



## 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, USA, for the Society for American Music.

The subscription price of volume 10 (2016), including delivery by air where appropriate (but excluding VAT), is \$270 (£146) for institutions print and online; \$247 (£133) for institutions online only. Single issues cost \$78 (£42). 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, 32 Avenue of the Americas, New York, NY 10013, USA; or Cambridge University Press, Journals Fulfillment Department, UPH, Shaftesbury Road, Cambridge CB2 8BS, UK. 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 2015. 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. Policies, request forms, and contacts are available at: http://www.cambridge.org/rights/permissions/permission.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.

Postmaster: Send address changes to *Journal of the Society for American Music*, Cambridge University Press, 32 Avenue of the Americas, New York, NY 10013, USA.

Front cover illustration: Sheet music cover illustration (detail), "The Battle of Shiloh, or Pittsburg Landing. April 6th and 7th 1862. Musically Photographed. By Charles Grobe" Boston: Ditson, 1862.

# Journal of the Society for American Music

A quarterly publication of the Society for American Music

#### **Editor**

Karen Ahlquist (The George Washington University, USA)

#### **Assistant Editors**

Victoria Clark (University of Virginia, USA) Janine Beekman (The George Washington University, USA)

#### **Book Review Editor**

Christina Baade (McMaster University, Canada)

#### **Media Review Editors**

Marta Robertson (Gettysburg College, USA) Trudi Wright (Regis University, USA)

#### **Editorial Associate**

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

#### **Editorial Board**

Naomi André (University of Michigan, USA)

Marianne Betz (Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig, Germany)

Marva Carter (Georgia State University, USA)

Danielle Fosler-Lussier (Ohio State University, USA)

David Gramit (University of Alberta, Canada)

Jim Lovensheimer (Vanderbilt University, USA)

Portia K. Maultsby (Indiana University, USA)

Felicia Miyakawa (Independent Scholar, USA)

Kiri Miller (Brown University, USA)

David Nicholls (University of Southampton, UK)

Carol Oja (Harvard University, USA)

Howard Pollack (University of Houston, USA)

John Spitzer (San Francisco Conservatory, USA)

Robynn Stilwell (Georgetown University, USA)

Steve Swayne (Dartmouth College, USA)

Judith Tick (Northeastern University, USA)

Albin Zak (State University of New York, Albany, USA)

# Journal of the Society for American Music

Volume 9, Number 4 (November 2015)

Contributors	V
Articles	
War on the Home Front: Battle Pieces for the Piano from the American Civil War Elizabeth Morgan	381
Scoring the President: Myth and Politics in John Williams's <i>JFK</i> and <i>Nixon Frank Lehman</i>	409
Special Reviews Section	
AmeriGrove II: Perspectives and Assessments	
The Grove Dictionary of American Music, second edition. Edited by Charles Hiroshi Garrett. New York: Oxford University Press, 2013.	
Introduction Christina Baade and Emily Gallomazzei	445
Overview I Berndt Ostendorf and Wolfgang Rathert	455
Overview II John Graziano	463
Music before 1800 Glenda Goodman	470
Nineteenth-Century Music  Douglas Shadle	477
Folk and Traditional Music Kip Lornell	485
Twentieth- and Twenty-First-Century Art Music <i>Leta E. Miller</i>	491
Popular Music and Jazz, 1900–1950 Sherrie Tucker	497
Popular Music and Jazz, 1950–Present Theo Cateforis	505
Media Reviews	
The Charleston Jazz Initiative Stephanie Doktor	513

Sō Percussion and Grey Mcmurray, Where (we) Live Matthew DelCiampo	515
The Velvet Underground, The Velvet Underground & Nico: 45th Anniversary Super Deluxe Edition; The Velvet Underground: 45th Anniversary Sup Deluxe Edition; and White Light/White Heat: 45th Anniversary Sup Deluxe Edition	
Elizabeth Lindau	517
Addendum	522

### **Contributors**

Christina Baade is an associate professor in the Department of Communication Studies and Multimedia at McMaster University in Hamilton, Ontario, where she also holds the title of University Scholar (2015–19). Her research attends to how broadcasting (especially radio) has intersected with musicking and cultural meaning, with particular attention to gender, race, class, nationality, and sexuality, with publications including her award-winning book, *Victory Through Harmony: The BBC and Popular Music in World War II* (Oxford, 2012).

**Theo Cateforis** is an associate professor of music history and cultures in the Department of Art and Music Histories at Syracuse University. He is the author of *Are We Not New Wave? Modern Pop at the Turn of the 1980s* (University of Michigan Press, 2011); and editor of *The Rock History Reader* (Routledge, 2013), now in its second edition. His research and writing on American popular music have appeared in *American Music, Current Musicology, Journal of Popular Music Studies*, and other publications.

**Matthew DelCiampo** is a Ph.D. candidate in musicology at Florida State University. His dissertation focuses on the relationship between popular music and place with chapters devoted to Sigur Rós, Dan Deacon, Sō Percussion, and Nick Zammuto.

**Stephanie Doktor** is a Ph.D. candidate in critical and comparative studies in the McIntire Department of Music at the University of Virginia. Her dissertation analyzes black and white U.S. modernist composers who combined jazz and classical music to explore the Jim Crow color line of the 1920s. She has presented extensively at national conferences about race and gender and American twentieth century music.

