

Popular Music

EDITORS:

Keith Negus, *University of London, UK*
John Street, *University of East Anglia, 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, to how particular pieces of music are put together. The journal includes all kinds of popular music, whether rap or rai, jazz or rock, from any historical era and any geographical location. **Popular Music** carries articles by scholars from a variety of disciplines and theoretical perspectives. Each issue offers substantial, authoritative and influential articles, topical pieces, and reviews of a wide range of books.

Popular Music Digital Archive 1981-1989

...is a repository of every single article published in the journal between 1981 and 1989, reproduced as high-resolution, searchable PDFs.

...marks the complete digitisation of *Popular Music*, with all material available through Cambridge Journals Online

For Digital Archive pricing information in the Americas:

USJournals@cambridge.org in the Americas

In the Rest of the World: **jnlsales@cambridge.org**

Popular Music is ideal for:

- *musicians*
- *researchers & teachers in music, social and cultural studies and media and communications*
- *students at universities, colleges and music schools*
- *music and humanities librarians*
- *music journalists*

Recommend **Popular Music** to your librarian directly from its homepage - **FREE** online access for you when your library subscribes!

Popular Music

Triannual. Volume 30, 2011
 ISSN 0261-1430. E-ISSN 1474-0095

Individuals, *print*: \$67 / £44

American Musicological Society members, *print*: \$54 / £33

Students, *print*: \$50 / £31

Institutions, *print + online*: \$306 / £178

Institutions, *online*: \$270 / £160

Subscribe.

In the USA, Canada and Mexico

phone: 800 872 7423

fax: 845 353 4141

journals_subscriptions@cambridge.org

In the Rest of the World

phone: +44 (0)1223 326070

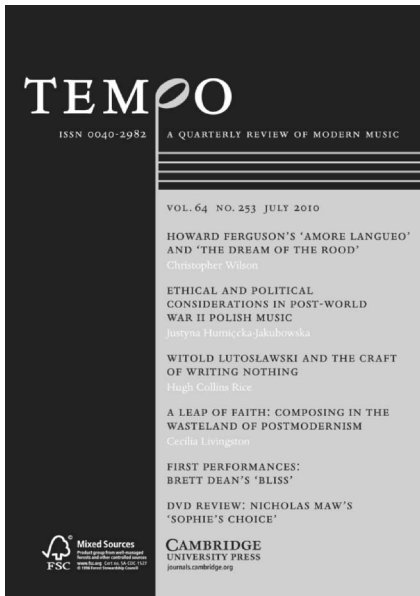
fax: +44 (0)1223 325150

journals@cambridge.org

journals.cambridge.org/pmu



CAMBRIDGE
 UNIVERSITY PRESS



...is essential for:

- musicians
- music journalists
- researchers and teachers in music
- composers and performers
- music librarians
- music historians
- critics
- listeners and concert goers

Recommend **Tempo**
directly from its homepage -
FREE online access for you
when your library subscribes!

journals.cambridge.org/tem

Tempo

Editor:

Calum MacDonald, *Gloucestershire, UK*

Tempo is the premier English-language journal devoted to 20th-century and contemporary concert music. Literate and scholarly articles, often illustrated with music examples, explore many aspects of the work of composers throughout the world. Written in an accessible style, approaches range from the narrative to the strictly analytical. **Tempo** frequently ventures outside the acknowledged canon to reflect the diversity of the modern music scene. Issues feature interviews with leading composers, a tabulated news section, and lively and wide-ranging reviews of recent recordings, books and first performances around the world. Selected issues also contain specially-commissioned music supplements.

