the 'power' of music for re-education, German POWs forged musical subcultures of their own and with the full support of the camp's administration, consisting of live concerts and recitals and concerts of recorded music (playing records), within their camps that reflected their musical pasts and allowed them to continue participating in a familiar, beloved cultural heritage. In the only essay in the volume to focus on both music and actual sounds of mechanized warfare, Abby Anderton argues that music played a significant role in providing psychological reassurance and escape during air raids in Nazi Germany. All three chapters in this section offer fascinating looks at topics related to the war that are virtually unknown.

An 'Afterword' by Annegret Fauser extrapolates and expounds upon some of the volume's main themes, such as music's entanglement in nationalism and transnationalism simultaneously, escapism, incarceration, class (privilege), and morality. Additionally, she notes how musicians and institutions responded to, and instrumentalized, shifts in their cultural environment and how music could both challenge and reinforce cultural hegemonies, serving propagandistic goals.

Indeed, as this volume as a whole shows, western music in the Second World War developed at the global intersectional points of transnational circulation of music and localized musical practice. The volume thus rightfully aims to take an international approach to the topic, and highlights the need for a cross-national look at music during the war, though its essays, despite the range of topics and approaches, only engage with musical activity and encounters in the USA, Britain, France, Germany, Austria, the Czech Republic, and the Soviet Union. For this reason, the volume certainly cannot be seen as taking a comprehensive global approach—that would be a massive undertaking—but it does put forth calls for research on the war in other regions of the world. Moreover, the volume really only engages with, as Fauser points out in her conclusion, the 'predominantly white, heteronormative and masculine sphere' (p. 270). Thus, there is ample opportunity to examine these musical cultures from other angles, informed by gender and queer studies, post-colonial studies, etc.

Significantly, the volume's essays counter some previously held assumptions about music and this war, particularly adding depth and nuance to topics that are better known (and often studied by undergraduates). Unlike in the First World War, German and Italian repertory was not banned in Britain and the USA; rather it was repackaged and reconceptualized by institutions in varying ways. The relationship between Nazis and music is more complex than previously thought. The volume also delves into music's role in internment and POW camps, offering context and qualification in relation to Messiaen. Some essays engage with the sonic experience of the technological warfare and its traumatic aftermaths, an area that warrants further exploration from the angles of sound studies and trauma studies.

This volume's publication is timely and warranted, particularly because the war generation has by now largely died out, but yet there are still many of us present who had direct connection to parents and grandparents in that generation. The volume's dedication to Potter's and Montemorra's fathers, both of whom served in the war, and Montemorra's sharing of these connections in the volume's preface, are poignant and fitting. As I read McGinnis's chapter on musical activity at a German POW camp in Iowa, I could not help but think of my maternal grandfather, who was a guard at a German POW camp in Texas during the war. While they are no longer here to give us eyewitness accounts, acoustic memories, or to talk about their experiences of music and sound during the war, the cultural memory of the war still looms large, particularly in Britain, where the war figured prominently in tributes to the late Queen Elizabeth II last September, and by the Queen herself when she referenced Vera Lynn's 'Til We Meet Again' during her speech at beginning of the first national Covid lockdown. Moreover, many of who us teach undergraduate music students will know that the Second World War is always a topic of great interest to students—particularly music related to internment and the Nazis. Thus, we should be appreciative of this accessible and comprehensive collection that captures an array of musical and sonic experiences of the war.

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The Way of the Moderns: Six Perspectives on Modernism in Music. Ed. by Antoni Piza. Pp. 172. (Brepols Publishers n.v., Turnhout, 2022. ISBN 978-2-503-599773-7, €80.)

This is a strange book in a number of ways. It is a collection from the Lloyd Old and Constance

Old lecture series, 'Music in 21st-Century Society', held between 2012 and 2016 at the Graduate Center, City University of New York. Three of the six featured speakers died between giving their talks and the book seeing the light of day. The remaining three are not much younger. For what it is worth, all are white men; younger women are only featured as interlocutors. Nor is the book about modernism in any meaningful sense. While this is at least a more or less central concern of three of the chapters, the remaining three have precious little to do with it.

