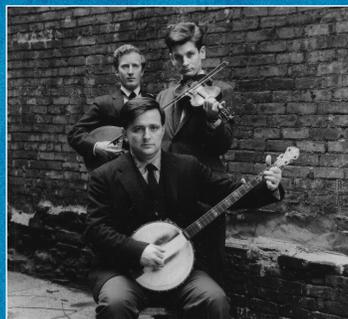


JOURNAL OF THE SOCIETY FOR AMERICAN MUSIC

VOLUME 4 ■ NUMBER 3 ■ AUGUST 2010



CAMBRIDGE
UNIVERSITY PRESS

JOURNAL OF THE SOCIETY FOR AMERICAN MUSIC

VOLUME 4 • NUMBER 3 • AUGUST 2010

CAMBRIDGE

Journal of the Society for American Music

Journal of the Society for American Music (JSAM) is an international, peer-reviewed journal that explores all aspects of American music and music in the Americas. JSAM is dedicated to supporting scholarship that transcends disciplinary boundaries, cutting across historical musicology, music theory, ethnomusicology, cultural theory, and American studies. JSAM encourages international dialogue across disciplines. The journal features articles, reviews of books, recordings, and multimedia items, and explorations of special topics.

Subscriptions

Journal of the Society for American Music (ISSN 1752-1963) is published four times a year, in February, May, August, and November by Cambridge University Press, 32 Avenue of the Americas, New York, NY 10013, for the Society for American Music. Periodicals pending at New York, NY and additional mailing offices.

The subscription price of volume 4 (2010), including delivery by air where appropriate (but excluding VAT), is \$183 (£100) for institutions print and online; \$174 (£95) for institutions online only. Single issues cost \$44 (£29). Japanese prices for institutions, including ASP delivery, are available from Kinokuniya Company Ltd., P.O. Box 55, Chitose, Tokyo 156, Japan. Orders, which must be accompanied by payment, may be sent to a bookseller or subscription agent or direct to the publisher: Cambridge University Press, Journals Fulfillment Department, 100 Brook Hill Drive, West Nyack, New York 10994-2133, USA; or Cambridge University Press, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 8RU, England. Alternatively, you can place an order online at <journals.cambridge.org/sam>.

Individuals wishing to subscribe to the journal should consider joining the Society for American Music. Individuals receive the journal as part of their membership. Other benefits include a copy of the Bulletin, and the annotated Membership Directory. Annual membership rates are \$75 (US) for individual members, \$30 for spouses/partners, \$35 for students, and \$50 for retired individuals. If you reside outside the US, please add \$10 additional for postage. All payments must be in US funds, drawn on a US bank or by credit card (Visa or Mastercard only). Please direct all membership payments, inquiries, changes of address, and correspondence to the Society for American Music, Stephen Foster Memorial, University of Pittsburgh, Pittsburgh, PA 15260 USA. Telephone (412) 624-3031, fax (412) 624-7447, e-mail SAM@american-music.org, website <www.american-music.org>.

For single issues, please contact customer_service@cambridge.org.

Advertising

For information on display ad sizes, rates, and deadlines for copy, please visit the journal homepage at <journals.cambridge.org/sam> or contact ad_sales@cambridge.org. Information can also be found at <www.american-music.org>.

Internet access

Journal of the Society for American Music is included in the Cambridge Journals Online service, which can be accessed at <journals.cambridge.org>. For information on other Cambridge titles, visit <www.cambridge.org>.

ISSN: 1752-1963

EISSN: 1752-1971

© The Society for American Music 2010. All rights reserved. No part of this publication may be reproduced, in any form or by any means, electronic, photocopying, or otherwise, without permission in writing from Cambridge University Press. Permission inquiries from the USA, Mexico, and Canada should be addressed to the New York office of Cambridge University Press <http://www.cambridge.org/us/information/rights/contacts/newyork.htm>; permission inquiries from elsewhere should be addressed to the Cambridge office <http://www.cambridge.org/uk/information/rights/contacts/cambridge.htm>; permission inquiries from Australia and New Zealand should be addressed to the Melbourne office http://www.cambridge.org/aus/information/contacts_melbourne.htm.