Subscribe to **Tempo**

Quarterly. Volume 65, 2011

ISSN 0040-2982. E-ISSN 1478-2286

Individuals, *print only*: \$37 / £23

Institutions, *print + online*: \$134 / £80

Institutions, *online only*: \$116 / £68

American Musicological Society members,
print only: \$28 / £18

In the USA, Canada and Mexico

phone: 800 872 7423

fax: 845 353 4141

journals_subscriptions@cambridge.org

In the Rest of the World

phone: +44 (0)1223 326070

fax: +44 (0)1223 325150

journals@cambridge.org



CAMBRIDGE
UNIVERSITY PRESS

twentieth-century music



...is essential for:

- music scholars
- music students
- 20th century & popular music libraries

Subscribe to
twentieth-century music

Semi-annual
Volume 8, 2011
ISSN 1478-5722
E-ISSN 1478-5730

Individuals, *print only*: \$42 / £23
Institutions, *print + online*: \$150 / £88
Institutions, *online only*: \$133 / £78
American Musicological Society members,
print only: \$30 / £18

Recommend
twentieth-century music

directly from its homepage -
FREE online access for you
when your library subscribes!

journals.cambridge.org/tcm

Editor:

Charles Wilson, *Cardiff University, UK*

...is a unique publication 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.

...explores

Western art music,
music from non-Western traditions,
popular music, film music,
jazz, improvised music,
& 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.

In the U.S., Canada, or Mexico:

Journals Marketing Dept
Cambridge University Press
32 Avenue of the Americas
New York, NY 10013, USA
Phone: (800) 872-7423
Fax: (845) 353-4141
journals_subscriptions@cambridge.org

Elsewhere in the world:

Cambridge University Press
Journals Customer Service Dept
Edinburgh Building, Shaftesbury Road
Cambridge CB2 8RU, UK
Phone: +44 (0) 1223 326070
Fax: +44 (0) 1223 325150
journals@cambridge.org



CAMBRIDGE
UNIVERSITY PRESS

CAMBRIDGE



CAMBRIDGE LIBRARY COLLECTION

Books of enduring scholarly value

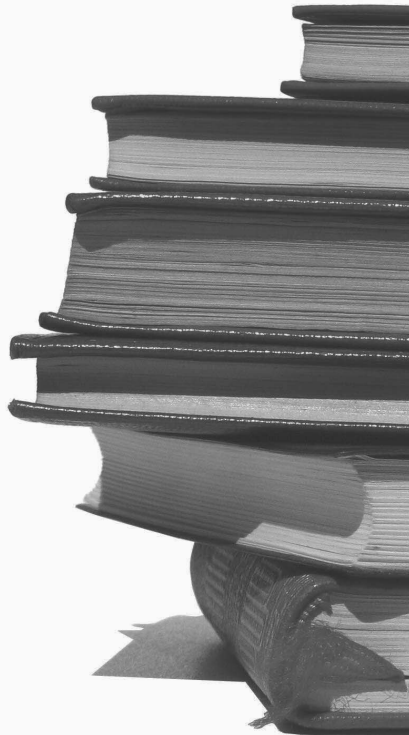


In the spirit of Cambridge University Press's continued commitment to innovation and enterprise, the Cambridge Library Collection launched in July 2009, making an initial group of 475 out-of-print books available again. Another 1,000 will follow by the end of 2009 and 3,000 titles a year will be added as the program continues.

Drawing from the world-renowned collections in the Cambridge University Library, these books are carefully selected by experts in each subject area because of their scholarly importance or as landmarks in the history of their academic discipline.

Cambridge University Press is using state-of-the-art scanning machines to capture the contents of each book. The files are processed to give a consistently clear, crisp image, and the books finished to the high-quality standard for which the press is recognized around the world. The latest print-on-demand technology ensures that the books will remain available indefinitely.

The Cambridge Library Collection will revive books of enduring scholarly value across a wide range of disciplines in the humanities, social sciences, science and technology.



www.cambridge.org/us



CAMBRIDGE
UNIVERSITY PRESS

Journal of the Society for American Music

Instructions for Contributors

Article submissions should be sent to:

Prof. Leta Miller
Editor, *Journal of the Society for American Music*
University of California, Santa Cruz
e-mail: jsam@ucsc.edu

Authors should submit materials electronically to the e-mail address above. The following documents should be sent: cover letter; abstract of no more than 200 words; article text in MS Word with list of references (.doc); musical examples (.pdf or .jpg); and figures (.jpg). Electronic images should be sent as separate low-resolution jpegs rather than being embedded in the text; ideally each image should be less than 1 MB in size. (If the article is accepted, high resolution tiff or eps images will be required.) Only the cover letter should include your name, mailing address, telephone number, and e-mail address. The submission itself should be anonymous throughout the text and notes. Articles should range from 5,000 to 10,000 words (excluding notes). Longer articles will be considered but may be edited for length.

