twentiethcentury MUSIC

VOLUME 19 NUMBER 2 JUNE 2022



Co-Editors

Pauline Fairclough (University of Bristol, UK) Alejandro L. Madrid (Cornell University, USA)

Reviews Editor

Laura Anderson (University College Dublin, Ireland)

Journal Administrator

Lindsay Carter (University of Bristol, UK)

Editorial Board

Ian Biddle (Newcastle University, UK) Daniela Fugellie (Universidad Alberto Hurtado, Chile) Sebastian Klotz (Humboldt-Universität zu Berlin, Germany) Frederick Lau (Chinese University of Hong Kong, Hong Kong) Noriko Manabe (Temple University, USA) Olga Manulkina (St Petersburg State University, Russian Federation) Benjamin Piekut (Cornell University, USA) Shana Redmond (Colombia University, USA) Martin Stokes (King's College London, UK) Maria Alice Volpe (Universidade Federal do Rio de Janeiro, Brazil) Kate Guthrie (University of Bristol, UK)

Instructions for Contributors

Please direct submissions to http://mc.manuscriptcentral. com/tcm and queries to tcm@cambridge.org. For full Instructions for Contributors please go to: https:// www.cambridge.org/core/journals/twentieth-century-music/ information/instructions-contributors *Twentieth-Century Music* seeks to transcend traditional boundaries within musicology that often keep scholars working in diverse fields apart. We publish outstanding work in the fields of popular music studies and music sociology, ethnomusicology, media, sound art and film music studies and historical musicology and welcome submissions with a broad intellectual and disciplinary range. Please send any informal enquiries relating to individual submissions, Forum proposals or Special Issue proposals to Pauline and Alejandro either personally or via the journal administration.

Subscriptions

Twentieth-Century Music (ISSN 1478-5722) is published three times a year in February, June and October. Three parts form a volume. The subscription price of volume 19, including delivery by air where appropriate (but excluding VAT), is £211 (US \$360 in USA, Canada, and Mexico) for institutions (print and electronic); £175 (US \$296) for institutions (electronic only); £38 (US \$65) 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, Journals Fulfillment Department, University Printing House, Shaftesbury Road, Cambridge CB2 8BS; or, in the USA, Canada and Mexico: Cambridge University Press, 1 Liberty Plaza, Floor 20, New York, NY 10006, USA

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 1478-5722/2022. 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.

Printed in Great Britain by Bell & Bain Ltd, Glasgow.

Internet Access

Twentieth-Century Music is included in Cambridge Core, which can be found at cambridge.org/tcm

© Cambridge University Press & Assessment 2022

Contents

183 Notes on Contributors

Forum

- 185 Hearing the Musical Resonances of Catastrophe Abby Anderton and Martha Sprigge, Convenors and Editors
- 185 Introduction Abby Anderton and Martha Sprigge
- 194 Singing on Solid Ground: Music Education in Post-Earthquake Haiti Lauren Eldridge Stewart
- 200 Listening to Radioactive Rubble: Vocal Decay, Gender, and Nuclear Ruination in the Marshall Islands Jessica a. Schwartz
- 208 Damage and Renewal at the Württembergische Staatstheater, Stuttgart Emily Richmond Pollock
- 219 The Repercussions of George Rochberg's Rubble Rhetoric Amy Lynn Wlodarski
- 227 Destroying the Imagined City Ariana Phillips-Hutton
- 234 Rubbled Cities Sounds and Silence: A Travelogue Ruth HaCohen
- 244 Bibliography

Articles

- 251 Rautavaara's *Cantus Arcticus*: National Exoticism or International Modernism? Owen Burton
- 283 *Whiplash*, Buddy Rich, and Visual Virtuosity in Drum Kit Performance Jonathan Godsall
- 311 Hearing Global Britishness on the BBC's *Commonwealth of Song* (1953–1961) Trevor R. Nelson

Reviews

343 John Howland, *Hearing Luxe Pop: Glorification, Glamour, and the Middlebrow in American Popular Music* Lloyd Whitesell

i

- 349 Benjamin Steege, An Unnatural Attitude: Phenomenology in Weimar Musical Thought Kim Sauberlich
- 355 Gascia Ouzounian, Stereophonica: Sound and Space in Science, Technology, and the Arts Richard H. Brown