

twentieth-century music

20th

CAMBRIDGE
UNIVERSITY PRESS

VOLUME 7 NUMBER 1 MARCH 2010 ISSN 1478-5722

<https://doi.org/10.1017/S1478572210000110>

Published online by Cambridge University Press

Journal Editor

Charles Wilson (Cardiff University, UK)
Email <tcm@cardiff.ac.uk>

Reviews Editor

Kenneth Gloag (Cardiff University, UK)

Editorial Manager

Jan Butler (Oxford Brookes University, UK)

Editorial Assistant

Matthew Machin (Cardiff University, UK)

Associate Editors

Paul Attinello (University of Newcastle, UK)
David Clarke (University of Newcastle, UK)
Stephen Cottrell (City University, London, UK)
Jane Piper Clendinning (Florida State University, USA)
John Covach (University of Rochester, USA)
Annette Davison (University of Edinburgh, UK)
Jenny Doctor (University of York, UK)
Sophie Fuller (Trinity Laban Conservatoire of Music and Dance, London, UK)
Sarah Hill (Cardiff University, UK)
Laudan Nooshin (City University London, UK)

Advisory Panel

Robert Adlington (University of Nottingham, UK)
Jonathan Bernard (University of Washington, USA)
Gianmario Borio (Università degli Studi di Pavia, Italy)
Michael Christoforidis (University of Melbourne, Australia)
Mervyn Cooke (University of Nottingham, UK)
Mark Delaere (Katholieke Universiteit Leuven, Belgium)
Malcolm Gillies (London Metropolitan University, UK)
Levon Hakopian (State Institute of Art Studies of the Ministry of Culture of Russia, Moscow, Russia)
Guido Heldt (University of Bristol, UK)
Ryuichi Higuchi (Meiji Gakuin University, Tokyo, Japan)
Stephen Hinton (Stanford University, USA)
Julian Johnson (Royal Holloway, University of London, UK)
Christine Lucia (University of Stellenbosch, South Africa)
Luca Marconi (Conservatorio di Como, Italy)
Christopher Mark (University of Surrey, UK)
Pierre-Michel Menger (Ecole des Hautes Etudes en Sciences Sociales, Paris, France)
Ricardo Miranda-Perez (Universidad Nacional Autónoma de México, Mexico)
Allan Moore (University of Surrey, UK)
David Neumeyer (University of Texas at Austin, USA)
David Nicholls (University of Southampton, UK)
Bode Omojola (Mount Holyoke College, USA)
Max Paddison (University of Durham, UK)
John Shepherd (Carleton University, Canada)
Martin Stokes (University of Oxford, UK)
Joseph Straus (City University of New York, USA)
Adrian Thomas (Cardiff University, UK)
Andrzej Tuchowski (Uniwersytet Zielonogórski, Poland)
Arnold Whittall (King's College London, UK)

twentieth-century music is the first forum dedicated to leading research on all aspects of the music of the twentieth century – a period which may be interpreted flexibly to encompass, where appropriate, music from the late nineteenth century to the early years of the twenty-first. The journal explores Western art music, music from non-Western traditions, popular music, film music, jazz, improvised music, and performance practice. Whilst it does not style itself as revisionist, the journal is guided by the principle that existing assumptions about twentieth-century music and the ways in which it has been and is currently studied should be rigorously examined and re-examined.

Subscriptions

twentieth-century music (ISSN 1478-5722) is published twice a year in March and September. Two parts form a volume. The subscription price of volume 7, including delivery by air where appropriate (but excluding VAT), is £81 (US \$141 in USA, Canada, and Mexico) for institutions (print and electronic); £72 (US \$127) for institutions (electronic only); £23 (US \$42) for individuals (print only). EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country's rate. VAT registered members should provide their VAT registration number. 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, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 8RU; or, in the USA, Canada and Mexico: Cambridge University Press, Journals Fulfillment Department, 100 Brook Hill Drive, West Nyack, NY 10994-2133 and at additional mailing offices.

Copying

This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923, USA (www.copyright.com). Organizations in the USA who are also registered with the CCC may therefore copy material (beyond the limits permitted by sections 107 and 108 of US Copyright law) subject to payment to the CCC. This consent does not extend to multiple copying for promotional or commercial purposes. Code 1478-5722/2010. ISI Tear Sheet Service, 3501 Market Street, Philadelphia, PA 19104, USA, is authorized to supply single copies of separate articles for private use only. Organizations authorized by the Copyright Licensing Agency may also copy material subject to the usual conditions. For all other use, permission should be sought from Cambridge or from the American Branch of Cambridge University Press.

This journal issue has been printed on FSC-certified paper and cover board. FSC is an independent, non-governmental, not-for-profit organization established to promote the responsible management of the world's forests. Please see www.fsc.org for information.

Internet Access

twentieth-century music is included in the Cambridge Journals Online service, which can be found at journals.cambridge.org

© Cambridge University Press 2011

Contents

1 **Notes on Contributors**

Articles

- 3 A Staged Fright: Musical Hybridity and Religious Intolerance in Turkey, 1923–38
John Morgan O’Connell
- 29 The Structure and Genesis of Copland’s *Quiet City*
Stanley V. Kleppinger
- 61 The Emergence of Timbre: Ligeti’s Synthesis of Electronic and Acoustic Music in *Atmosphères*
Jennifer Iverson
- 91 Laptop Composition at the Turn of the Millennium: Repetition and Noise in the Music of Oval, Merzbow, and Kid606
John Latartara

Reviews

- 117 Ignacio Corona and Alejandro L. Madrid, eds, *Postnational Musical Identities: Cultural Production, Distribution, and Consumption in a Globalized Scenario*
Jenny Tamplin
- 122 Mina Yang, *California Polyphony: Ethnic Voices, Musical Crossroads*
Sarah Hill
- 127 Kyle Gann, *Music Downtown: Writings from the Village Voice*
Dai Griffiths
- 130 Eric Salzman and Thomas Desi, *The New Music Theater: Seeing the Voice, Hearing the Body*
Björn Heile