called Second Viennese School - Arnold Schönberg, Alban Berg and Anton Webern - in the years 1906 to 1921 through a close reading of their correspondence with each other. To date only one of these

correspondences, that of Schönberg and Berg, has been published, so the other two sets of letters are not yet widely known. The largely differing personalities of these three men come out clearly in their letters to each other: Schönberg, the master who demands a great many things from his two pupils (long after they have ceased to be that); Berg, from whom he demands the most; and Webern, his most pious devotee. The book covers the period linking the first correspondence between master and pupils in 1906 and the dissolution of the Verein für musikalische Privataufführungen in 1921, the period when these men were most closely bound together.

**Bach Studies** - Don O. Franklin 2008-10-30  
This volume of essays reflects the breadth and scope of Bach research.

[Oxford History of Western Music](#) - Richard Taruskin 2009-07-27

The Oxford History of Western Music is a

magisterial survey of the traditions of Western music by one of the most prominent and provocative musicologists of our time. This text illuminates, through a representative sampling of masterworks, those themes, styles, and currents that give shape and direction to each musical age. Taking a critical perspective, this text sets the details of music, the chronological sweep of figures, works, and musical ideas, within the larger context of world affairs and cultural history. Written by an authoritative, opinionated, and

controversial figure in musicology, The Oxford History of Western Music provides a critical aesthetic position with respect to individual works, a context in which each composition may be evaluated and remembered. Taruskin combines an emphasis on structure and form with a discussion of relevant theoretical concepts in each age, to illustrate how the music itself works, and how contemporaries heard and understood it. It also describes how the c