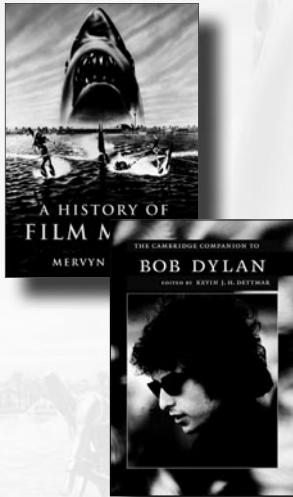


CAMBRIDGE

NEW AND NOTEWORTHY FROM CAMBRIDGE



A History of Film Music

Mervyn Cooke

\$120.00: Hardback: 978-0-521-81173-6: 584 pp.

\$24.99: Paperback: 978-0-521-01048-1



The Cambridge Companion to Bob Dylan

Edited by Kevin J. H. Dettmar

Cambridge Companions to American Studies

\$90.00: Hardback: 978-0-521-88694-9: 200 pp.

\$24.99: Paperback: 978-0-521-71494-5

An Introduction to Music Studies

Edited by J. P. E. Harper-Scott, Jim Samson

\$75.00: Hardback: 978-0-521-84293-8: 312 pp.

\$24.99: Paperback: 978-0-521-60380-5



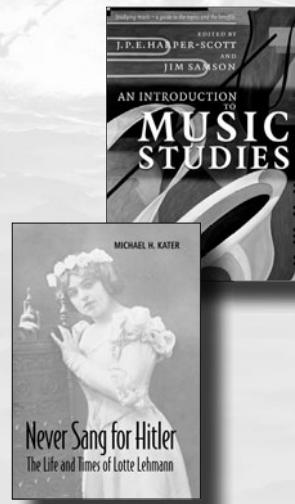
Never Sang for Hitler

The Life and Times of Lotte Lehmann,
1888-1976

Michael H. Kater

\$35.00: Hardback: 978-0-521-87392-5: 416 pp.

Prices subject to change



www.cambridge.org/us



CAMBRIDGE
UNIVERSITY PRESS



Popular Music

Popular Music

is available online at:
<http://journals.cambridge.org/pmu>

**To subscribe contact
Customer Services**

in Cambridge:
Phone +44 (0)1223 326070
Fax +44 (0)1223 325150
Email journals@cambridge.org

in New York:
Phone +1 (845) 353 7500
Fax +1 (845) 353 4141
Email
subscriptions_newyork@cambridge.org

Co-ordinating Editors

Nicola Dibben, University of Sheffield, UK
Keith Negus, University of London, UK

Popular Music is an international multi-disciplinary journal covering all aspects of the subject from the formation of social group identities through popular music, to the workings of the global music industry, or how particular pieces of music are put together. Relating to any kind of popular music, the journal carries articles by scholars from a large variety of perspectives.

**Price information is available at:
<http://journals.cambridge.org/pmu>**

Free email alerts

Keep up-to-date with new material – sign up at
<http://journals.cambridge.org/alerts>

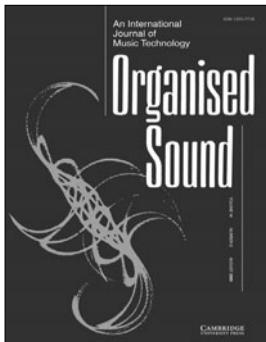
For free online content visit:
<http://journals.cambridge.org/pmu>



CAMBRIDGE
UNIVERSITY PRESS

CAMBRIDGE

JOURNALS



Organised Sound

An International Journal of Music and Technology

Organised Sound

is available online at:
<http://journals.cambridge.org/oso>

To subscribe contact

Customer Services

in Cambridge:

Phone +44 (0)1223 326070
Fax +44 (0)1223 325150
Email journals@cambridge.org

in New York:

Phone +1 (845) 353 7500
Fax +1 (845) 353 4141
Email subscriptions_newyork@cambridge.org

Editor

Leigh Landy, De Montfort University, Leicester, UK

This international peer-reviewed journal focuses on the rapidly developing methods and issues arising from the use of contemporary technology in fields such as multimedia, performance art, sound sculpture and electroacoustic composition.