Permission to copy (for users in the U.S.A.) is available from Copyright Clearance Center, <http://www.copyright.com>, email:info@copyright.com. Specific written permission must be obtained for republication; contact the nearest Cambridge University Press office.

Postmaster: Send address changes to *Journal of the Society for American Music*, Cambridge University Press, 100 Brook Hill Drive, West Nyack, NY 10994-2133.

Application to mail Periodical Rate pending in N.Y., NY and additional mailing offices.

Front cover illustration: The New Lost City Ramblers: John Cohen (guitar), Mike Seeger (fiddle), Tom Paley (banjo). Photograph by Robert Frank, 1961. Copyright Robert Frank, used by permission.

Journal of the Society for American Music

A quarterly publication of the Society for American Music

Editor

Leta E. Miller (University of California, Santa Cruz, USA)

Assistant Editor

Mark A. Davidson (University of California, Santa Cruz, USA)

Book Review Editor

Amy C. Beal (University of California, Santa Cruz, USA)

Recording Review Editor

Juanita Karpf (Case Western Reserve University, USA)

Multimedia Review Editor

Jason Stanyek (New York University, USA)

Editorial Associate

David E. Anderson

Editorial Board

David Bernstein (Mills College, USA)

José Bowen (Southern Methodist University, USA)

David Brackett (McGill University, Canada)

Martin Brody (Wellesley College, USA)

Daphne Brooks (Princeton University, USA)

Larry Hamberlin (Middlebury College, USA)

Eileen M. Hayes (University of North Texas, USA)

Carol Hess (Michigan State University, USA)

Travis Jackson (University of Chicago, USA)

Anahid Kassabian (University of Liverpool, UK)

Mark Katz (University of North Carolina, Chapel Hill, USA)

John Koegel (California State University—Fullerton, USA)

Kim Kowalke (University of Rochester, USA)

Tracey Laird (Agnes Scott College, USA)

George Lewis (Columbia University, USA)

Ana María Ochoa Gautier (Columbia University, USA)

Katherine Preston (College of William and Mary, USA)

Suzanne Robinson (University of Melbourne, Australia)

Judy Tsou (University of Washington, USA)

Sherrie Tucker (University of Kansas, USA)

Journal of the Society for American Music

Volume 4, Number 3 (August 2010)

Contributors	v
Articles	
In Pursuit of Authenticity: The New Lost City Ramblers and the Postwar Folk Music Revival <i>Ray Allen</i>	277
Henry Ford's Dance Revival and Fiddle Contests: Myth and Reality <i>Paul M. Gifford</i>	307
Liberal Religion, Artistic Autonomy, and the Culture of Secular Choral Societies <i>Duncan Vinson</i>	339
Reviews	
Books	
Steve Waksman, <i>This Ain't the Summer of Love: Conflict and Crossover in Heavy Metal and Punk</i> <i>Robert Walser</i>	369
Tim Brooks, <i>Lost Sounds: Blacks and the Birth of the Recording Industry (1890–1919)</i> <i>Kip Lornell</i>	370
Tara Browner, ed. <i>Music of the First Nations: Tradition and Innovation in Native North America</i> <i>Beverly Diamond</i>	371
Recordings	
Eric Chasalow, <i>Left to His Own Devices</i> <i>Anthony Cornicello</i>	375
Mark O'Connor, <i>Americana Symphony "Variations on Appalachia Waltz"</i> <i>Andy Carlson</i>	377
Lewis Nielson, <i>Écritures</i> <i>David Reminick</i>	378
<i>Fred Lerdahl and Music of Fred Lerdahl, Vol. 2</i> <i>Bruce Quaglia</i>	380
Multimedia	
John Adams, <i>Doctor Atomic</i> , Peter Sellars, director; <i>Wonders Are Many</i> , Jon Else, director <i>Tim Munro</i>	385

<i>Brian Eno: Music for Airports & In the Ocean (Featuring Bang on a Can All-Stars)</i> , Frank Scheffer, director <i>Eric Tamm</i>	388
<i>Words for the Dying</i> , Rob Nilsson, director; <i>John Cale</i> , James Marsh, director <i>Dai Griffiths</i>	390
Corrigendum	393

Contributors

Ray Allen is Professor of Music and Director of the American Studies program at Brooklyn College, City University of New York. His recent books on American music include *Gone to the Country: The New Lost City Ramblers and the Urban Folk Music Revival* (University of Illinois Press, 2010) and *Ruth Crawford Seeger's Worlds: Innovation and Tradition in Twentieth-Century American Music* (University of Rochester Press, 2007), coedited with Ellie Hisama.

