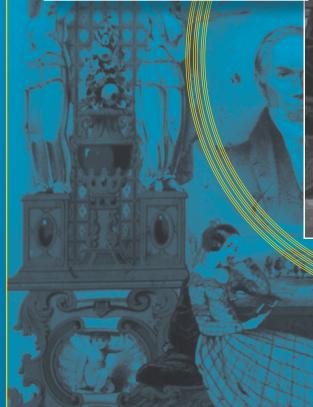
# JOURNAL OF THE SOCIETY FOR AMERICAN MUSCAN VOLUME 10 • NUMBER 4 • NOVEMBER 2016







ttps://doi.org/10.1017/S1752196316000304 Published online by Cambridge University Press

## 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, One Liberty Plaza, Floor 20, New York, NY 10006, USA, for the Society for American Music.

The subscription price of volume 11 (2017), including delivery by air where appropriate (but excluding VAT), is  $284 (\pounds 153)$  for institutions print and online;  $259 (\pounds 140)$  for institutions online only. Single issues cost  $85 (\pounds 46)$ . 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, One Liberty Plaza, Floor 20, New York, NY 10006, 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 2016. 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, One Liberty Plaza, Floor 20, New York, NY 10006, USA.

Front cover illustration: "Henry Clay's Grand March" by John C. Bartlett (Boston: Ditson, 1844). Nineteenth Century American Sheet Music, New Series, vol. 2. Music Library, University of North Carolina, Chapel Hill.

# 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 Editor**

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 Griffin Carter (Georgia State University, USA) Andrew Flory (Carleton College, USA) Danielle Fosler-Lussier (Ohio State University, USA) David Gramit (University of Alberta, Canada) Loren Kajikawa (University of Oregon, USA) Frank Lehman (Tufts University, USA) Jim Lovensheimer (Vanderbilt University, USA) Portia K. Maultsby (Indiana University, USA) Felicia Miyakawa (Independent Scholar, USA) Kiri Miller (Brown University, USA) Carol Oja (Harvard University, USA) Nathan Platte (University of Iowa, USA) Howard Pollack (University of Houston, USA) Jessica Sternfeld (Chapman University, USA) Robynn Stilwell (Georgetown University, USA) Steve Swayne (Dartmouth College, USA) Judith Tick (Northeastern University, USA)

# Journal of the Society for American Music

Volume 10, Number 4 (November 2016)

### Contributors

## Articles

Practical Idealism: The Musical Patronage of Phoebe Apperson Hearst <i>Leta E. Miller</i>	383
"Enough of Being Basely Tearful": "Glitter and Be Gay" and the Camp Politics of Queer Resistance <i>Matthew J. Jones</i>	422
Binder's Volumes as Musical Commonplace Books: The Transmission of Cultural Codes in the Antebellum South <i>Candace Bailey</i>	446
Assembly Lines and Contra Dance Lines: The Ford Motor Company Music Department and Leisure Reform <i>Katherine Brucher</i>	470

#### Reviews

#### Books

Michael V. Pisani, Music for Melodramatic Theatre in Nineteenth-Century London & New York	
Peter Franklin	496
Mitchell Morris, The Persistence of Sentiment: Display and Feeling in Popular Music of the 1970s Emily Margot Gale	499
Phil Ford, Dig: Sound & Music in Hip Culture Dale Chapman	502
Katherine Spring, Saying It With Songs: Popular Music and the Coming of Sound to Hollywood Cinema Jennifer Fleeger	506
Jennifer Fleeger, Sounding American: Hollywood, Opera, and Jazz Katherine Spring	508
Melissa J. de Graaf, The New York Composers' Forum Concerts, 1935–1940 John D. Spilker	511
Michael J. Kramer, The Republic of Rock: Music and Citizenship in the Sixties Counterculture	
Patrick Burke	514

## Media

Genius (formerly Rap Genius), genius.com	510
Lauron Kehrer	518
Lukas Foss. <i>Lukas Foss: Complete Symphonies</i> . The Boston Modern Orchestra Project; Gil Rose, Conductor	
Lars Erik Helgert	520
Erratum	524

#### Erratum

## Contributors

**Candace Bailey** a professor of musicology at North Carolina Central University, is the author of *Music and the Southern Belle: From Accomplished Lady to Confederate Composer* (Southern Illinois University Press, 2010) and other books and articles concerning music in the seventeenth and nineteenth centuries. She is also co-editor of *Beyond Public and Private: Music Circulation in Early Modern Britain* (Indiana University Press, forthcoming). Her current projects include two monographs: *Southern Belles Abroad: The Music Collections of Harriet Lowndes, Henrietta Aiken, and Louisa McCord*; and *Women, Music, and the Performance of Culture in the Mid-Nineteenth Century South* (for which she received a Faculty Award from the NEH for 2015–16). She is a past president of the North American British Music Studies Association.

