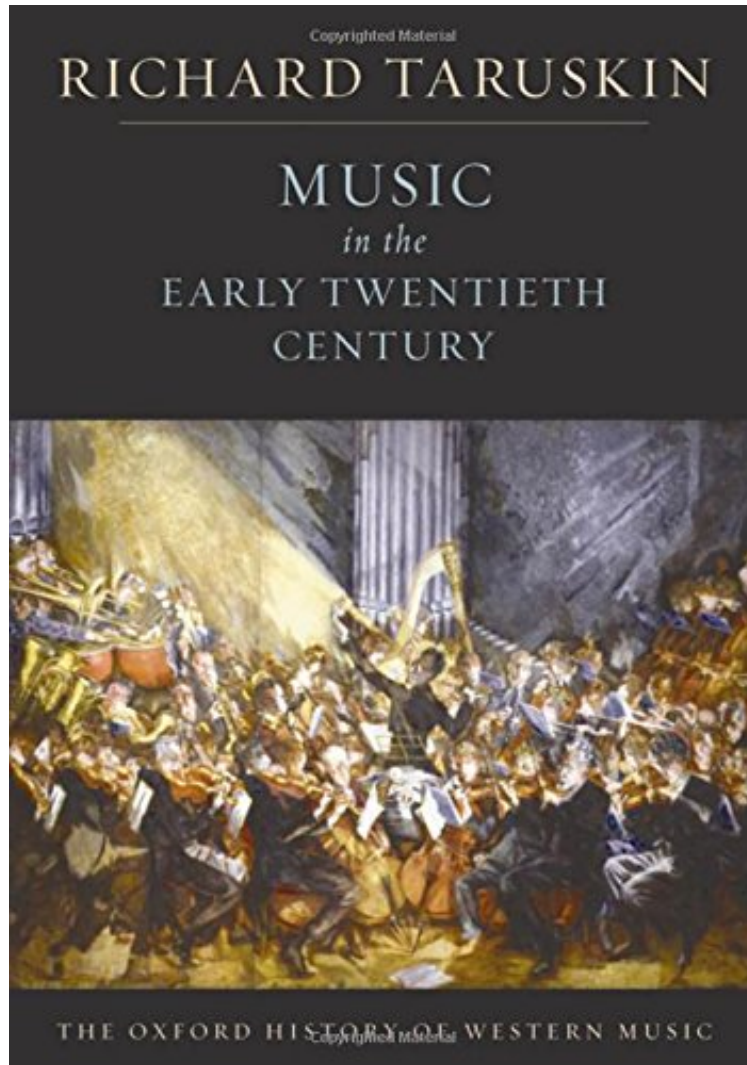


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Music in the Early Twentieth Century: The Oxford History of Western Music

Richard Taruskin

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Setting aside the content, I am complaining as others have about the kindle formatting. Unlike all the other volumes in this series (which I mostly own in kindle edition), this volume does not display on the kindle cloud reader--highly inconvenient, and this was not made clear before purchase! The one display option they do offer is attractive (the original page layout) but inflexible, making this only really practical for a decent sized tablet.
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By Customer
The Kindle version for volume 4 (Music in the Early Twentieth Century) is incompatible with the standard Kindle Paperwhite device. All the other volumes in the series are compatible, so I don't know why this volume is exceptional. This is disappointing since the Paperwhite is my primary Kindle reader. It's compatible with my Android device, but in order to fit the display the fonts need to be extra small. The fonts are larger in landscape view, but then each page needs to be scrolled. Annoying, so I dock it one star since this particular e-book detracts from the experience.
No problem with the content; Taruskin is a good, clear writer and he has an interesting approach to music history. General method is to combine reception and production history. Reception history distinguishes between how the composer's music was perceived by his or her contemporaries, vs. how the music has been perceived in the standard modern histories, without valorizing either perspective. Production/creation history is contextual (formal, economic, social, etc.) and is intended to balance the reception history with attention to human agency, though not necessarily limited to the agency of the composer.. Obviously a lot of balls to keep in the air; that it was written by a single individual marks the author as a Virtuoso, to use the musical term. Since the method is historical, the author eschews objectivity (the illusion of being beyond history) and is opinionated without being personal.

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. Music in the Early Twentieth Century, the fourth volume in Richard Taruskin's history, looks at the first half of the twentieth century, from the beginnings of Modernism in the last decade of the nineteenth century right up to the end of World War II. Taruskin discusses modernism in Germany and France as reflected in the work of Mahler, Strauss, Satie, and Debussy, the modern ballets of Stravinsky, the use of twelve-tone technique in the years following World War I, the music of Charles Ives, the influence of peasant songs on Bela Bartok, Stravinsky's neo-classical phase and the real beginnings of 20th-century music, the vision of America as seen in the works of such composers as W.C. Handy, George Gershwin, and Virgil Thomson, and the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich

Praise for Richard Taruskin's Oxford History of Western Music
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oAbout the AuthorRichard 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.