twentieth-century music



https://doi.org/10.1017/51478572209990016 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 Assistant

Jan Butler (Oxford Brookes University, UK)

Associate Editors

Paul Attinello (University of Newcastle, UK)
David Clarke (University of Newcastle, UK)
Stephen Cottrell (Goldsmiths, University of London, UK)
Jane Piper Clendinning (Florida State University, USA)
John Covach (University of North Carolina at Chapel Hill, USA)
Annette Davison (University of Edinburgh, UK)
Jenny Doctor (University of York, UK)

Sophie Fuller (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) Max Paddison (University of Durham, UK) Malcolm Gillies (Australian National University, Australia) 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 (University of Oxford, UK) Nicola LeFanu (University of York, UK) Christine Lucia (University of the Witwatersrand, Johannesburg, South Africa) Luca Marconi (Conservatorio di Como, Italy) Pierre-Michel Menger (Ecole des Hautes Etudes en Sciences Sociales, Paris, France) Ricardo Miranda-Perez (Universidad Nacional Autónoma de México, Mexico) Robert Morgan (Yale University, USA) David Neumeyer (University of Texas at Austin, USA) David Nicholls (University of Southampton, UK) Bode Omojola (University of Ilorin, Nigeria) 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 5, including delivery by air where appropriate (but excluding VAT), is £72 (US \$125 in USA, Canada, and Mexico) for institutions (print and electronic); £64 (US \$112) for institutions (electronic only); £22 (US \$40) 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. 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>. For information on other Cambridge titles access <www.cambridge.org>

© Cambridge University Press 2010

Contents

155 Notes on contributors

Articles

- 157 Charles Ives at 'Christo's Gates' Denise Von Glahn
- 179 A Composite Approach to Ives's 'Cage' Scott Murphy
- 195 Experimental Actions, the Outcomes of Which Are Foreseen: Experiment and Tradition in Conlon Nancarrow's Studies nos 21 and 36 for Player Piano Aaron Berkowitz
- 219 The Establishment of the Virtual Performance Space in Rock Allan F. Moore and Ruth Dockwray

Reviews

- 243 Patricia Hall and Friedemann Sallis, eds, A Handbook to Twentieth-Century Musical Sketches David Beard
- 251 Nicholas Cook and Anthony Pople, eds, *The Cambridge History of Twentieth-Century Music* Sophie Fuller
- 259 Adam Krims, *Music and Urban Geography* Caroline Polk O'Meara
- 263 Gillian Mitchell, The North American Folk Music Revival: Nation and Identity in the United States and Canada, 1945–1980 Byron Dueck