**Katherine Brucher** is an associate professor of music at the DePaul University School of Music. She has published on folk and ethnic music in Chicago, Portuguese music, and global brass band traditions, including *Brass Bands of the World: Militarism, Colonial Legacies, and Local Music*, edited with Suzel Ana Reily. Her current research interests include Chicago's neighborhood music scenes, music of the Portuguese diaspora, music and locality, and the politics of folk music.

**Patrick Burke** is an associate professor of music and head of musicology at Washington University in St. Louis. He is the author of *Come In and Hear the Truth: Jazz and Race on 52nd Street* (University of Chicago Press, 2008). His current book in progress, *What's My Name? Rock, Race, and Revolution in 1968*, addresses the relationship between rock music and the radical political movements of the late 1960s.

**Dale Chapman** is an associate professor of music at Bates College. His research focuses on issues of culture and political economy in jazz and contemporary popular music. His work has appeared in the *Journal of the Society for American Music, Popular Music*, the Oxford Handbook of Sound and Image in Digital Media, and the Grove Dictionary of American Music, 2nd ed. He is presently at work on a book manuscript entitled *The Jazz Bubble: Neoclassical Jazz in Neoliberal Culture*.

**Jennifer Fleeger** is an assistant professor in the Department of Media and Communication Studies at Ursinus College. She is the author of *Sounding American: Hollywood, Opera, and Jazz,* and *Mismatched Women: The Siren's Song Through the Machine*, both from Oxford University Press. **Peter Franklin** was a professor of music at the University of Oxford until 2014 and is an emeritus fellow of St. Catherine's College. His publications include *Mahler Symphony no. 3, The Life of Mahler* (both Cambridge University Press), and *Seeing Through Music. Gender and Modernism in Classic Hollywood Film Scores* (Oxford University Press, 2011). His 2010 Bloch Lectures, given at the University of California, Berkeley, were published as *Reclaiming Late-Romantic Music: Singing Devils and Distant Sounds* (University of California Press, 2014).

**Emily Margot Gale** is a lecturer at the University of California Merced, where she teaches in the Global Arts Studies Program. She completed her Ph.D. in Critical and Comparative Studies in Music from the University of Virginia in May 2014. Her current book project explores intersections between American popular song and sentimentalism, specifically in the sentimental ballads of the long nineteenth century; the National Barn Dance, an early radio show from Chicago; Mitch Miller's 1960s television show Sing Along with Mitch; and 1970s soft rock.

Lars Erik Helgert is a lecturer in musicology at Catholic University. His work has been published in the *Grove Dictionary of American Music*, 2nd ed., the *Journal of Musicological Research, American Music*, and the *American Music Research Center Journal*, and he has presented papers at the annual meetings of the American Musicological Society and the Society for American Music. His research interests include the music of Leonard Bernstein and Lukas Foss, music criticism, and the musical expression of the immigrant experience in the United States.

**Matthew J. Jones** completed a Ph.D. in Critical & Comparative Studies of Music at the University of Virginia in 2014. He is currently a visiting assistant professor of women's, gender, and sexuality studies in the Department of Global and Intercultural Studies at Miami University in Oxford, Ohio. His work focuses on intersections among HIV/AIDS, social activism, and musical practice. He is currently working on a musical biography of singer, songwriter, author, and AIDS activist Michael Callen.

**Lauron Kehrer** is a Ph.D. candidate in musicology at the Eastman School of Music, University of Rochester. Her research focuses on the intersections of race, gender, and sexuality in contemporary American hip hop. She is also active within the Susan B. Anthony Institute for Gender, Sexuality, and Women's Studies at the University of Rochester. Her article, "Goldenrod Distribution and the Queer Failure of Women's Music," is forthcoming in *American Music* (2016).

**Leta E. Miller**, a professor of music (emerita) at the University of California, Santa Cruz, has published widely on twentieth-century music, including her 2011 book *Music and Politics in San Francisco: From the 1906 Quake to the Second World War*, two books and a *MUSA* edition on Lou Harrison, and a 2014 book on Aaron Jay Kernis. She has also written approximately 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). She is a former editor of this journal.

**John D. Spilker** is an assistant professor of music at Nebraska Wesleyan University, where he teaches music history, world music, and seminars for first-year students and senior music majors. His research on Henry Cowell's contribution to the development and dissemination of dissonant counterpoint is published in the *Journal of the Society for American Music* and *American Music*. His pedagogy research explores new approaches to music history course design, teaching writing, assessment, and student-centered learning processes. He has presented research for the American Musicological Society, the Society for American Music, and the Society for Music Theory.