The volume may therefore best be understood as a form of documentation of the lecture series, and its format and lavish production suggest that it is not least aimed at the coffee table market. Unusually, it also presents the discussions with respondents and with the audience as well as the programmes of the accompanying music performances, which can be viewed on the Center's website—as indeed can the talks and discussions themselves. This raises the question why additional documentation appeared necessary at all, although one might counter that the internet tends to be a short-lived medium. In any case, however, to say that the contributors—Charles Rosen, Paul Griffiths, Philip Glass with Claire Chase, Roger Scruton, David Harrington with Brooke Gladstone, and Richard Taruskin—are highly regarded within the discipline would be an understatement, so there is bound to be an interested public.

Alas, it is a rather mixed bag. As explained in the editor's 'Introduction', Rosen delivered a free talk, which was transcribed from a recording. The video shows him mostly speaking from the piano bench with a single sheet of notes. While the live talk with its observations on various compositions from the Classical, Romantic, and modernist repertory is undoubtedly entertaining and illuminating, the written form, entitled 'The Challenges of Modernist Music', fails to cohere around an identifiable topic, let alone argument, beyond the truism that modernist music can be challenging. Problems of structure and organization are also evident: for instance, Rosen announces: '[t]o understand what happened to modernism, one has to actually look not just at music but at all the arts' (p. 15). While starting an argument with the familiar observation that modernism in the visual arts and literature is not generally viewed with the same hostility as in music, he then gets sidetracked by an account of the emancipation of the dissonance, which he traces from Mozart's *Dissonance Quartet* K. 465 to Schoenberg's *Die Erwartung*, only to repeat, seven pages later: 'To define modernism across the arts, you need to see not just music but you have to see the other arts' (p. 22).

More problematic is an apparently apocryphal quotation from Goethe's *Maxims and Reflections* that seems to have been intended as a cornerstone: 'All great excellence in life or art, at its first recognition, brings with it a certain pain arising from the strongly felt inferiority of the spectator. Only at a later period when we take it into our culture, and appropriate as much of it as our capacities allow, do we learn to love and esteem it' (p. 14). If this sounds suspiciously pedestrian, the reason may be that Goethe said no such thing. Rosen was already gravely ill at the time of his talk, so it would be unfair to blame him for this oversight, but the editor could have addressed this. The quotation from *Maxim and Reflections* that I have been able to find that comes closest to Rosen's is no. 182 (admittedly in the translation by Thomas Bailey Saunders, not Randall Jarrell, as Rosen has it): 'Ill-favour and hatred limit the spectator to the surface, even when keen perception is added unto them; but when keen perception unites with good-will and love, it gets at the heart of man and the world; nay, it may hope to reach the highest goal of all' (Johann Wolfgang von Goethe, *Maxims and Reflections*, trans. Thomas Bailey Saunders (New York, 1906), https://www.gutenberg.org/files/33670/33670.txt, accessed 16 Mar. 2023). It is impossible to say whether this is the quotation that Rosen had in mind, but at least it is more elegant in thought and expression.

If nothing else, Paul Griffiths's 'We Are What We Hear' is carefully composed. Like Rosen, Griffiths, too, sees modernist music in crisis. This cultural pessimism, accompanied by disinterest in, if not disdain for, popular music or jazz, pervades much of the book. There are manifest reasons to heed these Cassandra calls, considering, for instance, the withdrawal of public support across much of the Western world for music in general, and music education in particular, but this is not what the authors primarily have in mind. For Griffiths, musical modernism's problems have primarily been caused by the loss of a 'unitary culture and society' (p. 45). As a result, there is a canon of modernist works up to the 1970s—Griffiths names 'Cage and Carter, Boulez and Stockhausen, Nono and Ligeti', up to Steve Reich's *Music for 18 Musicians* and Gérard Grisey's *Les Espaces acoustiques* as the last representatives of this legacy—but beyond that, 'evolution in style becomes less detectable' (p. 45) and the 'new-music landscape isn't changing very much'

(p. 46). This leads him to the following conclusion: 'The condition of our musical world as a whole—one enormous confusion—is likely to be that, on a smaller scale, of any individual composition. We are not going to find, whether surfing YouTube or listening to a musical work of size and substance any guiding line' (p. 49). Except, that is, that he perceives the 'rediscovery—a recovery—of modality', although he does not elaborate on that.