Emily Gallomazzei is currently a graduate student in the Communication and New Media program at McMaster University. Her research interests include community engagement, the not-for-profit sector (specifically the arts), and grant writing. As an active member of the Hamilton arts community, she strives to conduct research and create initiatives that are of direct benefit to the city. Approaches to these issues (and other areas of her research) are often critically considered through a feminist lens.

**Glenda Goodman** is an assistant professor of music at the University of Pennsylvania. Her work on religious, vernacular, and indigenous music in the seventeenth

and eighteenth centuries has appeared in the *Journal of the American Musicological Society*, the *William and Mary Quarterly*, and *Common-place*. Recently she guest edited the "Transatlantic Perspectives" special issue of *American Music*. Prof. Goodman received her Ph.D. from Harvard University and from 2013 to 2015 was an ACLS New Faculty Fellow in the History Department at the University of Southern California.

**John Graziano** is Director of *Music in Gotham*, a database of musical events in New York City, 1862–1875, a National Endowment for the Humanities–funded project. He is a professor emeritus at the City College and Graduate Center, City University of New York, and series editor for A-R Editions' *Recent Researches in American Music* and Pendragon Press' *American Music and Musicians* series.

**Frank Lehman** is an assistant professor of music at Tufts University. He received his Ph.D. in music theory from Harvard University in 2012. His work has appeared in *Music Theory Spectrum*, *Music Theory and Analysis*, *The Journal of Film Music*, and *Music Theory Online*. His areas of research include film soundtrack analysis, triadic chromaticism, and the music of John Williams.

**Elizabeth Lindau** is a visiting assistant professor of music at Earlham College, where she teaches courses in music theory, popular music, and Western classical music. Her research explores intersections between avant-gardism and popular music and includes essays in the collections *Tomorrow is the Question: New Directions in Experimental Music Studies* (University of Michigan Press, 2013); and *Brian Eno: Oblique Music* (Bloomsbury, forthcoming 2015). She received her Ph.D. from the University of Virginia in 2012.

**Kip Lornell** has been researching and writing about American vernacular music since 1970. He has published fourteen books on a wide range of topics and taught at George Washington University since 1992.

**Leta Miller** is the author of *Aaron Jay Kernis* (2014) and *Music and Politics in San Francisco: From the 1906 Quake to the Second World War* (2011). She has coauthored two books on Lou Harrison and published a critical edition of his works in the *MUSA* series. Prof. Miller has written about twenty articles on Harrison, John Cage, Henry Cowell, Charles Ives, and various aspects of music in the San Francisco area (including several on racial issues in the pre–World War II era).

A musicologist and pianist, **Elizabeth Morgan** focuses her research on keyboard and chamber music of the late eighteenth and nineteenth centuries, music and the body, virtuosity, and music and gender. She has published articles in 19th-Century Music and in the Ashgate collection Crafting the Woman Professional in the Long Nineteenth Century. She is an assistant professor of music at Saint Joseph's University and lives with her family outside of Philadelphia.

Berndt Ostendorf, a professor emeritus of North American Cultural History at the Amerika Institut, Ludwig-Maximilians-Universität München, Germany, has published *Black Literature in White America* (1982); *Die multikulturelle Gesellschaft: Modell Amerika?* (1995); *Transnational America: The Fading of Borders in the Western Hemisphere* (2002); and *New Orleans, Creolization and all that Jazz* (2013). Areas of interest include the cultural history of immigration, the politics of (ethnic) difference, American religions, multiculturalism and public culture, popular culture and the culture industry, and New Orleans and American music.

Wolfgang Rathert has been a professor of musicology at the Ludwig-Maximilians-Universität, Munich since 2002. His main research interest concerns the music of the twentieth century up to the present with a special focus on American music. He has published two books on Charles Ives, and, together with J. Selk, he edited the chamber music of Kurt Weill for the Kurt Weill Complete Edition. He is member of the advisory boar of the Ashgate book series "Musical Cultures of the Twentieth Century." In 2012 he was appointed to the board of trustees of the Paul Sacher Foundation (Basel/Switzerland).

**Douglas Shadle** is an assistant professor of musicology at Vanderbilt University's Blair School of Music. His writing on nineteenth-century music appears in the *Journal of the Society for American Music, American Music, Common-place*, and the digital humanities series *Documenting the American South* (hosted by the University of North Carolina at Chapel Hill). His book, *Orchestrating the Nation: The Nineteenth-Century American Symphonic Enterprise*, is published by Oxford University Press.

Sherrie Tucker, a professor of American studies at the University of Kansas, is the author of *Dance Floor Democracy: the Social Geography of Memory at the Hollywood Canteen* (Duke, 2014); *Swing Shift: "All-Girl" Bands of the 1940s* (Duke, 2000); and co-editor of *Big Ears: Listening for Gender in Jazz Studies* (Duke, 2008). She is a member of the International Institute of Critical Improvisation Studies; Improvisation, Community, and Social Practice; the Melba Liston Research Collective; the AUMI (Adaptive Use Musical Instrument) research team led by Pauline Oliveros; and a founding member of AUMI-KU InterArts. Prof. Tucker is co-editor of *American Studies* and of the Music/Culture series at Wesleyan University Press. She was the Louis Armstrong Visiting Professor at Columbia University in 2004–2005.