

with Oliveros, and the second features an interview with Oliveros where she states that her work has no relationship to the forms of meditation and gurus that were described in the rest of the chapter. The placement of these two sources within this chapter suggests a particular type of relationship between the two artists that does not really align with the sources that are presented to the reader. Later, in chapter 14, “Backlash,” the context of the chapter primed me to expect a scathing concert review, “Beth Anderson on the First Night of New Music, New York at the Kitchen” (1979; p. 254). In this review, she is especially critical of Reich, Glass, and Robert Ashley, yet she is more neutral toward works by Oliveros and Monk. The contextual placement of this review in the “Backlash” chapter colored my reading of the Oliveros and Monk entries in a more negative light than Anderson may have intended. I am left wondering if I would have read these entries more neutrally had the review been included in chapter 13, “Canons,” instead, as a critique of the “canonized” composers.

Overall, *On Minimalism* is a captivating read, providing a new perspective on the narrative of minimalism’s creation and development as a musical movement. O’Brien and Robin offer a great foundation from which scholars can continue the important work of contextualizing lesser-known voices within the stories we tell of minimalist music. For experts, the book is a useful reference tool for primary-source documents from a wide variety of composers and performers, as well as an introduction to voices we may have missed by paying attention to more traditional narratives. The book is also of immense value for instructors as an easy and accessible resource for assigning primary sources and listening lists alongside their class discussions of minimalism, whether it is a one-day class or a

semester-long course. Through the sources carefully collected and organized in *On Minimalism*, O’Brien and Robin present a rich tapestry of the musical movement, which can be appreciated by novices, students, instructors, and experts alike and will serve as mandatory reading for minimalist scholars moving forward as we continue to explore the stories that minimalism can tell.

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**The Way of the Moderns: Six Perspectives on Modernism in Music.** Edited by Antoni Pizà. (Acta Brookiana: Music Research and Documentation, 1.) Turnhout, Belgium: Brepols, 2022. [161 p. ISBN 9782503597737 (hardcover), €80,00.] Illustrations, index.

The present volume gathers presentations, dialogues, and audience questions from a series of events organized by the Barry S. Brook Center for Music Research and Documentation (City University of New York) between 2012 and 2016. The events dealt with the concept of musical modernism, a multifaceted subject in constant evolution.

Although welcomed and embraced seamlessly by the graphic arts and literature, modernism remains a point of controversy in the music sphere. Modernism is not in the least a novelty, and its achievements have already left an indelible footprint on the musical scene. Criticized by some as cerebral, elitist, and purportedly incapable of communicating feelings, modernism is, however, hailed by others as the necessary evolution of the language of music. It is fitting that, as an echo of a continuous and often heated dialogue, this heterogeneous volume includes variegated presentations by figures such as Charles Rosen, Roger Scruton, and

Richard Taruskin, together with enriching transcriptions of audience Q and As. The interviews and dialogues with the audience are skillfully moderated by first-class music scholars, critics, and journalists, among whom we find musicologists like Scott Burnham, media personalities like Brooke Gladstone, interpreters and conductors like Jeffrey Milarsky and Claire Chase, and journalists like Daniel J. Walkin.

Acting like an adroit conductor, Antoni Pizà, director of the Foundation for Iberian Music, successfully compiles the smorgasbord of ideas and voices, and articulates them in a well-rounded introduction that sets a background for the discussion while preparing readers to open their minds to the panoply of aspects and nuances of this evolving subject. The volume also includes numerous music examples that help illustrate the content and substitute for the firsthand listening that took place during the series of events.

Contemporary music, like the rest of the arts, is centered in a process of deconstruction and recreation. In the words of Rosen, “This idea of transforming something which is basically awkward deliberately into something beautiful is absolutely fundamental to modernism, certainly in painting and in literature” (p. 23). Modernism and deconstruction affect music criticism in equal manner, through a process that involves discovering, recognizing, and understanding underlying and unspoken assumptions. As a consequence, this selection of texts could

not exclusively be centered in the development, history, and technicalities of modernism in music. Especially relevant is Taruskin’s analysis of the ethical issues related to modern music, including the influence of totalitarianism, which has often instrumentalized this art and made it into a tool for propaganda.

As in other arts, breakthroughs in music have provoked hostility. And yet, there is room for optimism in the discussion, as audiences are becoming younger and more receptive to modern music programs. Similarly, young contemporary interpreters and music ensembles are more enthusiastic about this repertoire and diligently work on it with the same care and accuracy as they dedicate to classical pieces.

Pizà rightly mentions one of the pending questions not covered by this selection: “why modernism in the arts has experienced a much greater social transcendence—as filtered through design and popular visual culture—than has musical modernism” (p. 11). Nevertheless, although no survey of the many nuances of modernism in music can ever be exhaustive, this book features numerous ideas and open questions that will surely guide the reader to further research this captivating subject and, particularly, to explore composers and works that may go beyond their auditory comfort zone and aesthetical preferences.

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