Griffiths's observations on the loss of a unitary culture and the consequential confusion and flattening of the musical landscape deserve to be taken seriously, and they echo those made by Leonard B. Meyer as early as in 1967, at the very beginning of the period Griffiths is describing and which has often been called 'postmodernism' (Leonard B. Meyer, *Music, the Arts and Ideas: Patterns and Predictions in Twentieth-Century Culture* (Chicago and London, 1967)). I do not think he is right, however. From the 1980s to the present day, we saw the music of Helmut Lachenmann, Salvatore Sciarrino, Younghi Pagh-Paan, Kaija Saariaho, Brian Ferneyhough, Georges Aperghis, Georg Friedrich Haas, Hans Abrahamsen, Beat Furrer, Unsuk Chin, Toshio Hosokawa, Julio Estrada, Rebecca Saunders, Chaya Czernowyn, Tyshawn Sorey, Liza Lim, Catherine Lamb, the Wandelweiser collective, and the New Discipline reach prominence (among many others—any selection implies an injustice). There is an obvious difference between this list, which Griffiths is certainly aware of, as is apparent from other publications and his own: the inclusion of women, Black, and non-Western composers. This may highlight what is implied by the notion of a 'unitary culture and society': a hierarchical order from which these groups are largely excluded. Looking back towards the period Griffiths is focusing on, I share his admiration for the composers he has listed, but it is not difficult to come up with alternative canons, including, say, Éliane Radigue, Betsy Jolas, Pauline Oliveros, Ursula Mamlok, Claude Vivier, Chen Yi, Isang Yun, Toru Takemitsu, José Maceda, Gerardo Gandini, Marlos Nobre, Julius Eastman, Anthony Braxton, and George Lewis. Are these lesser composers than those in Griffiths's group, or did they have fewer opportunities to compose and perform work, attract influential followers, found schools, and shape tastes? The last aspect should not be overlooked. In his contribution, Rosen quoted Jarrell quoting Wordsworth: 'Every great poet has to create the taste of the audience he is writing for.' That is another unreferenced quotation, but on this occasion, it is at least similar to something that Wordsworth *did* say: 'Every author, as far as he is great and at the same time *original*, has had the task of *creating* the taste by which he is to be enjoyed' (quoted in Jessica Fay, 'Wordsworth's Creation of Taste', in Jessica Fay (ed.), *Wordsworth's Monastic Inheritance: Poetry, Place, and the Sense of Community* (Oxford, 2018), 29). Not everyone is granted this sort of privilege. So, maybe the 'heroic period' of the post-war avant-gardes was never as unitary as Griffiths's retrospective view depicts it; we—or, rather, he—just decided that certain composers, pieces, and developments matter more than others.

Fears of cultural decline are also paramount in Roger Scruton's contribution, 'Walking among Noise: Tonality, Atonality, and Where We Go from Here'. The difference is that, for Scruton, it is classical music as a whole that is under threat: 'it is the future of the classical tradition that is the greatest concern to us' (p. 88; Scruton uses what I would like to call the 'presumptuous we' throughout). Modernism is the cause or at least a symptom of this decline (whether one or the other remains uncertain): 'Audiences have learned to survive those fifteen minutes [of modernist music, however absurd] in the middle of the concert between the pieces that they really want to hear. And efforts have been made, both by the audience and by the people who organize concerts, to give a voice to experimental music on those terms. But these efforts don't seem to have implanted that music in the soul of the listeners' (p. 90). Elsewhere he distinguishes between 'spontaneous evolution' and 'self-conscious experiments' as well as between successful experiments (which do seem to exist after all), such as the whole-tone scale, and illegitimate ones, such as atonality and dodecaphony—although, on what basis, apart from his personal preference, remains unclear. But the real enemy is popular music, because it 'is changing the human ear from a listening to a hearing organ, and from an instrument of attention to a locus of addiction' (p. 90).

So, what is to be done? '[T]o rescue classical music we must rescue those ears. We have to bring young people back into the tradition that I have been describing, and this is what modern composers must work achieving' (p. 93). So, audiences have abandoned classical music as much as modernist music? In Scruton's mind, though, in the former case, that is the fault of the audiences, in the latter of the music.