Price information is available at:
<http://journals.cambridge.org/oso>

Free email alerts

Keep up-to-date with new material – sign up at
<http://journals.cambridge.org/alerts>

For free online content visit:
<http://journals.cambridge.org/oso>



CAMBRIDGE
UNIVERSITY PRESS

The award-winning



Cambridge Opera Journal

Cambridge Opera Journal
is available online at:
<http://journals.cambridge.org/opr>

To subscribe contact
Customer Services
in Cambridge:
Phone +44 (0)1223 326070
Fax +44 (0)1223 325150
Email journals@cambridge.org
in New York:
Phone (845) 353 7500
Fax (845) 353 4141
Email
subscriptions_newyork@cambridge.org

Editors
Suzanne Aspden, University of Oxford, UK
Steven Huebner, McGill University, Canada

For twenty years the *Cambridge Opera Journal* has been the preeminent forum for scholarship on opera in all its manifestations. The Journal publishes essays not only on all aspects of the European operatic tradition, but also on American opera and musical theatre, on non-Western music theatres, on contemporary opera production, and on the theory and historiography of opera.

Price information is available at:
<http://journals.cambridge.org/opr>

Free email alerts

Keep up-to-date with new material – sign up at
<http://journals.cambridge.org/alerts>



For free online content visit:
<http://journals.cambridge.org/opr>



CAMBRIDGE
UNIVERSITY PRESS

Instructions for Contributors

Submissions should be sent by email attachment in the first instance to the editor, Dr Charles Wilson, at <tcm@cardiff.ac.uk>, or by post to Dr Charles Wilson, *twentieth-century music*, Cardiff School of Music, Cardiff University, Corbett Road, Cardiff, CF10 3EB, UK. The preferred software (on PC or Macintosh platforms) is Microsoft Word; authors proposing to use different software are asked to consult with the editor, as are authors unable to set music examples themselves. Submitted files should include a cover sheet giving the author's name, postal address, telephone number, fax number (if available), and email address. To ensure anonymity during the refereeing process, the article itself should not display the name of the author. If articles are accepted for publication, authors will be asked to submit a final version both electronically and in hard copy. The publisher reserves the right to typeset any article by conventional means if the author's file proves unusable. Upon acceptance of a submission, the author will be asked to assign copyright (on certain conditions) to Cambridge University Press.

Articles should normally be between 6,000 and 9,000 words in length (main text); authors proposing longer or shorter submissions should seek the advice of the editor.

Unsolicited articles submitted by post cannot be returned unless a stamped envelope addressed to the author is also enclosed.

Submissions will be referred to two independent assessors, who may or may not be members of the Editorial Board.

Submissions are considered on the understanding that they have not been previously, and are not currently being, considered for publication elsewhere.

Authors will normally be notified within three months as to whether a submission has been accepted for publication.

Contributors are responsible for obtaining permission to reproduce any material for which they do not hold copyright and for ensuring that the appropriate acknowledgements are included in their typescript.

See <journals.cambridge.org/tcm> for an extended version of the instructions for contributors.

twentieth-century music

Contents

1 Notes on contributors

Articles

- 3 Cracking the Dutch Early Music Movement: the Repercussions of the 1969 *Notenkrakersactie*
Kailan R. Rubinoff
- 23 Orality and Rhetoric in Scelsi's Music
Ian Dickson
- 43 Radiant Moments of Remembrance: on Sound Sheets in Schoenberg's Late Chamber Works
Arnulf Christian Mattes
- 63 Timekeepers – Sound Artists – Drum Machines: Studies of Notation and Performance in
Contemporary Music for Solo Percussionist
Christa Brüstle
- 83 A Hermeneutics of Spatialization for Recorded Song
Allan F. Moore, Patricia Schmidt, and Ruth Dockwray

Reviews

- 115 Alexandra Wilson, *The Puccini Problem: Opera, Nationalism and Modernity*
Clair Rowden
- 119 Jane F. Fulcher, *The Composer as Intellectual: Music and Ideology in France, 1914–1940*
Arnold Whittall
- 122 Daniel Goldmark, Lawrence Kramer, and Richard Leppert, eds, *Beyond the Soundtrack:
Representing Music in Cinema*
Alexander Binns
- 126 Nouritza Matossian, *Xenakis* (rev. edn)
Evaggelia Vagopoulou

Cambridge Journals Online
For further information about this journal
please go to the journal website at:
journals.cambridge.org/tcm



Mixed Sources

Product group from well-managed
forests and other controlled sources
www.fsc.org Cert no. SA-COC-1527
© 1996 Forest Stewardship Council

CAMBRIDGE
UNIVERSITY PRESS