

JOURNAL OF THE SOCIETY FOR AMERICAN MUSIC

VOLUME 10 • NUMBER 3 • AUGUST 2016



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 10 (2016), including delivery by air where appropriate (but excluding VAT), is \$270 (£146) for institutions print and online; \$247 (£133) for institutions online only. Single issues cost \$78 (£42). 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: Molly Kimura playing Chikuzen *biwa*, Sacramento, California, 2012. Photo by Susan M. Asai.

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 3 (August 2016)

Contributors

v

Articles

- The Ambassadorial LPs of Dizzy Gillespie: *World Statesman* and
Dizzy in Greece
Darren Mueller 239
- Early New England Psalmody and American Folk Hymns in the Tune
Books of Thomas Hastings
David W. Music 270
- The Cultural Politics of *Issei* Identity and Music Making in California,
1893–1941
Susan M. Asai 304
- Cheryl Crawford's *Porgy and Bess*: Navigating Cultural Hierarchy in 1941
Christopher Lynch 331

Reviews

Books

- John H. Baron, *Concert Life in Nineteenth-Century New Orleans:
A Comprehensive Reference*
Gillian M. Rodger 364
- Denise Von Glahn, *Music and the Skillful Listener: American Women
Compose the Natural World*
Laura Moore Pruett 368
- Matthew McDonald, *Breaking Time's Arrow: Experiment and Expression
in the Music of Charles Ives*
David Thurmaier 371
- Leo Zeitlin, *Palestina: An Overture for the Capitol Theatre, New York.*
Edited by Paula Eisenstein Baker and Robert S. Nelson
Joshua S. Walden 374

Media

- FreeStyle Games, *Guitar Hero Live*
William Gibbons 377
- Follow Me Down: Portraits of Louisiana Prison Musicians.* Directed by
Benjamin J. Harbert
Everette Scott Smith 379

Contributors

Susan M. Asai teaches ethnomusicology at Northeastern University in Boston. She is currently working on a manuscript, “Sounding Our Way Home: Japanese American Music Making and the Politics of Identity,” which examines the nexus of music, identity, and politics in the music making of three generations of Japanese Americans. Her publications span Japanese folk performing arts, Asian American jazz, Japanese American taiko drumming, and Asian music pedagogy. Her other research interests include music as protest and resistance, the art of agency, and music of the African diaspora.

William Gibbons is an assistant professor of musicology and an administrative fellow of the Honors College at Texas Christian University. His research focuses on musical multimedia and opera studies, often from the perspectives of canon development and musical appropriation. In addition to articles and book chapters on these topics, he is the author of *Building the Operatic Museum: Eighteenth-Century Opera in fin-de-siècle Paris* (Rochester, 2013), and co-editor of *Music in Video Games: Studying Play* (Routledge, 2014). His current book project explores the uses of preexisting classical music in video games.

Christopher Lynch’s research concerns the interface between American opera institutions and popular culture in the middle of the twentieth century. He is currently writing a book on the production of Mozart’s operas at the Metropolitan Opera House in the 1940s and 1950s, and he serves as the editor of the *Newsletter* of the Mozart Society of America. He has held teaching positions at Franklin & Marshall College, DePauw University, and the State University of New York at Fredonia.

Darren Mueller is an assistant professor of musicology at the Eastman School of Music and a former faculty member at the University of North Carolina School of the Arts. His current research on the jazz industry’s adoption of the long-playing record in the 1950s examines how musicians and other jazz industry professionals leveraged the rapid rise of mass consumption in the postwar era to improve jazz’s cultural positioning within the United States. He holds a Ph.D. in Musicology from Duke University and an MA in Jazz History and Research from Rutgers University, Newark.

David W. Music is a professor of church music in the School of Music at Baylor University. He is author of *William J. Reynolds: Church Musician* (2013); co-author with Paul A. Richardson of “*I Will Sing the Wondrous Story*”: *A History of Baptist Hymnody in North America* (2008); and *Singing Baptists* (1994, with Harry Eskew and Paul A. Richardson). His editions of shape-note folk hymns, John Weldon’s

opera *The Judgment of Paris*, and music by Oliver Holden have appeared in A-R Editions' series and his articles in *The Grove Dictionary of American Music* (2013), *Die Musik in Geschichte und Gegenwart*, *Current Musicology*, *American Music*, *The Hymn*, *American Organist*, and *Choral Journal*, among other publications.

Laura Moore Pruett is an associate professor of music at Merrimack College in North Andover, Massachusetts. Her research focuses on nineteenth-century American composers and critics. Her article on Louis Moreau Gottschalk's *Banjo* is forthcoming in the *Journal of the Society for American Music*, and she is preparing a critical edition of his two symphonies for *Music of the United States of America*.

Gillian M. Rodger is an associate professor of musicology and ethnomusicology in the Music Department, Peck School of the Arts, at the University of Wisconsin–Milwaukee. Her research focuses on song and singing in nineteenth-century popular theatrical entertainment such as variety, vaudeville, burlesque, and early musical theater. She is also engaged in a long-term research project in New Orleans that focuses on a broad range of entertainment forms in which music played a central role.

Everette Scott Smith is a lecturer in music at Southeastern Louisiana University, where he teaches music history and oboe. He has presented research at conferences of the Society for American Music, American Comparative Literature Association, and Music and the Moving Image. He is a board member of the Tangipahoa Parish Charter School District and serves as chair of public relations for the Society for American Music.

David Thurmaier is an associate professor of music theory at the University of Missouri–Kansas City Conservatory of Music and Dance. His research focuses on the music of Charles Ives, with a recent publication on patriotic musical borrowing in *American Music* and one on Ives's relationship with Elliott Carter in *Current Musicology*. In addition to his research on Ives, he has recently published and forthcoming essays on John Lennon's political music and George Harrison's influences from American popular song.

Joshua S. Walden is the author of *Sounding Authentic: The Rural Miniature and Musical Modernism* (Oxford University Press, 2014, winner of the ARSC Award for Excellence in Historical Research on Classical Music: Discography), and the editor of *The Cambridge Companion to Jewish Music* (2015) and *Representation in Western Music* (2013), both published by Cambridge University Press. He received an ASCAP Deems Taylor/Virgil Thomson Award for his article on Yiddish musical theater in the *Journal of the Royal Musical Association*.