In his response, Greil Marcus mounts a passionate defence of popular music, declaring that 'I don't understand your position that the classical tradition has a monopoly on meaning' and arguing that '[t]here are infinite ways of seeing and feeling and experiencing meaning from that little concert that Remi François [a busker performing an avant-garde rendition of 'House

of the Rising Sun' whom Marcus had heard] was performing today' (p. 98). If only there had been a similarly eloquent vindication of modernism!

The theme is continued in 'The Many Dangers of Music' by Richard Taruskin, who fears 'music laps[ing] into utter cultural irrelevance, as it seems to be doing in today's world' (p. 117), adding that 'if I say music, I always mean classical music' (this could just be the clarification it purports to be, but most people are likely to read it as a declaration of cultural supremacy). In the text, Taruskin looks back over his career as a 'public intellectual or public nuisance' (p. 117) writing for *The New Republic* and *The New York Times*. This covers a period of almost forty years, but anyone expecting Taruskin to use this opportunity to reconsider some of his positions will be disappointed: on the contrary, he sees himself vindicated in every detail. He claims to have been alone in arguing that music has cultural meanings and ethical implications, because his upbringing had 'saddled him' with a social conscience (unlike the rest of us, apparently). While during the hey-day of positivism such views were not yet the orthodoxy they have since become, Taruskin's position may not have been as unique as all that. Contrary to his claims, moreover, in the public controversies that Taruskin cites, the point of contention was rarely the question of whether music is above politics and other social affairs as such but the specific positions that he adopted, which left no space for the complexity and multifariousness of all art and the peculiar ambiguity of music. For instance, Shostakovich's *The Lady Macbeth of the Mtsensk District* is undoubtedly a morally ambivalent work and to question Shostakovich's use of 'his gifts of musical characterization to manipulate the audience's attitude' as Taruskin does (p. 121) is one thing, but to accuse the composer of 'a morally questionable, dehumanizing purpose … that was all too closely analogous to the rationalizations that were given in Stalin's Russia for the suspension of bourgeois morality in the name of the class struggle' is quite another. A similar point can be made about Taruskin's position on John Adams's *The Death of Klinghoffer*. This was not, as he claims, an 'ethics-vs.-aesthetics issue' (p. 123), nor was he alone in proposing a moral reading, but his was singularly reductive. In both cases, complex works that ask difficult moral questions were reduced to simplistic positions leading to resounding condemnations of their creators. It is not that these readings are unarguable; they are at the extreme ends of the spectrum of meanings that can be attributed to the works in question. But they are decidedly not the only way to understand them, and to insist, as Taruskin does, that his is the only possible ethical interpretation and that, moreover, this is what Shostakovich, Adams, and their respective collaborators pursued all along, can be called many things—but 'moral' isn't among them.

In among these lectures—or 'Acts' as they are called—there are also two conversations—'Entr'actes', between Philip Glass and Claire Chase and between David Harrington and Brooke Gladstone respectively. Although seemingly less congenial to the medium, I found these more enlightening and enjoyable to read. Philip Glass's reminiscences about working with Nadia Boulanger, Ravi Shankar, Robert Wilson, and Martin Scorsese, among others, are fascinating, and there is a lot to learn about collaborative creativity, particularly in multimedia work, including innovative approaches to film-scoring. Again, though, the laissez-faire approach to editing creates some problems. When Glass recalls that he read John Cage's *Silence* in 1952, for instance, he must have confused the chronology: the book only appeared in 1961, and its 'sequel', *A Year from Monday*, which Glass also mentions, in 1967 (John Cage, *Silence: Lectures and Writings* (Middletown, CT, 1961); John Cage, *A Year from Monday* (Middletown, CT, 1967)). This is not trivial, considering what influence Glass attributes to Cage's writings on his own developing aesthetic ideas as a budding composer.

David Harrington's account of the founding of the Kronos Quartet in 1973, which happened partially in response to the Vietnam War and hearing George Crumb's Vietnam-inspired *Black Angels* (1970) on the radio (pp. 109–10), and its subsequent development is equally captivating. Afficionados of the Kronos Quartet's version of Jimi Hendrix's 'Purple Haze' will not be surprised to hear that he also played a crucial role in the Quartet's history, but what was new to me is that they paid tribute to Hendrix's Woodstock performance of *The Star-Spangled Banner* in protest against the (second) Iraq War in 2003. What this also demonstrates is an openness towards other cultural experiences, including popular music, that Harrington shares with Glass but that is absent in the other contributions.