Andy Carlson, Associate Professor of Music at Denison University, has been called a “demon fiddler” by *The New York Times*. He holds a D.M.A. from the University of Iowa and at Denison teaches violin, conducts the orchestra, and directs the bluegrass program.

Anthony Cornicello, Associate Professor at Eastern Connecticut State University, is a composer of electro-acoustic music and directs the university's Electronic Music Lab.

Beverley Diamond is the Canada Research Chair in Ethnomusicology at Memorial University and Director of the Research Centre for Music, Media and Place. She has worked extensively in Inuit and First Nations communities, Sami communities in Norway and Finland, and culturally diverse communities in Canada. Her interests include indigenous modernity, Canadian music historiography, feminist musicology, and the social construction of meaning in relation to technology. In 2009 she was named a Trudeau Fellow.

Paul M. Gifford, born in Detroit and raised a few miles from Henry Ford's Highland Park plant, is a librarian and archivist at the University of Michigan–Flint. He is the author of *The Hammered Dulcimer: A History* (Scarecrow Press, 2001).

Dai Griffiths is Principal Lecturer in Music at Oxford Brookes University and the author of *Radiohead: OK Computer* (Continuum, 2004) and *Elvis Costello* (Equinox, 2007). His article “Home Is Living like a Man on the Run: John Cale's Welsh Atlantic” was published in the journal *Welsh Music History* in 2000.

Kip Lornell teaches courses in American music and ethnomusicology at The George Washington University and has been publishing articles, essays, and books about American vernacular music since 1973. His most recent book is *From Jubilee to Hip-Hop: Readings in African American Music* (Prentice Hall, 2010).

Tim Munro has been the flutist with the Grammy-winning ensemble eighth black-bird since 2006, and this job has taken him across the United States and around the

world. Previously, he was Publications Coordinator of the Tasmanian Symphony Orchestra and a freelance flutist and writer in Australia. He holds degrees from Oberlin College, the University of Queensland, and Queensland Conservatorium of Music (Australia).

Bruce Quaglia, composer and theorist, is Associate Professor, Lecturer of Music at the University of Utah. His published work focuses on the theories of Arnold Schoenberg, the music of the twentieth century, and disability studies in music. He is coeditor with Jack Boss of the collection *Musical Currents from the Left Coast* (Cambridge Scholars Publishing, 2008).

David Reminick, saxophonist for ICE (International Contemporary Ensemble), received a B.M. in saxophone and a B.A. in psychology from Oberlin Conservatory and College, as well as master's degrees in saxophone and music theory from the University of Michigan. He teaches saxophone at Northeastern Illinois University and Music Theory at Columbia College Chicago.

Eric Tamm (Ph.D., Musicology, University of California at Berkeley, 1987) is the author of *Brian Eno: His Music and the Vertical Color of Sound* (Faber & Faber, 1989). Tamm ponders the Internet in Silicon Valley and plays electric guitar in the country & western band Savannah. www.ericamm.com.

Duncan Vinson received the Ph.D. in ethnomusicology from Brown University in 2004 and has taught at Suffolk University since that year. His research is in U.S. music of the twentieth century, with particular emphasis on ethnographic study of choral and shape-note singing. He is a classically trained pianist and has served as acting director of the Suffolk University Vocal Ensemble.

Robert Walser is a Professor of Music and Director of the Rock and Popular Music Institute at Case Western Reserve University. He is the author of *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* (University Press of New England, 1993) and editor of *Keeping Time: Readings in Jazz History* (Oxford University Press, 1999).