Journal of the Society for American Music employs humanities style for citations, following *The Chicago Manual of Style*, 15th edition. Use footnotes for explanatory material that need not appear in the main body of the article. At the end of the article, provide a list of references cited. All musical examples, figures, tables, and appendices should be numbered and contain captions, and the text should indicate approximate placement by the use of a callout, e.g., <FIG. 1 ABOUT HERE>. Callouts should be placed on a new line after the paragraph in which the figure or example is mentioned. A separate list of captions should be included. Contributors are responsible for obtaining permission to reproduce any material for which they do not hold copyright and for ensuring that the appropriate acknowledgments are included in their typescript. The cost of permissions and reproducing color illustrations will be the responsibility of the author. Upon acceptance of a submission, authors will be asked to assign copyright to the Society for American Music. JSAM does not review articles that are being considered for publication in another journal.

For additional information on preparing submissions, please visit <journals.cambridge.org/sam> or <www.american-music.org> to download a current PDF copy of the complete Instructions for Contributors.

Continued from back cover

'Tis Like They Never Left: Locating “Home” in the Music of Sliabh Aughty’s Diaspora <i>Tim Collins</i>	491
No Yankee Doodling: Notable Trends and Traditional Recordings from Irish America <i>Earle Hitchner</i>	509
Reviews	
Books	
John Koegel, <i>Music in German Immigrant Theater: New York City, 1840–1940</i> <i>Steven Ledbetter</i>	521
Michael V. Pisani, <i>Imagining Native America in Music</i> <i>Victoria Lindsay Levine</i>	524
Nicholas Michael Butler, <i>Votaries of Apollo: The St. Cecilia Society and the Patronage of Concert Music in Charleston, South Carolina, 1766–1820</i> <i>Kate Van Winkle Keller</i>	527
Recordings	
James Tenney: <i>Selected Works 1961–1969</i> <i>Michael Winter</i>	531
Tania León, <i>Singin’ Sepia</i> <i>James Spinazzola</i>	533
Louise DiTullio, <i>The Hollywood Flute</i> <i>Leonard L. Garrison</i>	536
Multimedia	
Anita O’Day: <i>The Life of a Jazz Singer</i> . Robbie Cavala and Ian McCrudden, directors <i>Katharine Cartwright</i>	539

JOURNAL OF THE SOCIETY FOR AMERICAN MUSIC

T A B L E O F C O N T E N T S

Special Issue on Irish Music in the United States

Guest Editors

Paul F. Wells and Sally K. Sommers Smith

Contributors	v
Foreword	
Irish Music and Musicians in the United States: An Introduction <i>Paul F. Wells and Sally K. Sommers Smith</i>	395
Articles	
Elias Howe, William Bradbury Ryan, and Irish Music in Nineteenth-Century Boston <i>Paul F. Wells</i>	401
An Eventful Life Remembered: Recent Considerations of the Contributions and Legacy of Francis O'Neill <i>Sally K. Sommers Smith</i>	421
Wheels of the World: How Recordings of Irish Traditional Music Bridged the Gap between Homeland and Diaspora <i>Scott Spencer</i>	437
The McNulty Family <i>Ted McGraw</i>	451
Paddy Cronin: Musical Influences on a Sliabh Luachra Fiddle Player in the United States <i>Matt Cranitch</i>	475

Continued on inside back cover

Cambridge Journals online

For further information about this journal please
go to the journal website at:
journals.cambridge.org/sam

CAMBRIDGE
UNIVERSITY PRESS