That said, neither of the conversations has anything to do with modernism, other than in the widest possible sense of 'music in the twentieth and twenty-first centuries' (the same can be said about Taruskin's chapter). It may seem ironic that the two contributions that have least to do with modernism are most open to cultural diversity. Yet, this should not be seen as a reflection of the nature of musical modernism as such but of

the outdated approach to it that predominates in this book.

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Sondheim in Our Time and His. Ed. by W. Anthony Sheppard. Pp. 456. (Oxford University Press, New York and Oxford, 2022. ISBN 978-0-19-760320-8, $125.)

This collection of essays on Stephen Sondheim and his work was published in a matter of months after his sudden death in November 2021. As the book's dedication indicates, this was no rushed hagiographical outpouring, but an unfortunate—if always possible—coincidence, given the origin of the volume. It arose from material presented at the academic birthday-fest symposium *Sondheim@90@Williams*, 6–7 March 2020. This marked Sondheim's journey from 'his time' beginning as a student at Williams College, class of 1950, through to 'our time', signalled by his longevity. Nine presentations from the symposium have been developed into chapters and supplemented by five more contributions that round out the material into a particularly satisfying collection on several levels.

Within musical theatre research, Sondheim is better served than most by authoritative and detailed studies, yet for those already well-versed in Sondheim's works and the accompanying literature, there are additions here that more than justify a new collection of commentaries. From a scan of the contents list, a reader's interest may be piqued by the provocative heading of 'Sondheim's Whiteness' or the less charted significance of Williams College itself to the formation of Sondheim's personal and professional character. Sondheim's early attempts to musicalize the 'Mary Poppins' stories represent the start of a musical dramatist's journey, a 'what if?' investigation of a sort, while gender in Sondheim's musicals in the #MeToo age bring that story up to the 'what is' of the present. In rounding up such single chapters of apparent disparate loci, the title of the whole emerges as more than a convenient wrapper. Rather, it is an articulation of the underlying purpose behind a collection that W. Anthony Sheppard as editor has curated with holistic circumspection. Sheppard judiciously sidesteps any self-reference to the temporal journey, getting there from here, when he adopts 'Our Time' from *Merrily We Roll Along* as the entrance point for his introduction. His analysis of the dramatic context, lyric content, and allied musical expression sets out at the start the integrated nature required of any investigation into Sondheim, whose inventive forms of fusion and hybridity are constants. By the second page we also read of 'unrealized aspirations and disillusionment', which places Sondheim the person into these reflections on his professional work and repertory. Evaluation across 'then' and 'now' is a balancing act across multiple planes.

The chapter topics are presented under four headings, the first of which is 'Early Stages'. Steve Swayne's contextualization of Williams College 'before, during and after Sondheim' provides an introduction to the social environment and values of Sondheim's upbringing and the influences on his formative years, not least in the picture drawn of Sondheim as an actor–writer first who later focused on being a composer–writer. Swayne's questioning of the adoption of easy assumptions around the narrative of Sondheim's identity at source sets a standard of critical investigation that is to recur with gratifying frequency across the following chapters. Bookending the whole volume is an afterword by Kristen Anderson-Lopez, herself a graduate of Williams and an Oscar- and Grammy-winning songwriter. She discusses her personal experience of Sondheim's work with evident affection and with the insight of a fellow professional who understands the score in both senses. Written in Sondheim's present, we now read her appreciation—and the whole volume—from our present alone, not his. Anderson-Lopez's response gains poignancy in being from one professional to another, one generation to another, and now from the present to the past as Sondheim's time has parted ways with ours.

The grouping of chapters flows particularly well when read from start to finish, through formative ideas, establishment of identity, formal evolution, to conclude with aspects of innovation. The progression itself is cumulatively satisfying. Sometimes the continuation is specific and made evident. Jim Lovensheimer tackles the temporal ambiguities within Sondheim's shows through description that unpacks the increasing interaction between past and present. He works, for example, through the dissociation from action of the numbers in *Company* and collapsed time/out-of-time comparisons in *Pacific Overtures*, then concludes with a broad consideration of temporal structures with *Sunday in the Park*