# TABLE OF CONTENTS

**Contributors**

**Articles**

"Dixie Carmen": War, Race, and Identity in Oscar Hammerstein's *Carmen Jones* (1943)
Annegret Fauser 127

"Some of These Days" and the Study of the Great American Songbook
Michael Garber 175

An Interrogation of Language: “Radical Jewish Culture” on New York City’s Downtown Music Scene
Tamar Barzel 215

**Reviews**

**Books**

Ray Argyle, *Scott Joplin and the Age of Ragtime*
Edward A. Berlin 251

Olivia Bloechl, *Native American Song at the Frontiers of Early Modern Music*
Tara Browne 254

**Recordings**

Richard Festinger, *Chamber Works*
Josh Levine 257

John Musto, *Songs*
Karen Kanakis 260

*Continued on inside back cover*
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, $80 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 inquires from elsewhere 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 other countries 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, emailinfo@copyright.com. Specific written permission must be obtained for republication; contact the nearest Cambridge University Press office.

Applications for Periodical Rate pending in N.Y., NY and additional mailing offices.

Front cover illustration: Carmen Jones (1943), Act 1, Scene 3, “Whizzin’ Away Along de Track” (Quintet), with Muriel Rahn as Carmen, June Hawkins as Frankie, Jessica Russell as Myrt, Edward Lee Taylor as Rum, and Dick Montgomery as Dink. Courtesy of The Rodgers and Hammerstein Organization.

Continued from back cover

The Legacy of Mary Lou Williams. The United States Army Field Band Jazz Ambassadors

E. Taylor Atkins

261

Leo Brouwer, Guitar Music, Vol. 3

Timothy Crist

264

Multimedia


Steve Waksman

267

Wild Combination: A Portrait of Arthur Russell, Matt Wolf, director

Tim Lawrence

271

13 Most Beautiful … Songs for Andy Warhol’s Screen Tests. Andy Warhol, director

Erik Ulman

273
Contributors

Articles

“Dixie Carmen”: War, Race, and Identity in Oscar Hammerstein’s Carmen Jones (1943)
Annegrret Fauser 127

“Some of These Days” and the Study of the Great American Songbook
Michael Garber 175

An Interrogation of Language: “Radical Jewish Culture” on New York City’s Downtown Music Scene
Tamar Barzel 215

Reviews

Books
Ray Argyle, Scott Joplin and the Age of Ragtime
Edward A. Berlin 251

Olivia Bloechl, Native American Song at the Frontiers of Early Modern Music
Tara Browner 254

Recordings
Richard Festinger, Chamber Works
Josh Levine 257

John Musto, Songs
Karen Kanakis 260

The Legacy of Mary Lou Williams. The United States Army Field Band Jazz Ambassadors
E. Taylor Atkins 261

Leo Brouwer, Guitar Music, Vol. 3
Timothy Crist 264

Multimedia
Steve Waksman 267

Wild Combination: A Portrait of Arthur Russell. Matt Wolf, director
Tim Lawrence 271

13 Most Beautiful . . . Songs for Andy Warhol’s Screen Tests. Andy Warhol, director
Erik Ulman 273
Contributors

E. Taylor Atkins is Professor of History at Northern Illinois University. His publications include Blue Nippon: Authenticating Jazz in Japan (Duke University Press, 2001); Jazz Planet (University Press of Mississippi, 2003); and “Sacred Swing: The Sacralization of Jazz in the American Bahá’í Community” in American Music 24/4 (Winter 2006).

Tamar Barzel, Assistant Professor of Ethnomusicology at Wellesley College, is working on a book, Downtown and Disorderly: “Radical Jewish Music” on the New York Scene. This spring she will lead a symposium on “Radical Jewish Culture” at the Paris Jewish Museum, which is launching an exhibit about New York’s downtown music scene in April 2010.


Tara Browner, Professor of Ethnomusicology at the University of California, Los Angeles, is the author of Heartbeat of the People: Music and Dance of the Northern Pow-wow (2002); editor of Music of the First Nations: Tradition and Innovation in Native North American Music (2009); and editor of Songs from “A New Circle of Voices”: The 16th Annual Pow-wow at UCLA, in Music of the United States of America (2009).

Timothy Crist, Professor of Music at Arkansas State University, teaches music composition, classical guitar, music theory, and electronic music, and directs the New Music Ensemble and Guitar Orchestra. He has composed musical works for various media, including solo, chamber, orchestral, and electronic, and is published by Cimarron Music.

Annegret Fauser, Professor of Music at the University of North Carolina in Chapel Hill, has published five books on the music of France and the United States of America in the nineteenth and twentieth centuries, including her latest monograph, Musical Encounters at the 1889 Paris World’s Fair (2005). She is completing a monograph on American music during World War II and will be editor-in-chief of the Journal of the American Musicological Society (2011–13).

Michael Garber, who holds a Ph.D. in theater from the CUNY Graduate Center, is an interdisciplinary scholar teaching film and theater at colleges in Westchester
County, New York. His article “Songs about Entertainment” appeared in Studies in Musical Theatre 1/3. He presents at conferences internationally on his area of specialization, the musical on stage and screen, leads music outreach programs at nursing homes, and lectures on Tin Pan Alley songs.

Karen Kanakis, Assistant Professor of Voice and Opera at Luther College in Decorah, Iowa, holds the Doctor of Musical Arts degree from the University of North Texas, where she presented her doctoral lecture recital on John Musto’s song cycle “Penelope.” Kanakis is an active opera, concert, and recital performer and can be heard on Brooke Joyce’s disc “Waves of Stone,” recently released on the Innova label.


Josh Levine is Assistant Professor of Music Composition at the Oberlin Conservatory of Music. He has also taught at San Francisco State University, Stanford University, and the University of California at San Diego. His compositions have received a variety of international honors and have been performed by leading interpreters of new music at major venues in the United States, Europe, and Australia.

Composer Erik Ulman studied at the University of California, San Diego, and the Stuttgart Musikhochschule and teaches at Stanford University. His writings have appeared in Perspectives of New Music, Open Space, Search, Senses of Cinema, and several essay collections. With Marcia Scott he codirects the arts organization Poto (www.potoweb.org).

Steve Waksman is Associate Professor of Music and American Studies at Smith College. He is the author of two books: Instruments of Desire: The Electric Guitar and the Shaping of Musical Experience (Harvard University Press, 1999; runner-up for the 2000 Woody Guthrie Award for best scholarly book on popular music) and This Ain’t the Summer of Love: Conflict and Crossover in Heavy Metal and Punk (University of California Press, 2009). Currently he is writing a cultural history of live music and performance in the United States from 1850 to the present.